

Musicality in Ohad Naharin's Works and His Influence on the Evolution of Dancers into Independent Choreographers

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Abstract: *Examination of the influence of world-renowned choreographer Ohad Naharin on the evolution of dancers into choreographers from the perspective of music and musicality.*

Keywords: *Naharin; vocal choreography; pedagogical influence; creation lab; independent choreographers;*

Introduction

Ohad Naharin is widely recognized as a singular figure in the landscape of contemporary dance, distinguished not only by his innovative movement language but by the profound and inextricable symbiosis between his choreography and music. He operates as a choreographer possessing a refined auditory sensibility and as a musician who meticulously composes and edits the soundscapes for his own creations.

Although his formal musical training was limited to a brief period of guitar studies in his youth, his primary artistic education was fostered within a familial environment steeped in the performing arts; his father was an actor, and his mother was a dancer, choreographer, and pianist. This dual immersion established the foundation for his multidisciplinary approach.

Beyond his choreographic role, Naharin maintains an active musical identity under the pseudonym Maxim Warrat. His approach to sound is characterized by a set of distinctive hallmarks that serve as a signature for his oeuvre. Reflecting on the essence of his creative inquiry, Naharin states:

"I have always been drawn to themes in my works such as timing, organization in space, delicacy, explosive power, precision, agility, the changing texture of matter and body, form, musicality, volume, the range of sensations, chaos, grand emotions, weakness, and excessive strength. No matter how up-to-date I am, trendiness has always bored me. The reason my work might be relevant to the current situation is that it exists in its own world and is not dependent on the changes we undergo. Perhaps somewhat similar to elements in nature. Nature has no style that represents it. It is what it is. It is the essence. That is what I am looking for"².

This study is part of a PhD dissertation in process; the original chapter is called "Music and musicality in Naharin's Works". Several parts of this chapter were reduced due to page limitations upon the submission of this article.

The parts of the original study provide a focused examination of the role of music and musicality in Naharin's body of work and his influence on the evolution of dancers becoming independent choreographers as well as a historical overview of key 20th-century choreographic revolutions, examining how Naharin's methodology reflects a sophisticated synthesis of the

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² Sagi Bin Nun. 2025, 7th August. „ויתרתי על התקווה ושחררתי את הייאוש - יש המון מה לעשות”. *Walla Website*. Retrieved March 19, 2026, from <https://e.walla.co.il/item/3771015>. In Hebrew: translated by Yael Orni.

rhythmic and musical approaches several key choreographers such as Isadora Duncan, Rudolf Laban, Kurt Jooss, Merce Cunningham, and William Forsythe.

This article focuses solely on the musicality in Naharin's works and his pedagogical impact on the evolution of dancers becoming independent choreographers. I argue that Naharin functions as a 'composer in movement', facilitating vocal choreography that reshapes the concepts of rhythm, timing, and musicality into an autonomous, multi-layered, and phenomenological artistic language, resulting in his substantial influence on dancers' evolution into choreographers. These assertions will be established by first defining what musicality and vocal choreography are, since these definitions will assist in the analysis of Naharin's work. Then, I will empirically analyze the musicality in Naharin's works through a detailed analysis of three of his works: *Three*, *The Hole*, and *2019*. And finally, I will demonstrate his pedagogical influence on dancers' evolution into choreographers by drawing on interviews I conducted with choreographers who worked with Naharin as dancers, as well as with Naharin himself. In this section, I will examine the pedagogical impact of Naharin's approach to both musicality and music, demonstrating how it serves as a laboratory for creativity that substantially influences his dancers' evolution into independent choreographers.

1. Methodology

The methodology utilizes a comprehensive synthesis of scholarly literature, reference books, and cinematic records, supplemented by field observations of rehearsals under Ohad Naharin's artistic direction. The data are further elicited through interviews with Naharin and the *Batsheva Dance Company*, as well as a rigorous choreographic analysis of parts of his creation from video recordings.

2. Definition of Terms

2.1. What is musicality?

Musicality is an essential element of dance choreography, inseparable from timing and rhythm. Henk Honing claims that musicality isn't a trait that belongs only to certain highly trained people but rather could be an ability of everyone: "There is increasing evidence that all humans, not just highly trained individuals, share a predisposition for music in the form of musicality - defined as a spontaneously developing set of traits based on and constrained by our cognitive abilities and their underlying biology"³.

Daniel Joseph Levitin defined musicality as the ability to process musical information - rhythm, pitch, timbre, and structure - and to apply these skills in performance and communication⁴.

Ohad Naharin, when asked to define musicality in the context of dance choreography, replied the following: "Sometimes, one says about someone that he's not musical because he's not in rhythm, let's say, but there is something beyond being in rhythm. It's connected to the internal rhythm of a person, to his fantasy, that can be marvelous even if he's not in rhythm. There is a minimum that you must expect and get from a dancer that is connected to rhythm. There is something in musicality that is first connected to the rhythm of the dance... or when it's also

³ Henk Honing. 2018. „Musicality as an upbeat to music: Introduction and research agenda”. In

The Origins of Musicality, ed. by Henkjan Honing [Electronic version]. Cambridge, Massachusetts: MIT Press, p. 3. Retrieved March 2, 2026, from <http://cognet.mit.edu/pdfviewer/book/9780262344548/chap1General>.

⁴ Daniel Joseph Levitin. 2012. „What Does It Mean to Be Musical?”. *Trends in Cognitive Sciences*, 16, no. 2, pp. 86–89. Retrieved March 01, 2026, from <https://www.cell.com/action/showPdf?pii=S0896-6273%2812%2900099-2>.

connected not to music... or if you're in silence, you need to do something that has a certain rhythm, it's a kind of musicality of something you need to learn and be able to repeat. Since sometimes people are also required to sing with me, it's also a kind of ability that is required. Music, it does a few things. Music marks time very much, a bit like a metronome, but mainly it creates ambiance. You can recognize in a dancer when he can really be helped by it, but not become its slave. If the music is sentimental, for example, he doesn't become sentimental but can, for instance, laugh at it, and then it can really amplify the connection of what he does with the music...[it is] how you play with the music. And if you're groovy, for example, to be groovy, it's... grooviness. [It is] very much connected to musicality. Grooviness is not only rhythm. It's a state of mind of being in the moment. You can also connect it to reflexivity, but it doesn't have to be rhythmic. Grooviness is a feeling of being in the moment with time. It's something that is important for a dancer. It's a virtue. It's not a must, but it is worthwhile"⁵.

Ohad Naharin offers an artistic interpretation, describing musicality as an inner rhythm and state of presence that extends beyond synchronization with external music. For Naharin, musicality involves sensitivity to time, silence, and groove; it is a dancer's capacity to engage with music freely, to draw energy from it without becoming its servant, and to sustain an embodied connection to the moment. In a rehearsal of the piece *Three* (16.3.25), Naharin commented to the dancers the following: "Even if you know the counts, you need to be more on the bit... say to yourself: I'm the note." He demands precision of musicality from his dancers by embodying the actual music itself.

From my perspective, musicality comprises several elements: the ability to sustain a connection to the moment; sensitivity to time, silence, and groove; the ability to repeat a movement phrase with musical precision; and the ability to process musical information and apply it in performance.

2.2. What is Vocal Choreography?

The term 'vocal choreography', according to Freya Vass-Rhee, refers to the compositional and performative use of the dancer's own voice as an integral element of choreography. It involves translating movement into vocal sound and vocal sound into movement, thereby merging the auditory and kinesthetic dimensions of performance into a single embodied practice. Vocal choreography describes a mode of performance in which bodily gesture and vocalization are dynamically interwoven. For example, William Forsythe uses the dancer's breath, speech, and vocal noises as choreographic material rather than positioning the voice as an external accompaniment to dance⁶.

"Forsythe describes dance as "a kind of music – maybe a visual music" revealing an intuitive understanding of the common physiological and cognitive ground shared by visual and aural perceptions."⁷ The definition of Forsythe that dance is a kind of music which can be seen and not necessarily be heard, defines vocal choreography also as a dance with clear percussive movement.

⁵ Ohad Naharin. 2024, August 24. *Interview by Yael Orni*.

⁶ Freya Vass-Rhee. 2010. „The Auditory Turn: William Forsythe's Vocal Choreography". *Dance Chronicle*, by eds. Lynn Matluck Brooke and all. Rome, Italy: Routledge, Taylor & Francis Group. 33, no. 3, pp. 390-392.

⁷ *Ibidem*, pp. 391-392.

3. Musicality in Naharin's Work

Musicality in Naharin's work manifests especially in percussive movements. Naharin creates music in movement, in dialogue with recorded music, speech, and the sounds produced by the dancers. This section explores his unique approach to musicality, examining how rhythm and silence serve as catalysts for a variety of ambiance, creating a visceral, inseparable bond between the dancer and the score.

I argue that Naharin's work could be suitable for the definition of embodying vocal choreography, and to prove my point, I chose to analyze three of Naharin's works – *Three*, 2019, and *The Hole* – from a musicality point of view, as well as writing the musical notes of the movement of several short sections from each work which demonstrate empirically how Naharin's work embody inner silent musical composition within the movements themselves, seen but not heard.

Most of Naharin's pieces consist of inner musical composition by the movement, and the choice of these three pieces was arbitrary. From each work, I chose a few anecdotes as an example.

3.1. Analysis of musicality in *Three*

Work details:

Three, created in 2005, is a cornerstone of Ohad Naharin's repertoire for the *Batsheva Dance Company*. It is 70 minutes long and features a cast of 17 dancers; the work is organized into a triptych structure: *Bellus*, *Humus*, and *Secus*.

The sections are defined as rhythm-based choreography in which movement adheres to the musical beat, even when there isn't a clear melody present. This requires the dancers to maintain mathematical precision and a strict system of internal counts.⁸

Bellus

Music: Johann Sebastian Bach, *Goldberg Variations BWV 988: Variation 13, 14, 15, and 17*.

The dance critic Judith Mackrell wrote accurately: "Bellus is set to Bach's Goldberg Variations; ...the dancers' muscular hieroglyphic gestures writing a commentary on the score."⁹

The researcher Dr. Henya Rottenber also wrote about it: "The dancers in *Bellus* appear as if they are trying to capture in their movements the abstract threads of mathematical thought represented by Bach's music. Movement in *Bellus* is primarily characterized by the motion of the limbs. Arms and legs burst outward from the center of the body in sync with the music, speaking a language of their own—intellectual and distant."¹⁰

The musicality analysis of the first part I chose as an example is performed by a male dancer. I wrote the notes of the rhythm of the movements. See Musical Note Image 1 as well as watch the clip by pressing the link at the end of this section.

⁸ Niv Marinberg and Vered Aviv. 2019. „Dancers' Somatic of Musicality”. *Frontiers in Psychology*, 10. Retrieved March 18, 2026, from <https://www.frontiersin.org/journals/psychology/articles/10.3389/fpsyg.2019.02681/full>.

Batsheva Archives. Retrieved March 8, 2026, from <https://tinyurl.com/mpvjmwpb>.

⁹ Judith Mackrell. 2008, October 21. „Batsheva Dance Company”, *The Guardian*. Retrieved March 18, 2026, from <https://www.theguardian.com/stage/2008/oct/22/dance#navigation>.

¹⁰ Henya Rotenberg. N.D. „הגוף הנוכח ונוכחות הגוף: "שלוש" של נהרי, של נהרי”. *Dance Diaries of Ruth Eshel*. Retrieved March 7, 2026, from https://www.israeldance-diaries.co.il/issue_article/גוף-שלוש-של-אוהד-נ/הגוף-הנוכח-ונוכחות-הגוף-של-אוהד-נ/.



Fig. 1. Movement Notes 1¹¹

The second part I chose to analyze is a moment in the piece when a female dancer performs a solo downstage while three men dance upstage in unison. The movements' dynamics are constantly at an extreme. They are either slow, sudden, or fast. At some moments, the movements are parallel to the music; at other moments, they create a counterpoint.

I chose to analyze this part and wrote the notes of the rhythm of the movement: the upper stave of the notes resembles the female dancer's notes, and the lower stave of the notes resembles the three male dancers' notes. See Musical Notes Image 2, as well as watch the clip by pressing the link at the end of this section.



Fig.2. Movement Notes 2

In both of the parts above, the notes make it clear that there's a precise musical composition that exists in the movement of the dancer.

The third part of this part, which I analyzed, is at the end of *Bellus*, while Bach's piece, *Variation 15*, is heard, all dancers stand in line downstage, each raising their arms at different times, as if 'drawing' the music with their movements. I numbered the dancers from left to right (so the dancer on the left is number 1 and the dancer on the right is number 10). Then I wrote exactly when each dancer lifts his/her arms on the note of the Bach Variation 15. (I wrote only the first 4 staves to serve as an example). There are notes that several dancers raise their arms together, which makes a stronger emphasis of the 'seen' music. See Music Note Image 3, as well as watch the clip by pressing the link at the end of this section.

¹¹ The music notes were written with the assistance of the musician Udi Goldbart.

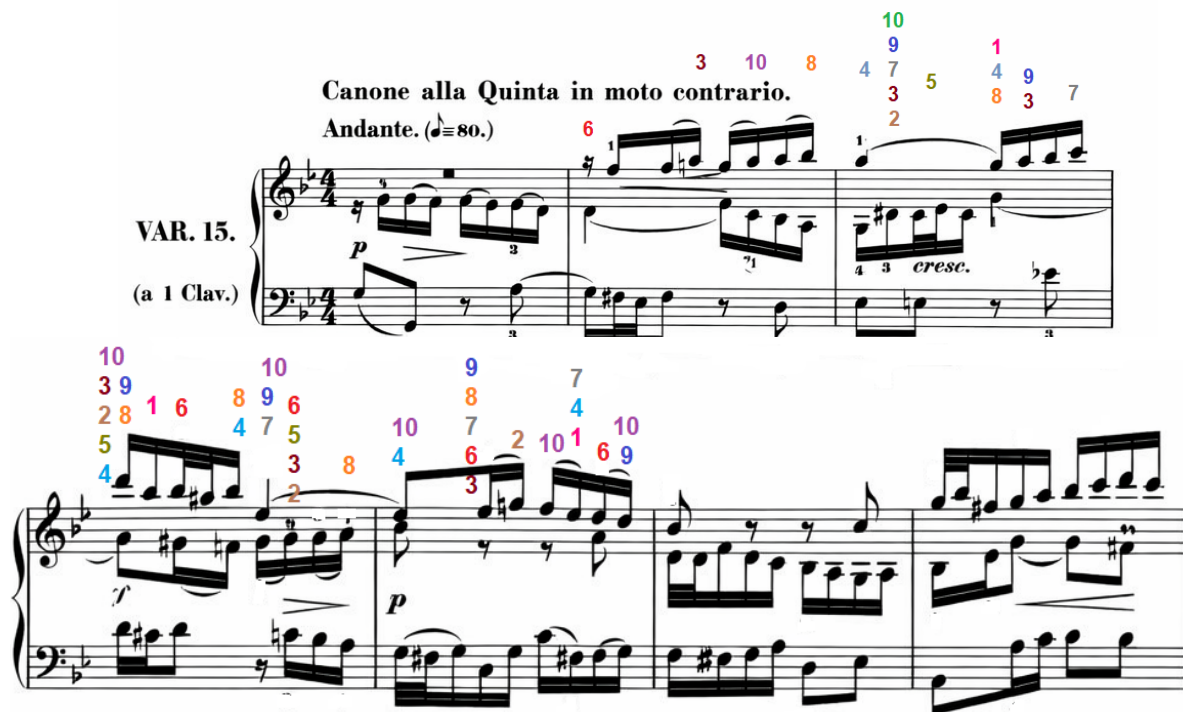


Fig. 3. Music Notes 3 ¹²

Naharin, with these simple arm movements, creates another ‘voice’ that is seen but not heard, resembling another ‘voice’ of a fugue.

Humus

The music is by Ohad Fishof.

In *Humus*, there’s a distinct segment in which the dancers move their arms in sharp, staccato motion, producing a sound that resembles a clock. In another segment, they suddenly slap their knee with their foot, producing a new sound.

The dancers’ movement, as well as the vocal and bodily sounds, provide multiple layers of music; some of these movements produce music that is not heard, but seen.

Secus

The music is by the following artists: a Pop Collage - Chari Chari, Kid 606 + Rayon (mix by Stefan Ferry), AGF, Chronomad (*Wahed*); Fennesz, Rajesh Roshan, Seefeel, The Beach Boys, Maxim Warrat.

In this segment of *Three*, I chose to analyze the end of it, which starts when a female dancer stands in first position, her torso tilting forward, both wrists of her hands touching each other, while her chin is resting on them, waiting. A line of dancers stands behind her. The dancer says, “Welcome!” and slowly opens her arms to the side. Then suddenly contracting and pausing. At that moment, a song with the word “welcome” in it starts to be heard. Then the dancer starts to walk a few steps and contracts again. The dancers behind her start, one by one, to do the same in unison with her, whilst they slowly increase the rhythm until their walk becomes a run. The music is in 4/4, and the meter is varied so that each time it falls on a different note of the 4, creating a kind of ‘creek’ in the rhythm as if it desires to be a $\frac{3}{4}$ rhythm, as Naharin told me he wished to create in this section¹³. In music note number 4, I wrote the notes of the song in the upper stave,

¹² Bach’s Music Notes, Brandenburg Variations. Retrieved February 20, 2026, from [https://imslp.org/wiki/Goldberg-Variationen,_BWV_988_\(Bach,_Johann_Sebastian\)](https://imslp.org/wiki/Goldberg-Variationen,_BWV_988_(Bach,_Johann_Sebastian))

¹³ In a rehearsal of *Three* at Batsheva Dance Company studio, 16th March 2025.

and in the lower one, I wrote the rhythm of the movements to illustrate clearly this ‘creak’. See Musical Notes Image 4, as well as watch the clip by pressing the link at the end of this section.



Fig. 4. Movement Notes 4¹⁴

Clip of excerpts from *Three* with music notes on the following link: <https://shorturl.at/sxfbm>

3.2. Analysis of Musicality in 2019

Details of the work: Length -75 minutes, 18 dancers.

2019 main theme is the raw extraction of the Israeli sociopolitical landscape, operating within an architectural framework that deliberately dismantles the ‘fourth wall’. The work is staged in a narrow, elongated corridor. Audience seated on both sides of an elongated, narrow stage that resembles a passageway or buffer zone. Naharin created a hospitality space in which both halves of the audience can observe one another while the stage is between them.

Music: The soundtrack is a sophisticated, eclectic tapestry that was designed by Maxim Waratt (which is the pseudonym for Naharin himself) weaves together *Card Games* by Yirmi Kadoushi, well-known traditional Hebrew songs like *Hine Ma Tov U'Manayim* Psalms and *Ba Shana Haba'aEhud* by Ehud Manor and Nurit Hirsh, *Locust Star* by Neurosis, *Boukyou* by Hako Yamasaki, *Ana le Habibi* by Rahbani Brothers and Fairuz, *Saikai* by Hako Yamasaki, *Maqlooba* by V.F.M. style, *You, Me and the Next War* by Hanoch Levin and Maxim Waratt, *LaKova Sheli* folk song, and *Caspian* By Asadi¹⁵.

An excerpt of the piece that embodies a clear percussive rhythm begins when dancers enter the stage in a line, wearing high-heeled shoes and walking with the same rhythm as at the beginning of the piece, but in small steps, accentuating the sound of their steps. It immediately reminds one of an army troop's march, but a weird one, with high-heeled shoes and tight, glittering nightclub clothes. They dance to the sound of Fairuz's Arabic music.

I chose to analyze the musicality of this section by writing the rhythm of the stomping in music notes. See Music Notes Image 5 and watch the excerpts at the link below.

¹⁴ The music notes were written with the assistance of the musician Udi Goldbart.

¹⁵ *Batsheva Archive*. Retrieved March 8, 2026, from <https://tinyurl.com/9ep89cty>.



Fig. 5. *Movement Notes 5*¹⁶

Please watch the clip of excerpts from *2019* with musical notes in the following link:
<https://shorturl.at/3j415>.

3.3. Analysis of Musicality in The Hole

Details of the work: length - 60 minutes, 18 dancers.

Stage: closed box; octagon stage shape; audience sits around in three rows.

Music: The soundtrack assembled by Maxim Warrat (who is Naharin herself) features contrasting styles ranging from classical to electronic, techno, and ambient. The classical music by François Couperin – *La Sultane: Gravement*. Film and ambient music out of *By the Sea* by Ennio Morricone and *Diner* by Angelo Badalamenti. *Rephase* – Team Doyobi; *Akvaryum* – Gevende; *Radio* – Autechre IV VV IV VV VIII – Autechre; *The Hers* – We are Over the Kop; *Affletic* – Jus Wan; *Starethrough* – seefeel; *Shoshana and The Pigs* – Maxim Warrat¹⁷.

One of the episodes I chose to analyze the musicality of begins with dancers lying on their sides, gazing at the audience for quite a while. Then move one knee, flipping them onto their backs. Again, no movement for several counts, and then, suddenly, one leg loudly stomps the floor, featuring a musical syncopation. Then, their bodies soften as they roll onto their stomachs and crawl to the next edge by a reptilian low walk. They repeat this phrase several times until they get into a lying position, one on top of the other. See Musical Notes number 6, as well as watch the excerpts at the link at the end of this section.

¹⁶ The music notes were written with the assistance of the musician Udi Goldbart.

¹⁷ *Batsheva Archive*. Retrieved March 8, 2026, from <https://tinyurl.com/9ep89cty>.

*10

4

8

12

Fig. 6. Movement Notes 6¹⁸

12

The second episode I chose to analyze its musicality is the moment when the girls who sit by the walls start counting repeatedly in Hebrew from one to four: Ahat, Shtaim, Shalosh, Arba. The boys on stage make sudden movements into different positions, which, musically, occurs as syncopation. See Musical Notes 7 as well as watch the excerpts at the link at the end of this section.

¹⁸ The music notes were written with the assistance of the musician Udi Goldbart.

Fig. 7. *Movement Notes 7* ¹⁹

4

5

6

Fig. 8. *Movement Notes* 8 ²⁰

¹⁹ The music notes were written with the assistance of the musician Udi Goldbart.

²⁰ *Ibidem*.

Please watch the clip of excerpts from *The Hole* with musical notes on the following link:
<https://url-shortener.me/IJJ6>.



Fig. 9. *The Hole*. Photo by Gadi Dagon.²¹

In summary, it is possible to observe through each of Naharin's works that he choreographs the movement with great precision of musicality, which apparently creates music of its own as if adding another voice to the music, one that isn't heard but only seen.

He also uses silence as part of the rhythm he creates in the composition. In several sequences in his work (which I didn't analyze in this article), there are sounds created by the dancers' voices, clapping, and stomping.

I believe that the musical notes I've written above to some of the parts of his work illustrate empirically that Naharin's work embodies internal, precise 'seen' music in the movements and in the sounds created by the dancers, and it could be defined, from my perspective, as vocal choreography.

4. The Influence of Naharin on Dancers' Evolution into Choreographers

The key question of this research lies with the following question: Is Naharin's approach to music and musicality influenced dancers' evolution into choreographers, and if so, how? To examine this subject, I interviewed two dancers who currently work with Naharin. The dancers, Anika Verplancke²² and Sean Howe, whom I interviewed (both had choreographed a bit before coming to *Batsheva Dance Company*). Whilst in the company, they participated in creating their

²¹ Photo by Gadi Dagon, retrieved from the article of Daniel Asayag. Retrieved March 18, 2026, from <https://tinyurl.com/22dly4wa>.

²² Annika Verplancke left the company in December 2025.

own choreographies as part of a program called *Batsheva Creates*, in which dancers from *Batsheva* could perform their work.

Based on interviews with both dancers, Ohad Naharin's influence on the evolution of dancers into choreographers is profound, particularly in how he reshaped their understanding of musicality, creative autonomy, and the technical application of sound.

The following analysis details the specific ways Naharin's approach facilitates this evolution:

Reconceptualizing Music as a Choreographic Tool: Naharin shifts a dancer's perspective from seeing music as a background or a guide to viewing it as a flexible choreographic tool.

- **Embracing Dissonance and Contrast:** Dancers learn to create a relationship between movement and sound that is not merely illustrative. Annika notes that Naharin uses rhythm to create 'multi-dimensional moments' by creating movement dynamics that are often opposite or different from the music.
- **The Strategic Use of Silence:** One of the most significant shifts for these evolving choreographers is learning to use silence to create 'absences' or to 'choreograph the sound' itself. Sean explains that silence can be a tool for conveying nostalgia or memory, allowing the choreography to take center stage without being influenced, in the process of creation, by the 'color' of a musical score.

Establishing Movement Independence: A key part of the evolution into a choreographer under Naharin is learning that movement should not 'draw' or react to the music.

- **Internal Motivation:** Sean emphasizes that Naharin taught him that the reaction for movement must come from "within or from somewhere else"²³, rather than being a response to a beat. This allows the choreographer to decide whether to hit syncopated beats or to 'spotlight the choreography' by working in the spaces between the music.
- **Highlighting the Dance:** Naharin's 'unconventional usage of music' teaches dancers that the work should highlight the dance or the overall piece, rather than highlighting the music itself.

Technical Mastery and Sound Design: Naharin provides dancers with the technical vocabulary and confidence to manipulate sound to suit their artistic vision.

- **Sound Manipulation:** Dancers learn to "think outside of the box" by changing the scale, pitch, or counting of a musical phrase. Sean notes that manipulating music even slightly can "completely change the vibe", making the choice of rhythm a precious element of composition.
- **Collaborative Skills:** Naharin models a close relationship with musicians, often insisting that a composer be present in the studio daily. He also actively assists his dancers in sound design for their own pieces, helping them understand how to 'choreograph the sound' to support their movement.

Developing a Unique Creative Methodology: Naharin's specific ways of working provide a framework for dancers to build their own creative processes.

- **Rhythmic Clarity:** Annika describes being inspired by Naharin's clarity when creating phrases, where specific rhythms are established with absolute precision.
- **Improvisation as a Foundation:** The evolution into a choreographer involves using improvisation to discover rhythm first and shape second. Annika adopts this method

²³ Interview with Sean Howe, 8th October 2025.

to determine the timing she wants to create before deciding on the movement's physical form.

Growth in Professional Confidence: Ultimately, Naharin's influence extends beyond technique to the dancers' self-confidence as creators. By providing a platform for their work and offering specific tools for musical interaction - such as creating movement that is independent of sound - he empowers them to develop their own distinct choreographic voices.

5. Conclusions

In this study, I believe that I have demonstrated empirically that Naharin works have precise musicality in them by writing the rhythm of the movements of several episodes out of three of his pieces: *Three*, *2019*, and *The Hole*.

Musicality is defined theoretically as the capacity to process and apply musical information; however, Naharin elevates this to an artistic phenomenological state of mind. Naharin argues that musicality extends beyond being in rhythm. It is a fantasy and an internal state of presence that remains marvelous even without alignment with external metrics. Another prominent hallmark of Naharin's musicality is the dancer's ability to use the music as a catalyst without becoming its 'slave'. Dancers are encouraged to play with the music, for example, by reacting with cynicism or laughter to a sentimental score, thereby amplifying the connection through contrast.

Naharin demands that dancers embody the music itself – to be the notes of music themselves. This requires total integration, in which the dancer's physical execution becomes a living transcription of the auditory score.

The analyses and observations I conducted made it clear that Ohad Naharin is a 'composer in movement', who reshapes the concepts of rhythm, timing, and musicality into an autonomous, multi-layered, and phenomenological artistic language.

The data points that Naharin creates a vocal choreography, which is observed by three distinct observations:

- Naharin creates a visual layer of movement that acts as an independent 'voice', providing a seen but unheard counterpoint to the recorded music.
- Naharin integrates the dancer's voice, stamps, claps, and breaths as part of the music of the piece.
- The music notations I wrote for chosen parts of his works - *Three*, *2019*, and *The Hole* - show empirically that Naharin's work is a vocal choreography.

Hence, it is evident that Naharin's approach to musicality serves as a lab, fundamentally altering how dancers transition into choreographers. Ultimately, the dancers' interviews make clear that they are given vital choreographic tools, both in general and in particular regarding the musical arrangement and choice, as well as the incorporation of rhythm and musicality into their choreographies.

According to the dancers' testimony, they learned to create dissonance and overlap rather than simply highlighting the music. They also said they adopt Naharin's practice of establishing a rhythmic structure through improvisation before defining the movement's physical shape, and are also influenced by Naharin's approach to incorporating silence, which helped them develop the confidence to treat the absence of sound as a potent choreographic tool, evoking nostalgia or internal memory. It is evident that Naharin endows his dancers with tools 'out of the box' when concerning the music and musicality. He endows them with the ability to reconceptualize music

as a choreographic tool, establish movement independence, technical mastery, and sound design, develop a unique creative methodology, and grow professional confidence.

On the whole, Ohad Naharin's work transcends traditional boundaries, positioning the moving body as a multidimensional instrument. His legacy lies in the cultivation of a multi-layered listening that empowers the next generation of choreographers to treat music not as a master, but as a dynamic partner in the creation of meaning.

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- **Article (in a newspaper)**
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