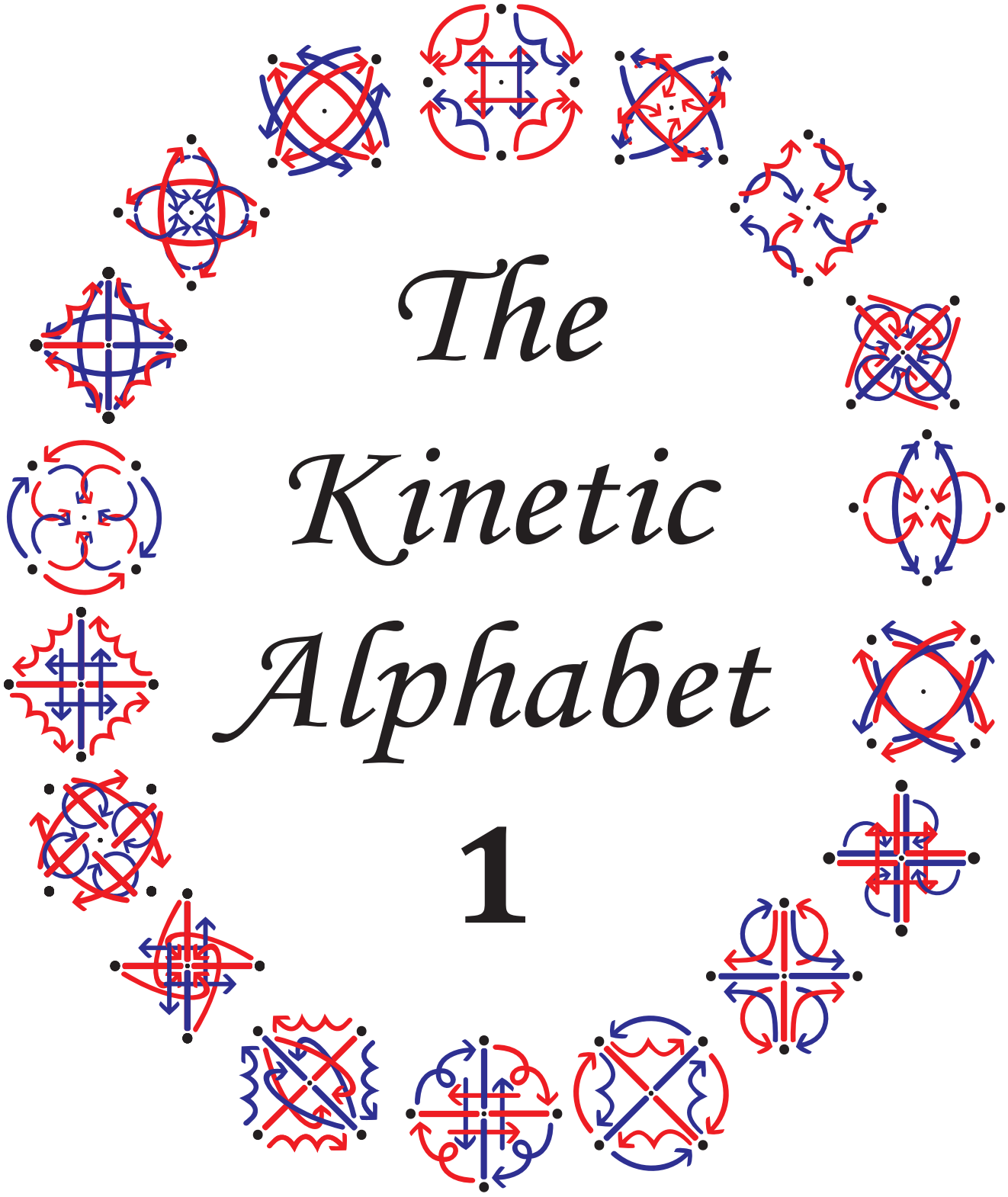
Name: _____



The Kinetic Alphabet

1

Created by Austen Cloud

v 0.5

drink water

Support the author!

I hope the information within this book gives you a thorough understanding and greater confidence in forging your own choreographed sequences!

Your support plays an essential role in this system's development.

A donation of any amount is deeply appreciated.

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READ ME FIRST

Greetings, flow arts aficionado!

You've come across The Kinetic Alphabet, a notation system designed to help you craft and communicate your own unique choreography. This grid-based language is designed for music, using pictographs and letters that combine like puzzle pieces for each beat. This system has propelled my sequence creation to new heights, and I hope it will do the same for you!

The Kinetic Alphabet is a fusion of elements from VTG (Vulcan Tech Gospel), siteswap (Juggling Notation), and musical notation. Although it can be introduced to beginners, it's designed for intermediate learners, bridging the gap between improvisation and choreography. Originally built for double staves, it can be applied to any dual wielded static prop like clubs, fans, triads, buugeng, and more.

Pictographs form the core of The Kinetic Alphabet.
The letters are a useful tool to categorize and communicate the pictographs, but they are secondary to the pictographs themselves. It's not necessary to memorize the letters immediately to benefit from this system.

This is a work-in-progress and is continually growing. Whether you fully embrace this system, draw inspiration from certain parts, or follow a different path altogether, I hope the ideas presented here contribute to your creative growth.

I can't wait to see the unique choreography you'll create!

With love,
Austen Cloud

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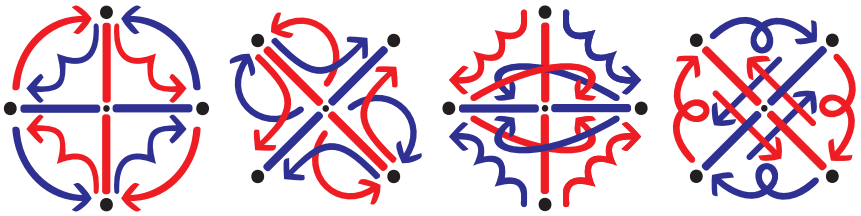
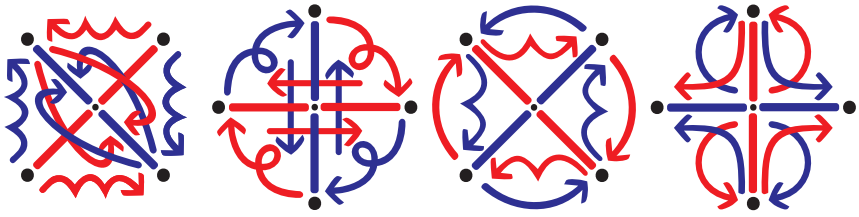


1.0

Positions

Motions



The Grid

The Kinetic Alphabet is based on a 4-point grid.

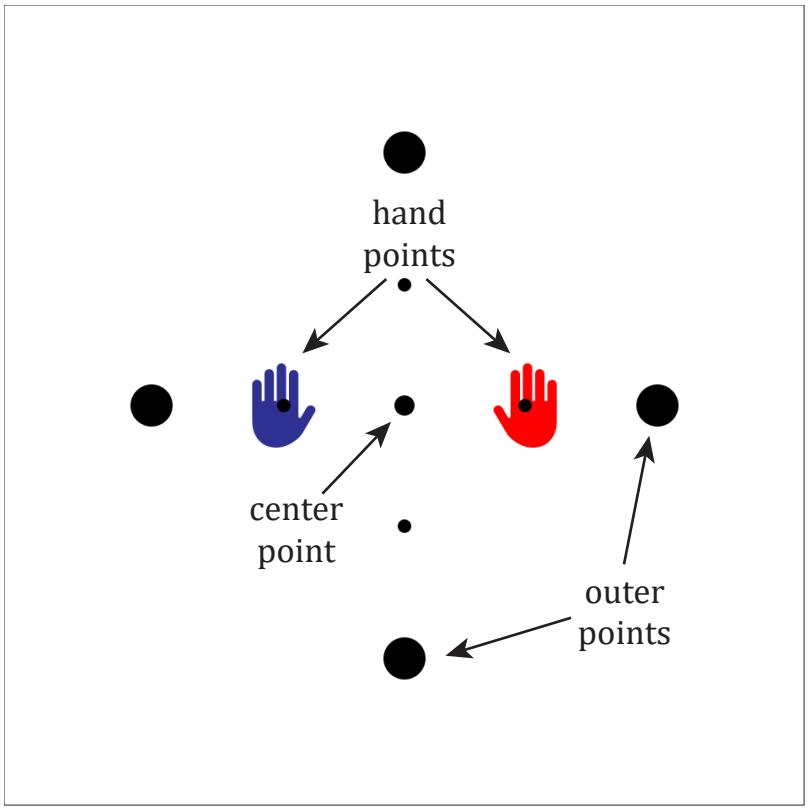
There are two 4-point grids: box mode and diamond mode.
This guide is written in diamond, but everything translates to box.

On this grid, there are three types of points:

The **center point** is the hub that everything revolves around.

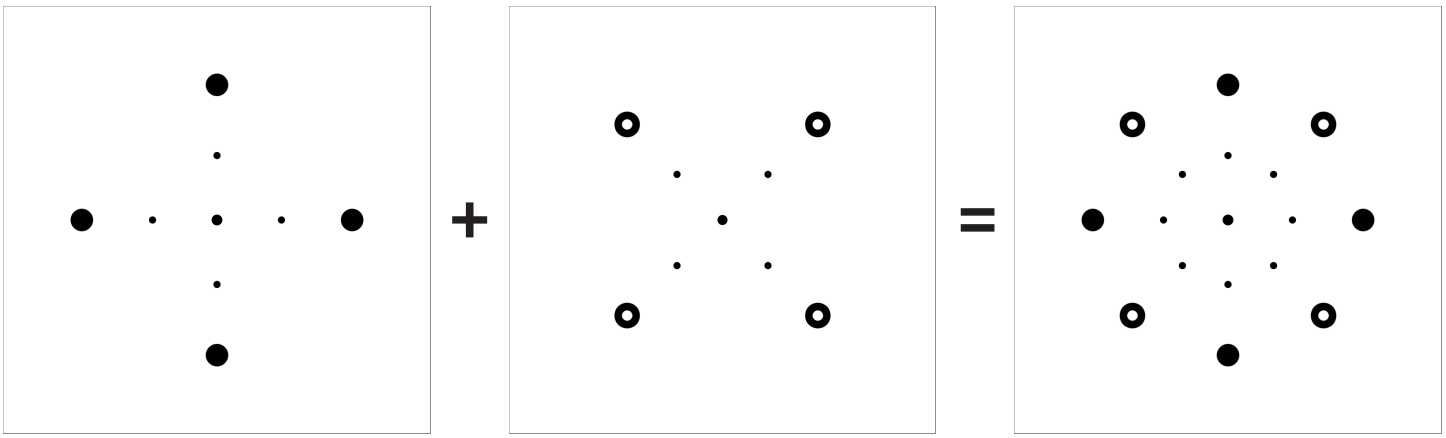
The four **hand points** are halfway between the center point and the outer points.

The **outer points** depict the outer edges of the grid.



Together, diamond and box form an 8-point grid:

Diamond + *Box* = *8-point grid*

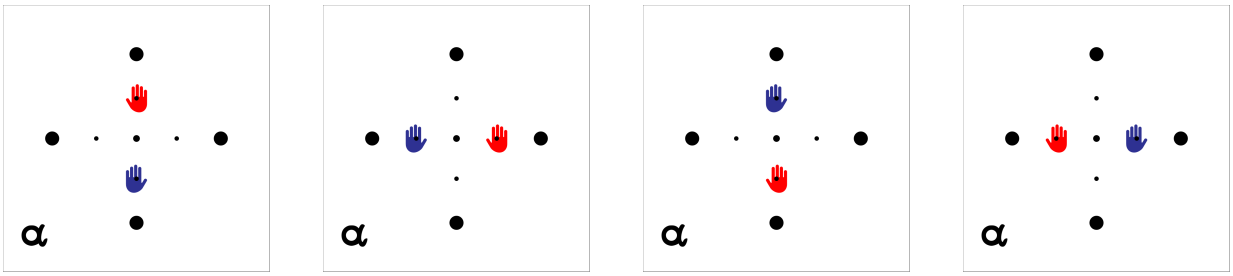


We'll use diamond mode to learn each concept.

Hand Positions

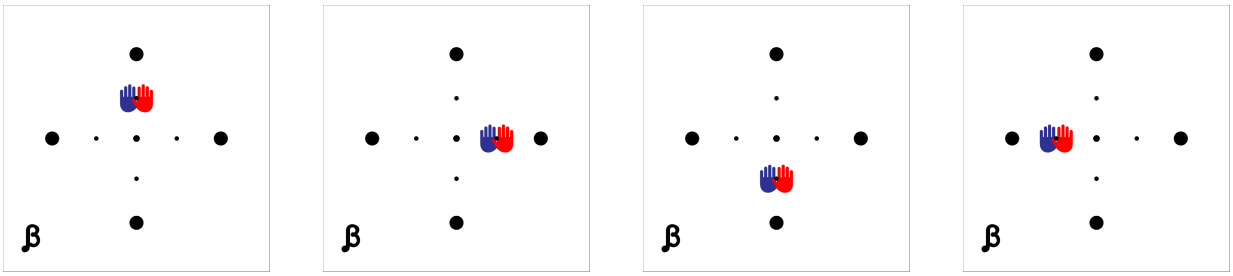
There are multiple ways to combine two hand points to form a hand position.
Positions can be rotated or mirrored. **Red = Right and Blue = Left.**
In The Kinetic Alphabet, our first three positions are called Alpha, Beta, and Gamma.

α
Alpha



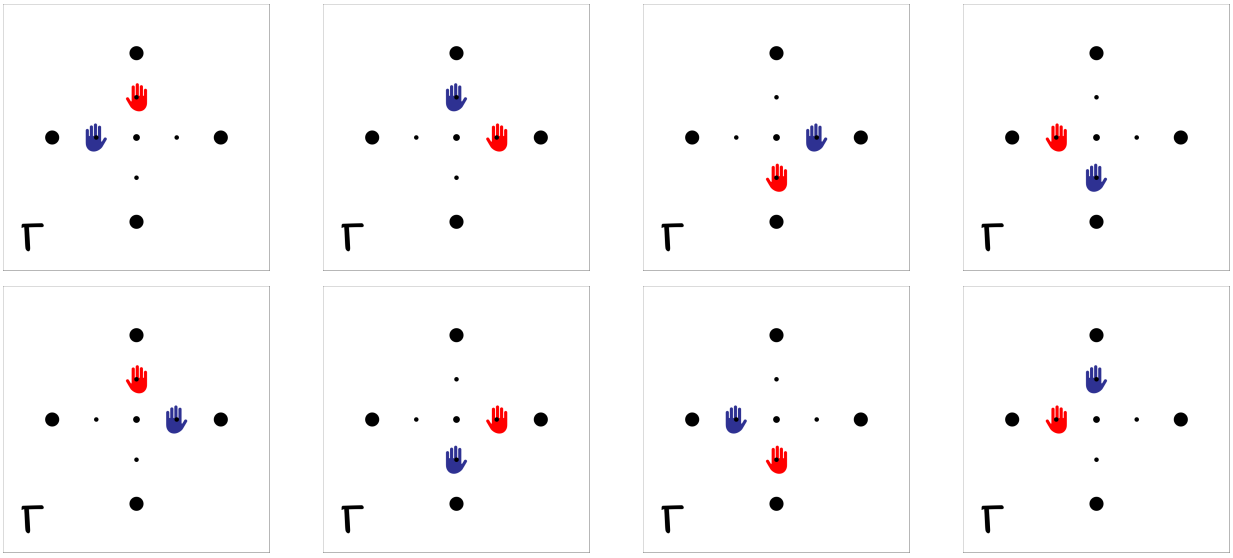
In Alpha, the hands occupy the points across from each other.

ß
Beta



In Beta, the hands occupy the same point.

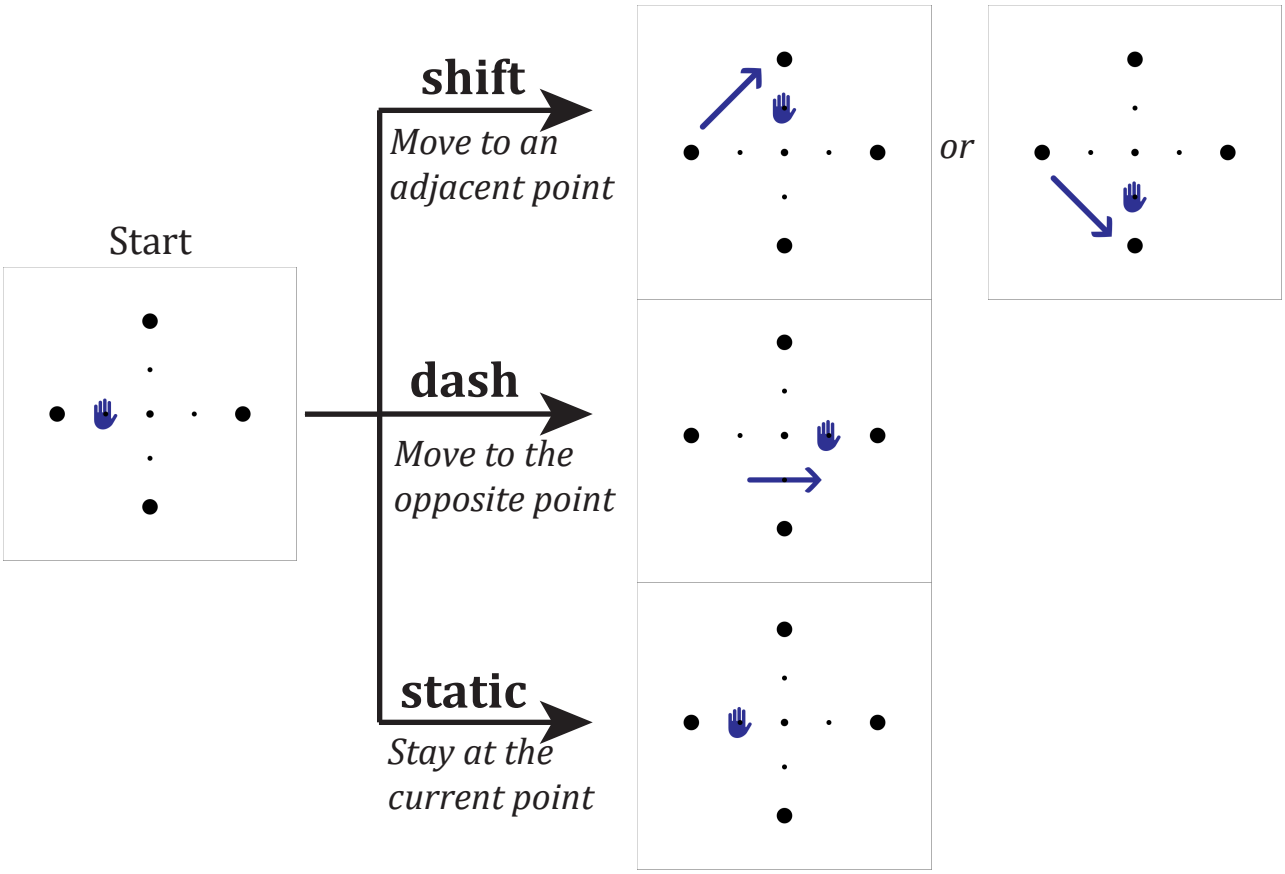
Γ
Gamma



In Gamma, the hands form a right angle.

Hand Motions

There are three fundamental hand motions in the Alphabet.
The arrow shows the direction of motion.
The hand shows the end position.



Using these, we can derive six combinations, named below.
We'll explore each one individually:

Dual-Shift
Both hands travel to an adjacent point.

Shift
One hand travels to an adjacent point and the other hand remains static.

Cross-Shift
One hand travels to an adjacent point and the other travels to the opposite point.

Dash
One hand travels to the opposite point and the other hand remains static

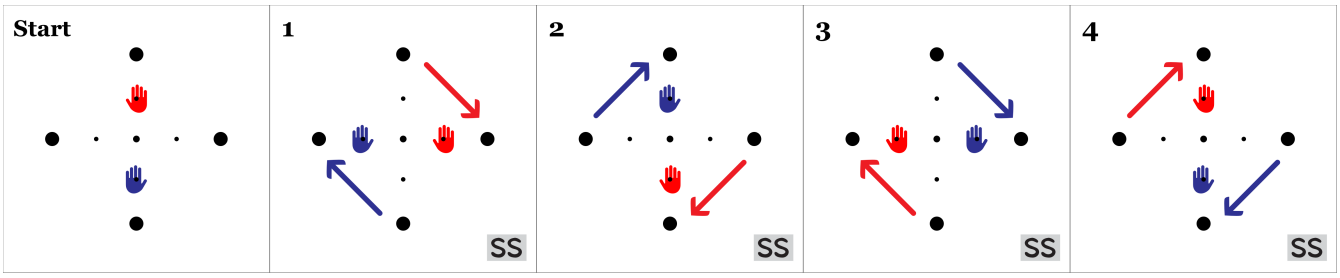
Dual-Dash
Both hands travel to the opposite point

Static
Both hands remain static.

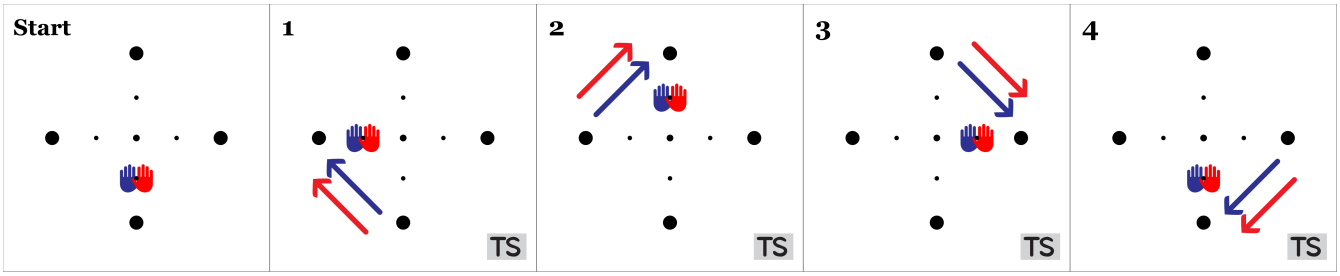
Type 1 - Dual-Shifts

When both hands move to adjacent locations, it's called a **Dual-Shift**.
Our first **Dual-Shifts** correspond to the four modes of timing/direction: SS, TS, SO, TO.
You can determine the start position by looking at the non-pointed end of the arrow.

α→α
Split-Same

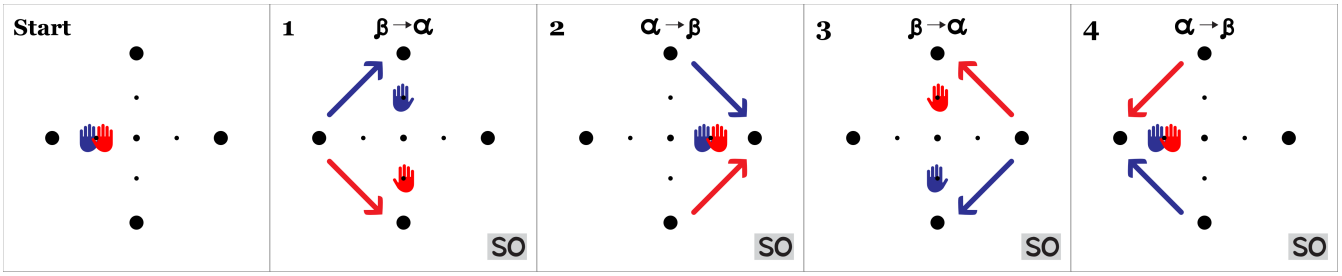


β→β
Tog-Same

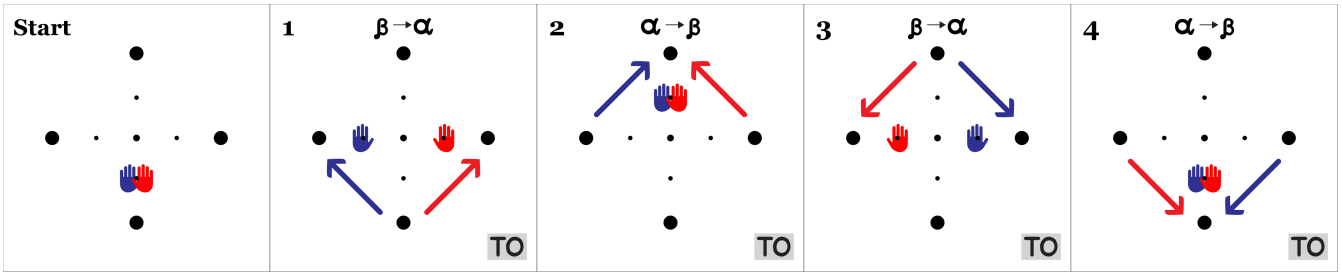


The Kinetic Alphabet puts focus on simultaneous motions between two positions, relative to the center point.
Let's try another type of **Dual-Shift**.
What happens when we move between α and β?

Split-Opp



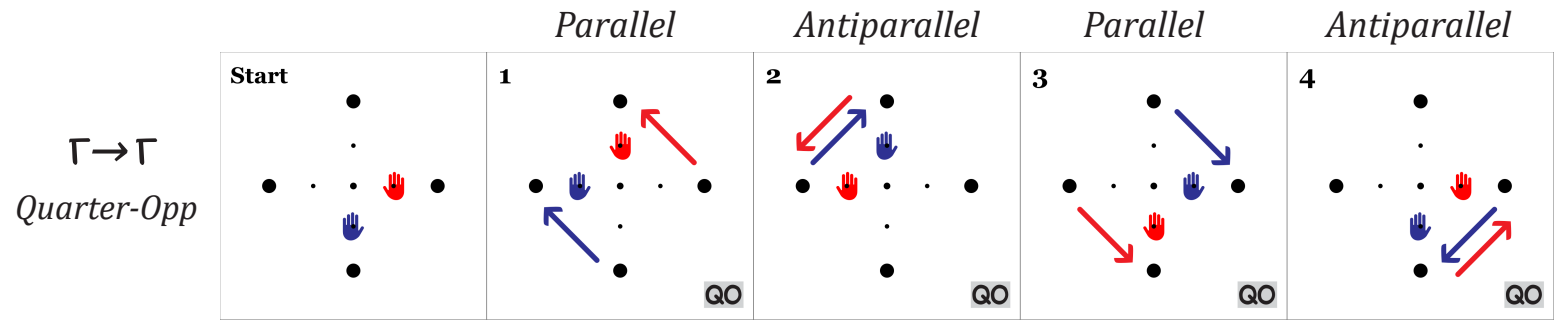
Tog-Opp



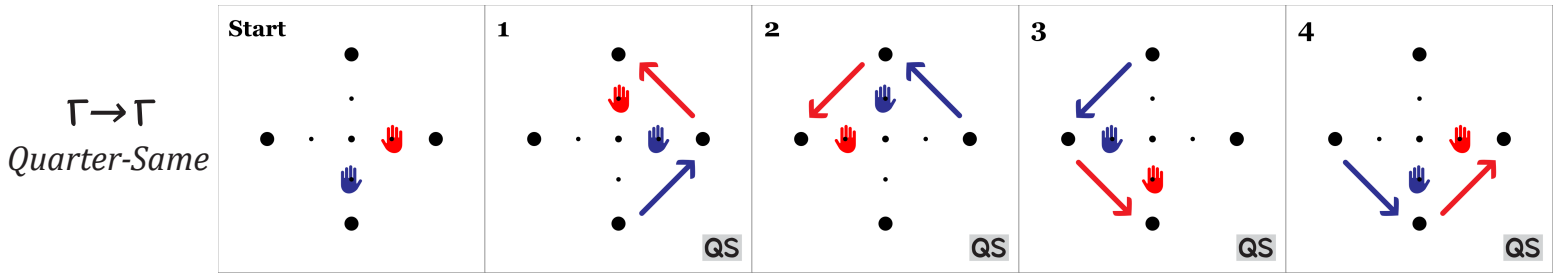
Notice that it can be either *Split-Opp* or *Tog-Opp* depending on start position.

Practice using Dual-Shifts to travel between Alpha and Beta in each mode.

Gamma, aka quarter-time, is based on two often forgotten modes:
Quarter-Opp and **Quarter-Same**.
Quarter-Opp has variations of parallel and antiparallel.

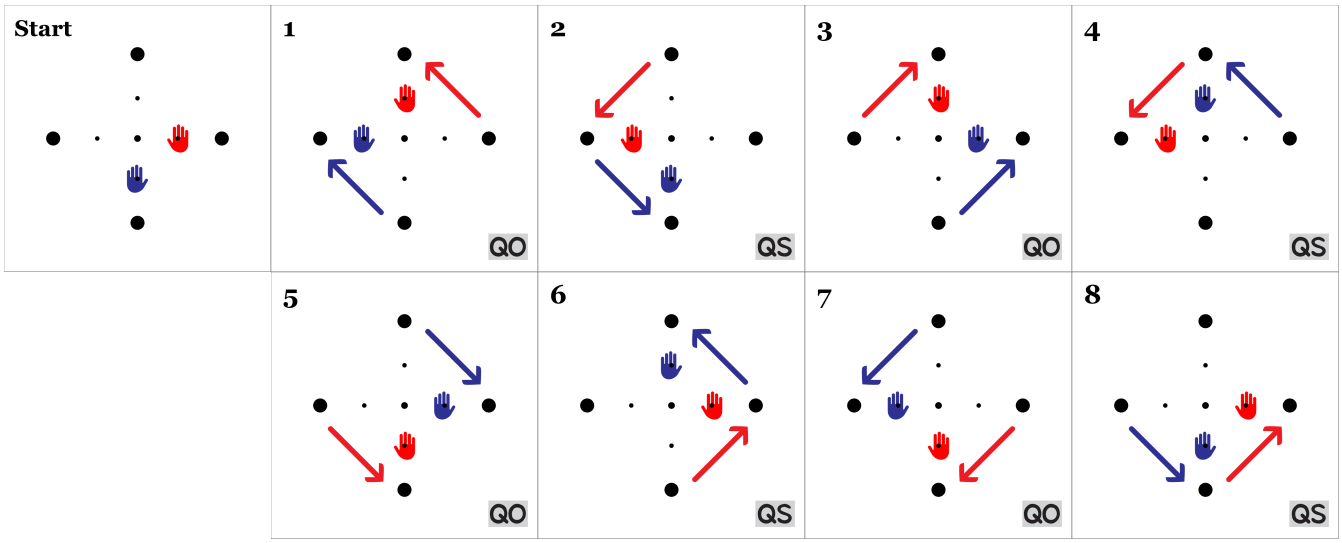


In Quarter-Same, this doesn't happen:



When in gamma, you can move to any other variation of gamma.
These examples are continuous, but non-continuous sequence are also possible.

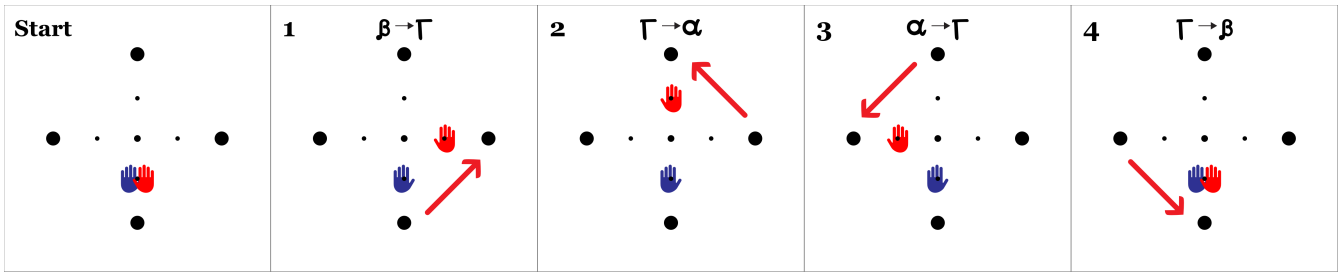
Here's one that switches between Quarter-Opp and Quarter-Same:



Practice using Dual-Shifts to create other non-continuous Γ→Γ variations!

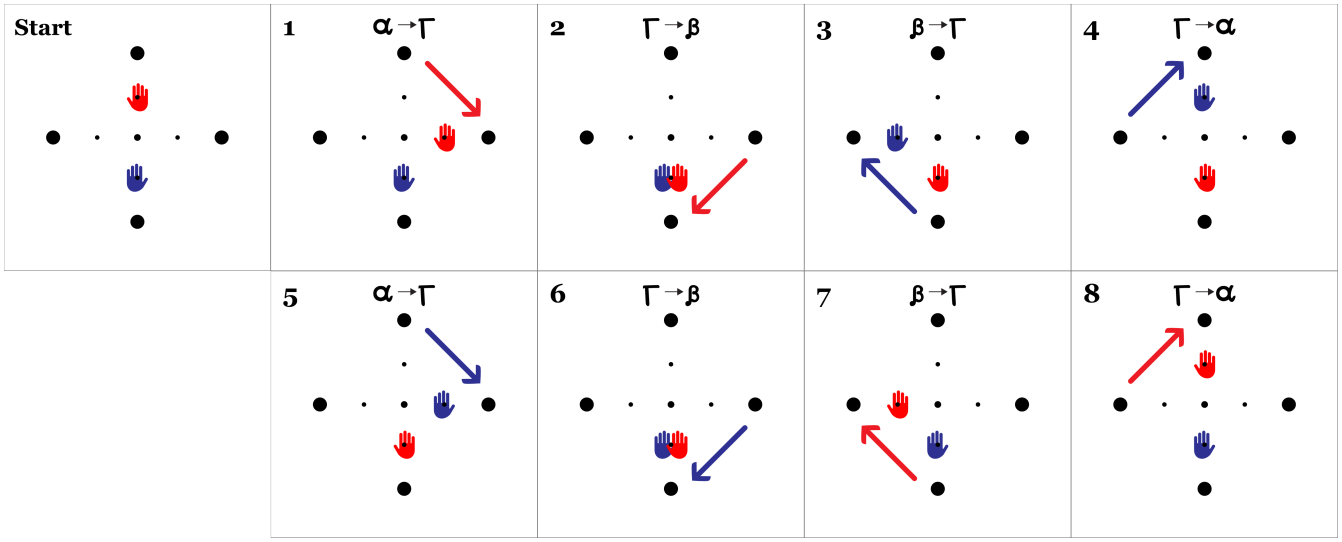
Type 2 - Shifts

To move between Γ and α/β, you can shift one hand and keep the other hand static. This combination is called a **Shift** (with a capital "S"). Here's a simple example:

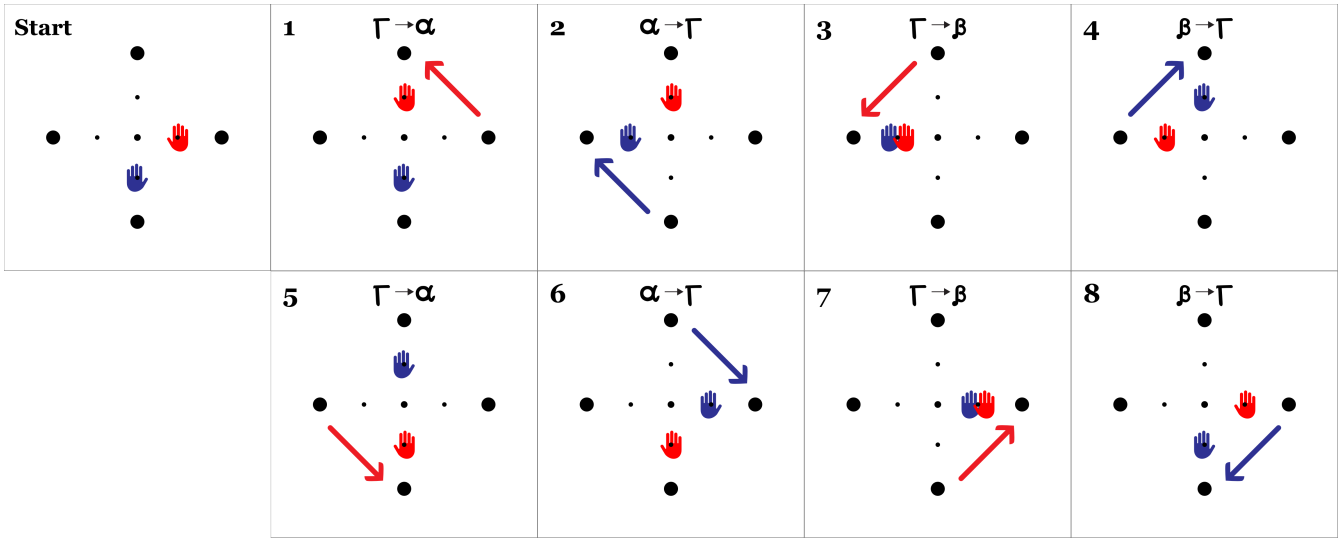


The following examples explore both same and opposite handpaths. They alternate the shifting hand.

Here, they are shifting in the same direction:



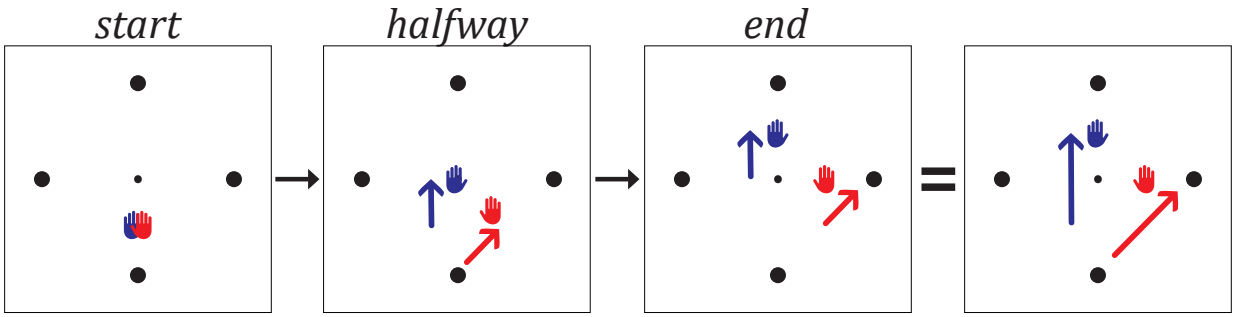
And here, they are shifting in opposite directions.



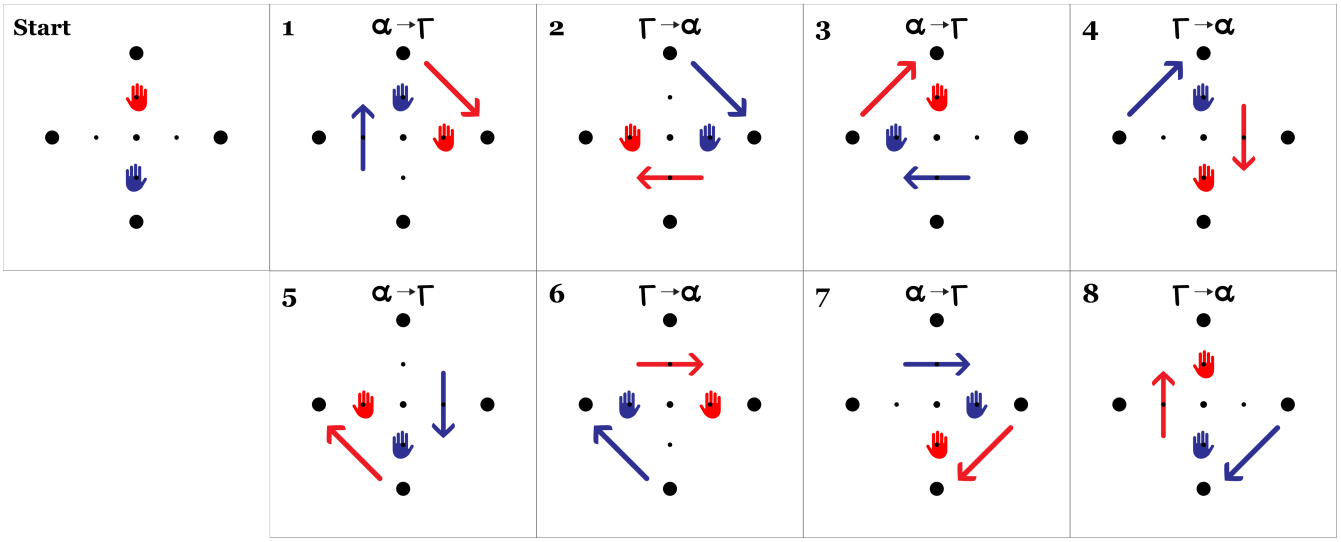
Shifts seems mundane here, but they're very useful later for constructing dynamic sequences.

Type 3 - Cross-Shifts

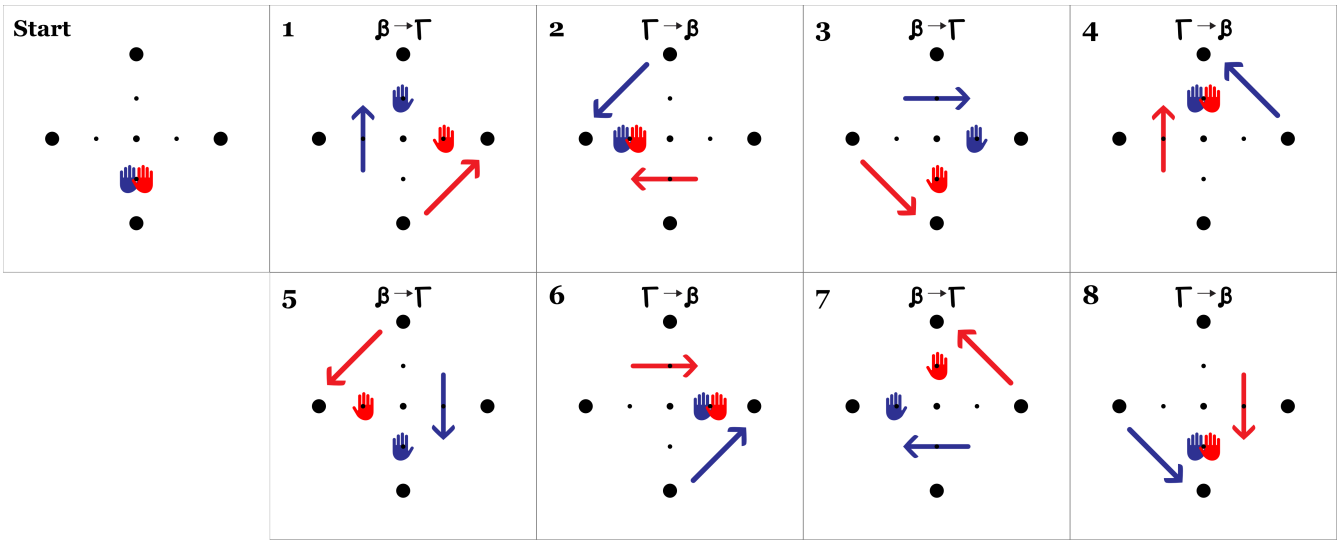
A **Cross**-**Shift** combines a shift and a dash.
Since a dash has further to travel, it moves slightly faster.
To understand **Cross**-**Shifts**, let's break one down into parts:



Note the halfway point. One hand is in the center point and one is on a diagonal hand point.
By pausing at this halfway point, it ensures that the dash moves at the correct speed.
The following sequences demonstrate their capabilities.
This one explores alpha→gamma:



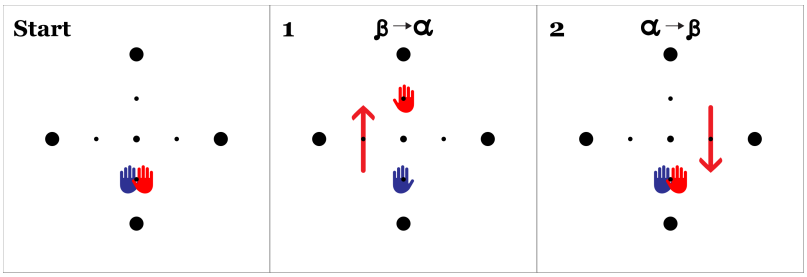
And this one shows beta→gamma:



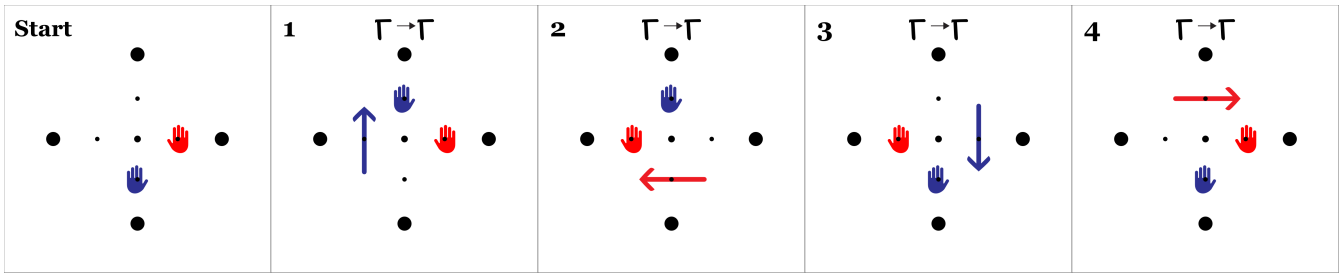
Tech nerds will notice these **Cross**-**Shifts** create *Zan's Diamond* variations. Neat!

Type 4 - Dash

With a **Dash**, one hand executes a dash while the other hand remains static.
With alpha→beta, this creates a two beta sequence:

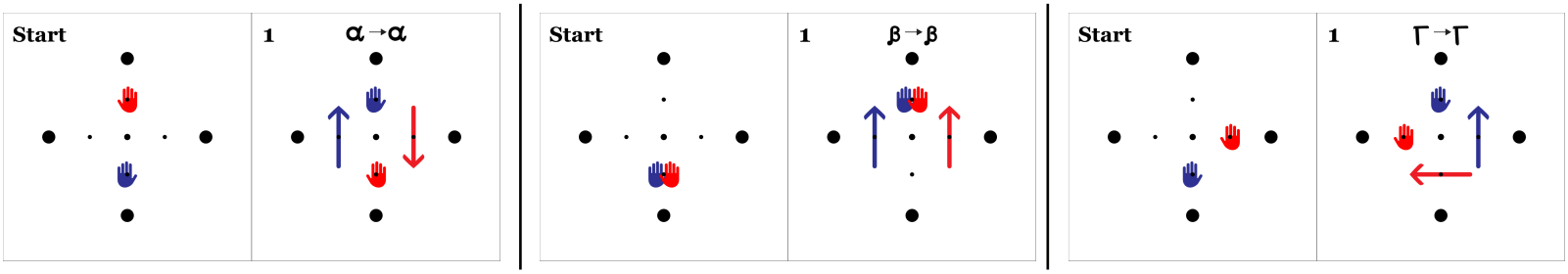


And with gamma→gamma, it creates a 4-beat sequence:



Type 5 - Dual-Dash

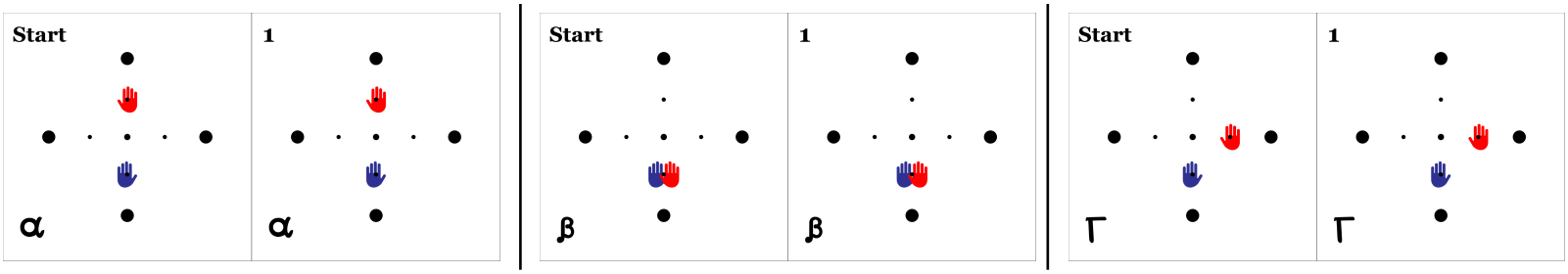
With a **Dual-Dash**, both hands dash simultaneously to their opposite points.



Practice using Dual-Dashes, Dashes, and Cross-Shifts from different start positions.

Type 6 - Static

Finally, **Static** motions are indicated by no arrow:



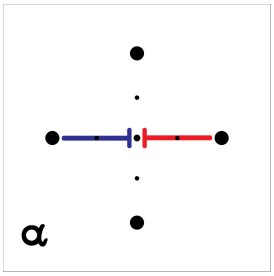
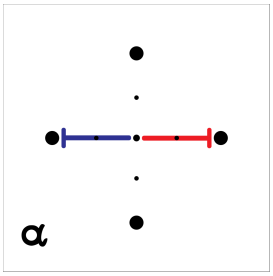
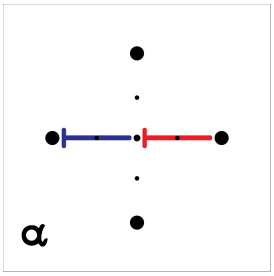
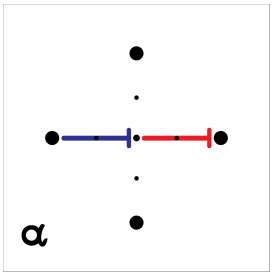
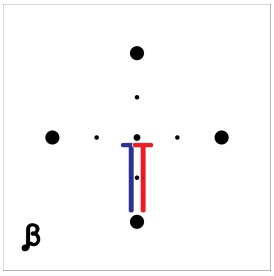
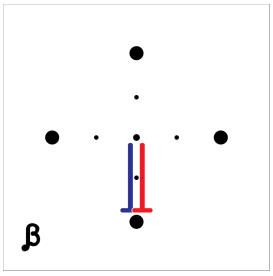
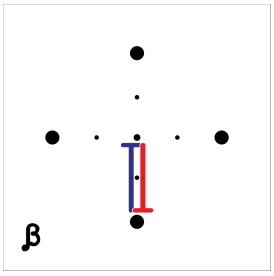
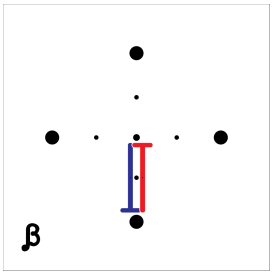
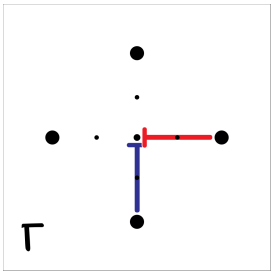
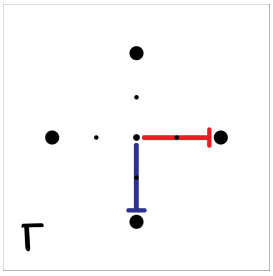
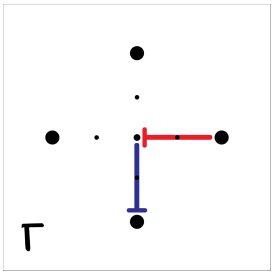
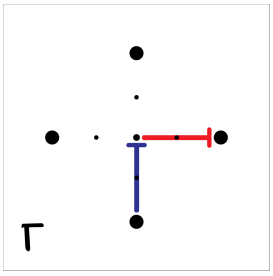
Later on, static sequences gain complexity when adding prop rotations.

Staff Positions

When writing sequences with staves, it helps to mark the thumb end with a line.
The performer can use it to keep track of rotations and check their position on every beat.
It also encourages negative space/body turns instead of finger spinning.

In the following examples, an end is always at the center point.

Practice each position below, paying attention to the thumb orientation.

Thumbs:	in	out	(out/in)	(in/out)
α Alpha				
β Beta				
Γ Gamma				

Many of pictographs in this guide are depicted with no thumb ends
when categorizating. It is usually noted only during sequences.

Most sequences in this guide start with thumbs in for consistency.
It's equally valid to start any sequence from a different thumb orientation.

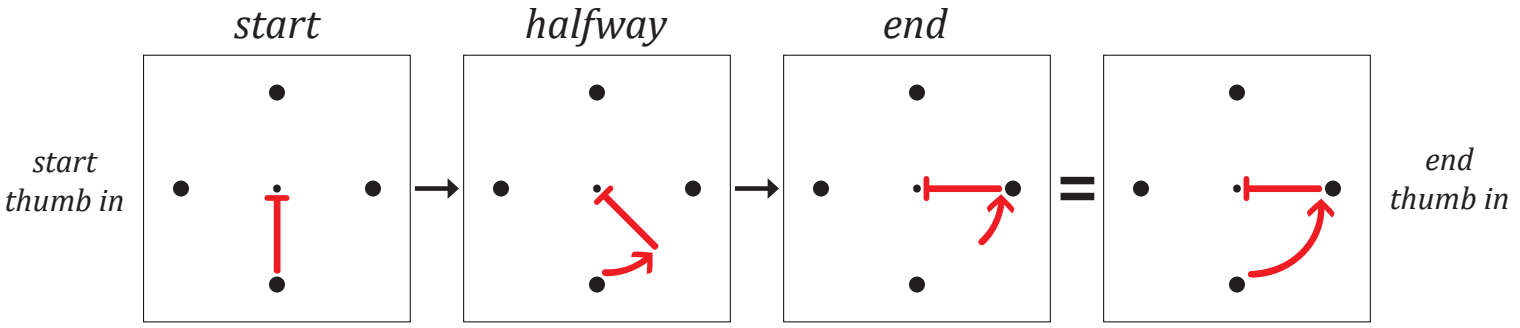
Staff Motions

Shift

During a shift, a prop can rotate in one of two directions - Prospin or Antispin

Prospin

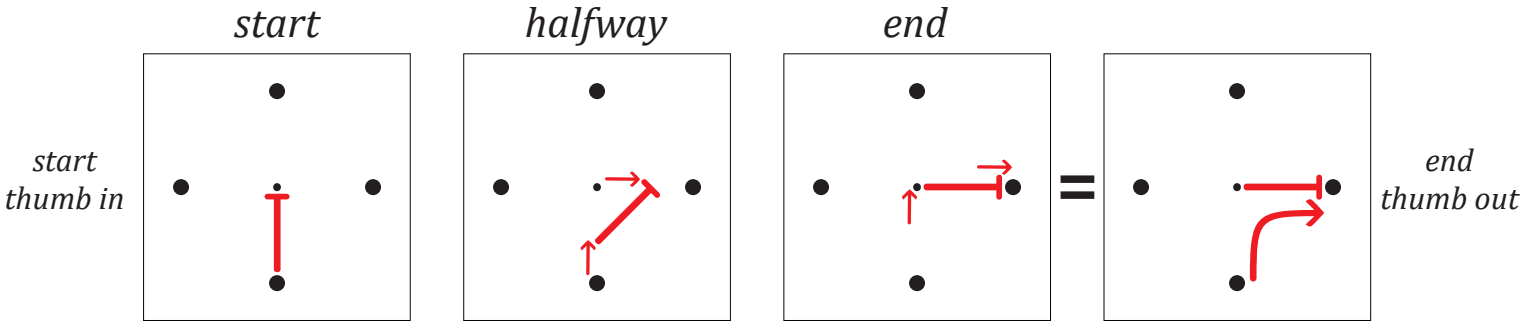
• **Prospin** - The prop rotates the same direction as the handpath
A 90 degree isolation is our base unit of a prospin.



In a base isolation, the thumb orientation remains the same for the entire motion.

Antispin

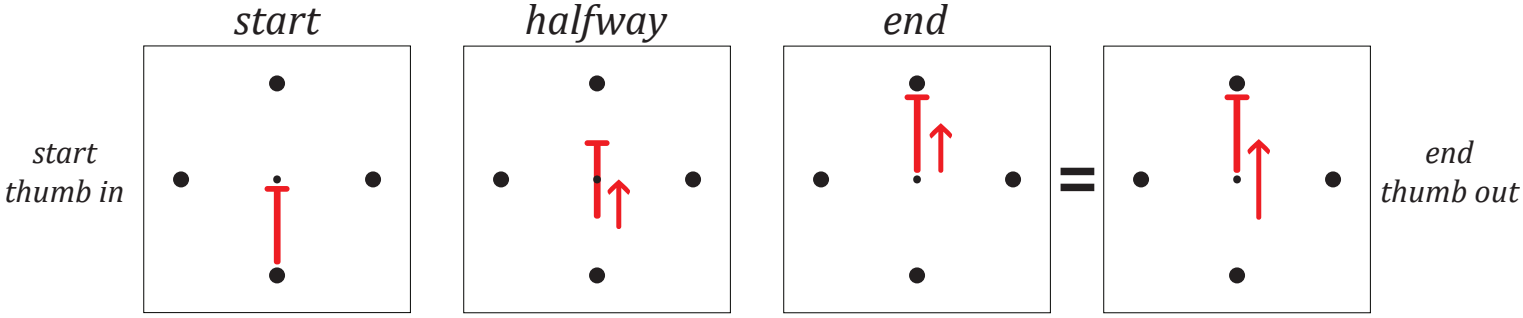
• **Antispin** - The prop rotates in the opposite direction of the handpath
A 90 degree antispin is our base unit of antispin.



In an antispin, the ends swap orientation. Here, it moves from thumb in to thumb out.

Dash

In a base dash, the thumb ends also swap orientation.



Halfway through the motion, the center of the staff is at the grid's center point.

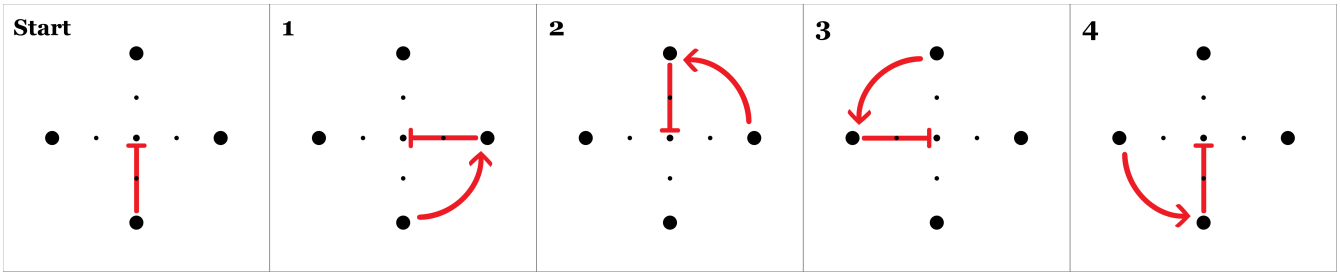
Negative Space / Body Turns

VTG: 1:1

Many sequences seem impossible, but most can be solved by using negative space or body turns.
Negative space lets you face the audience and reduces body movement
Body turns add movement and help you execute patterns with longer staves.
Each method is equally important, and learning both will maximize capability.
This guide will assume some knowledge of these fundamental concepts.

To make the most of the Alphabet, it's highly recommended that you learn the following.

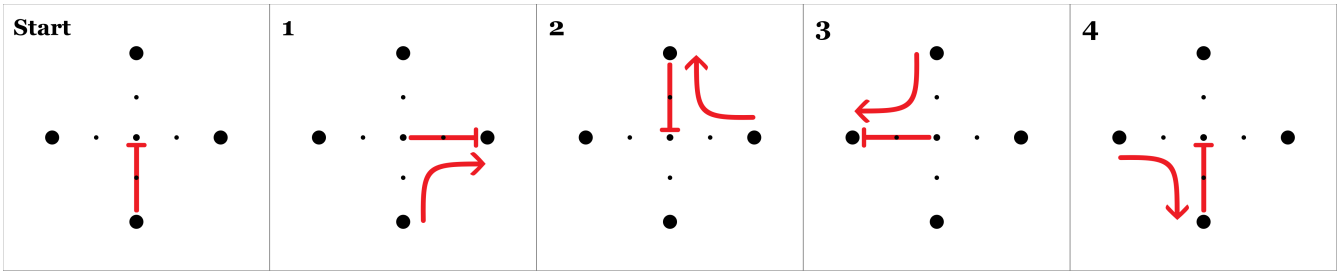
360° Isolation



To execute this without finger-spinning, turn your torso to the left on beat 3. During this beat, the staff moves briefly in wheel-plane relative to your left-facing view. On beat 4, turn your body back to center as you return to the start position.

Practice in reverse, then do both directions in the other hand.
Then practice it with the thumb out, isolating the pinky end.

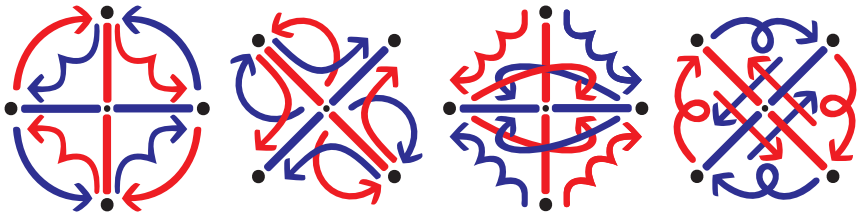
4-Petal Antispin



To execute this in wall plane, you must do one of the following on beat 2:

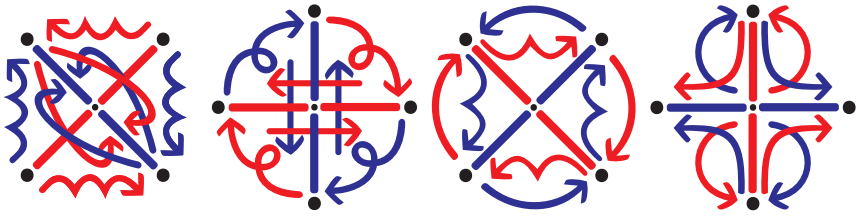
- Pass the thumb end through the negative space above your right shoulder on beat 2.
- Turn your torso to the left on beat 2 and pass the thumb end in front, then pass the pinky end on the inside of your right arm as you move to beat 3.

Practice in reverse, then do both directions in the other hand.
Then practice everything again starting with the thumb out.
Try using both negative space and turns. Good luck!



1.1

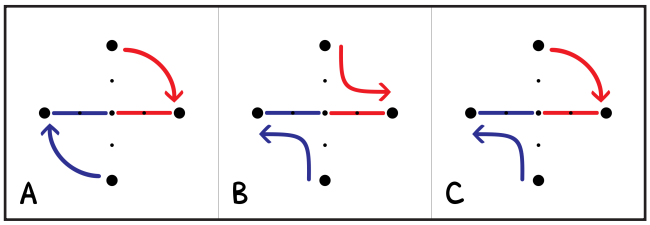
Letters



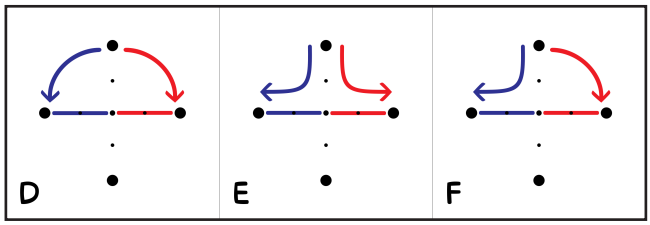
Double Staff

Type 1 - Dual-Shift

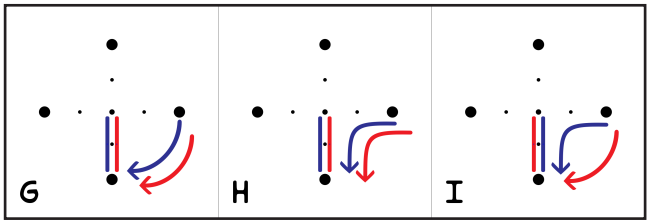
α→α



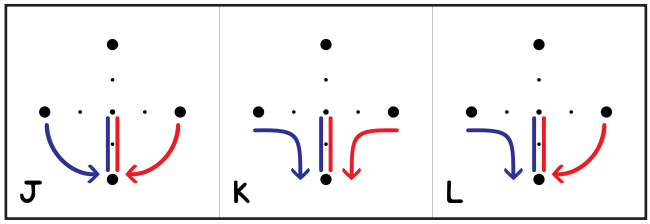
β→α



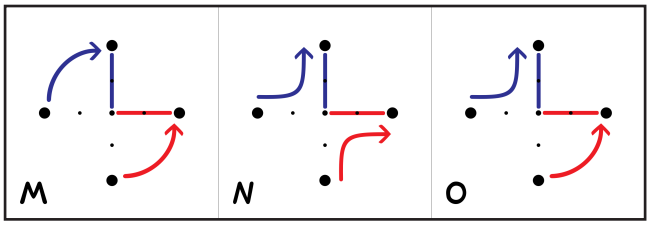
β→β

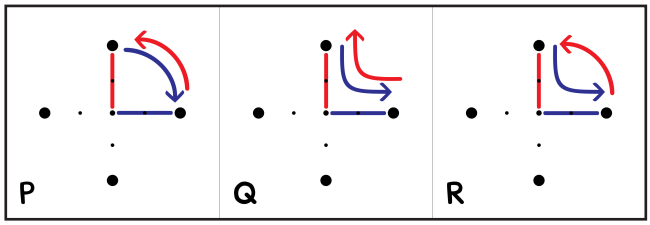


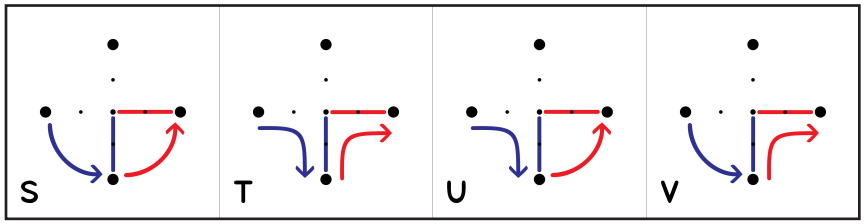
α→β



Γ→Γ

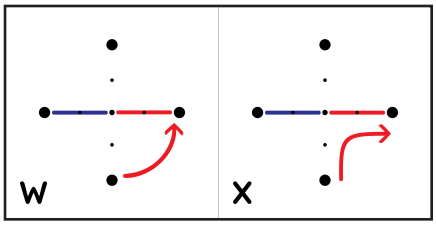




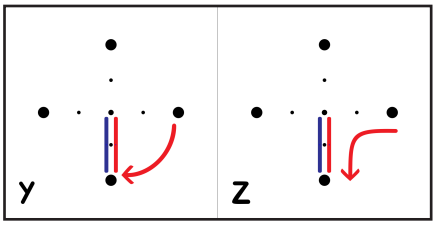


Type 2 - Shift

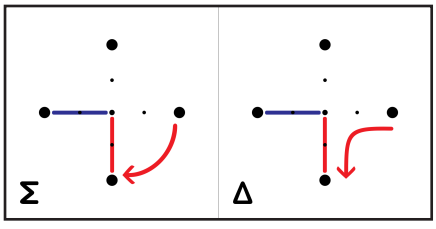
Γ→α OPEN



CLOSE Γ→β

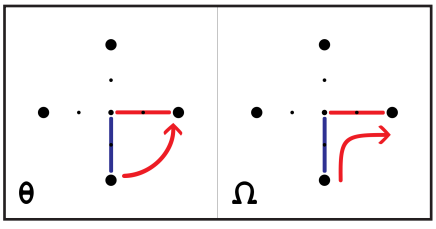


α→Γ CLOSE



Sigma Delta

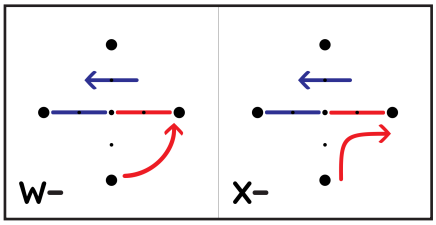
OPEN β→Γ



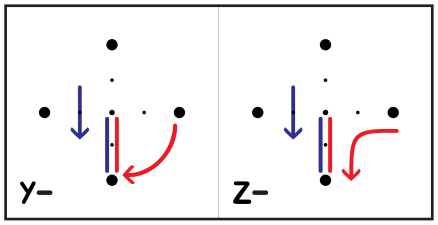
Theta Omega

Type 3 - Cross-Shift

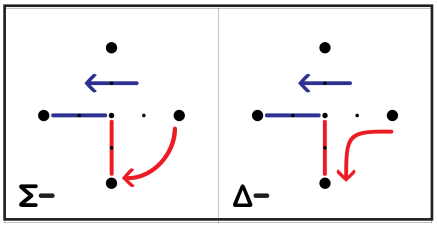
Γ→α



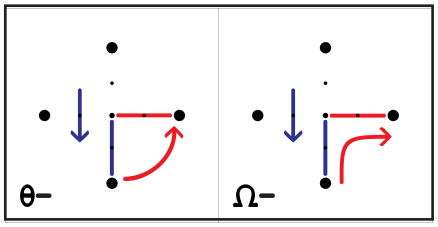
Γ→β



α→Γ

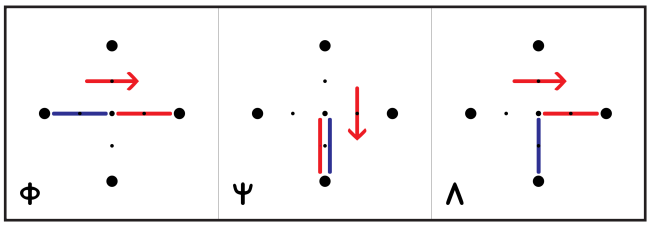


β→Γ



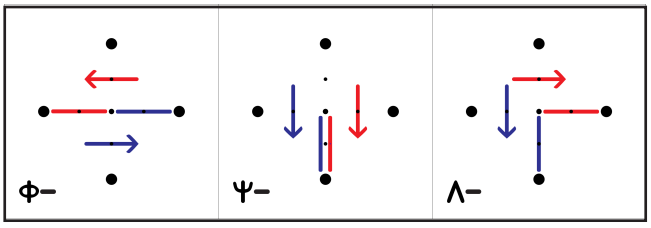
Type 4 - Dash

β→α α→β Γ→Γ

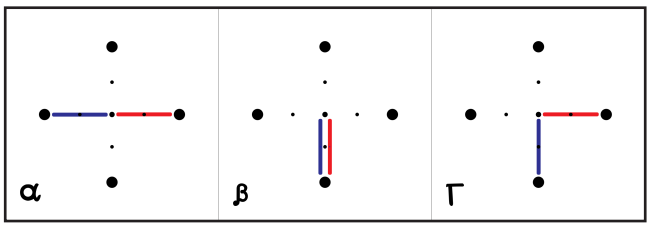


Type 5 - Dual-Dash

α→α β→β Γ→Γ



Type 6 - Static



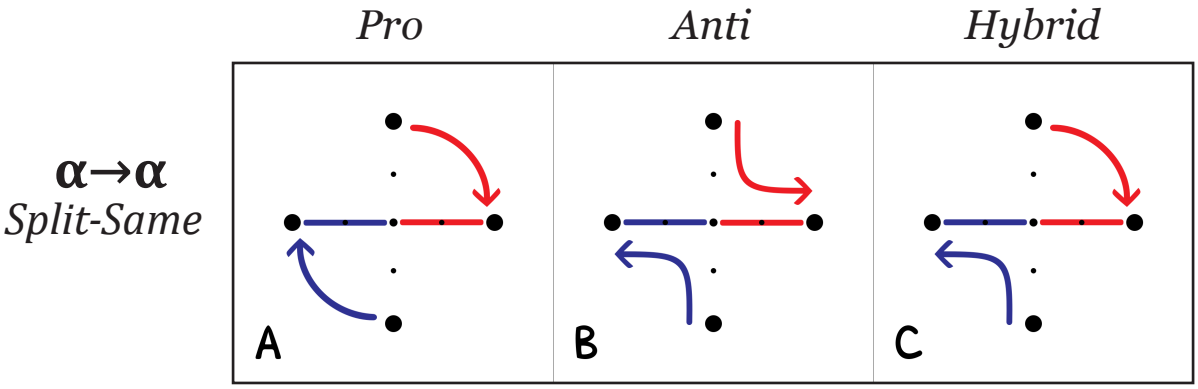
Alpha *Beta* *Gamma*

Letters

Just like positions, each motion pictograph can be rotated, reflected, or color swapped.
Letters are organized on the page by end position, Alpha, Beta, then Gamma.
Let's look at each type individually.

Type 1 - Dual-Shift

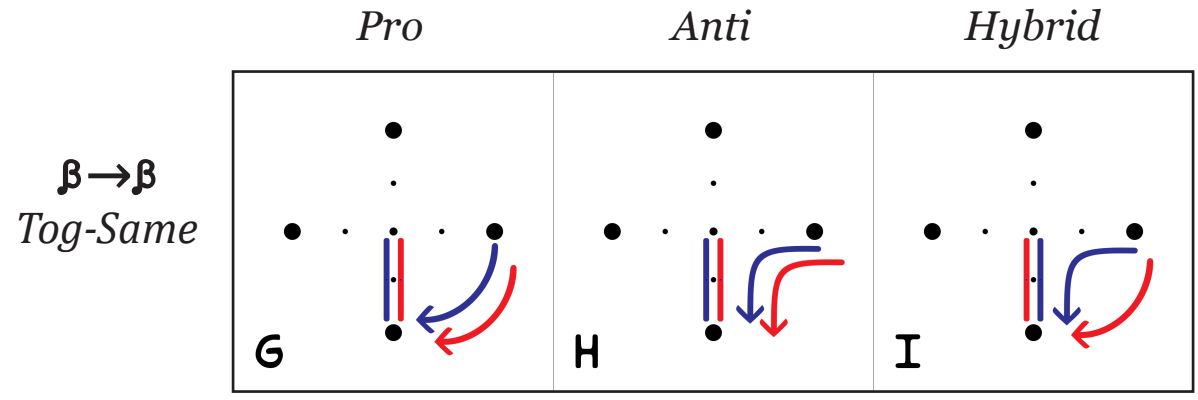
First we'll look at A,B, and C. Their handpath is *Split-Same* and they move from α→α:



Notice the pattern: **Pro - Anti - Hybrid**
This pattern helps you navigate/memorize the letters.

If you only remember that A has prospins, you can infer that B has antispins.
If you only remember that B has antispins, you can infer that C is a hybrid.
If you memorize only one letter in each group, you know all of them.

Next let's look at G, H, and I. Their handpaths are Tog-Same and they move from β→β:



In hybrids like C and I, either hand can execute a prospin or antispin.

Here, the **right** is in pro and **left** in anti, but it's equally valid to swap this.

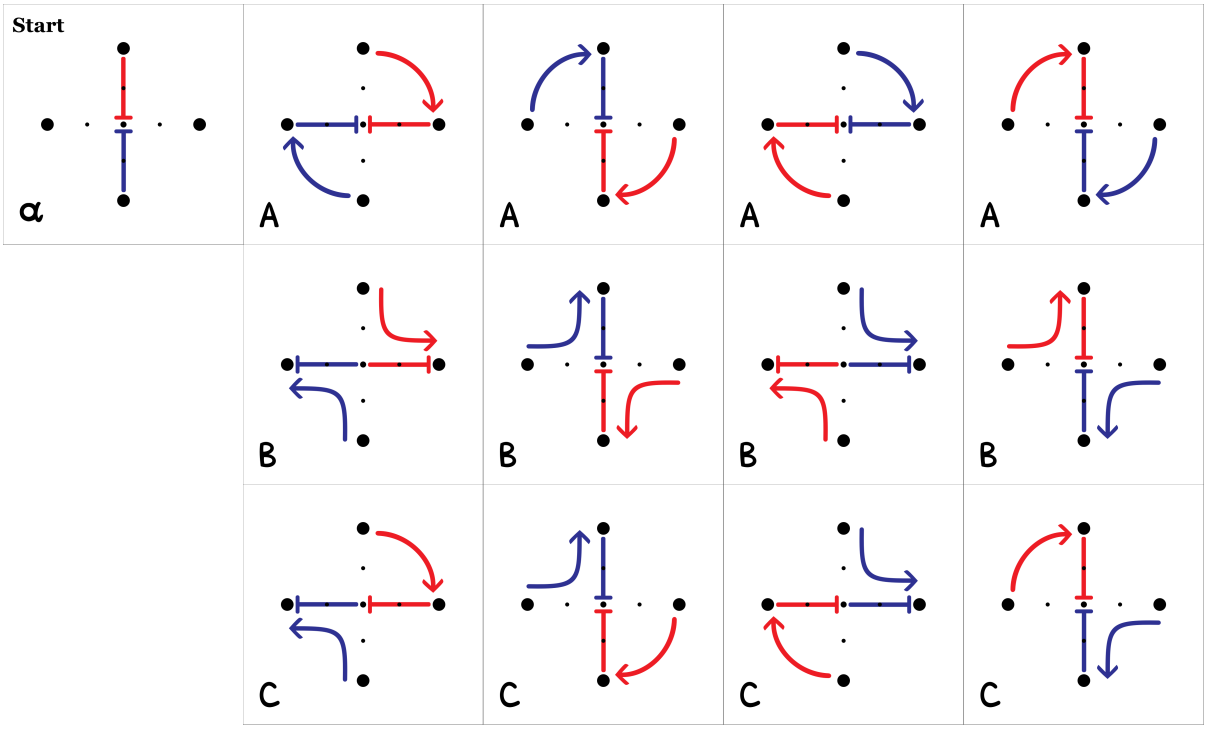
Alpha/Beta Words

Same Direction

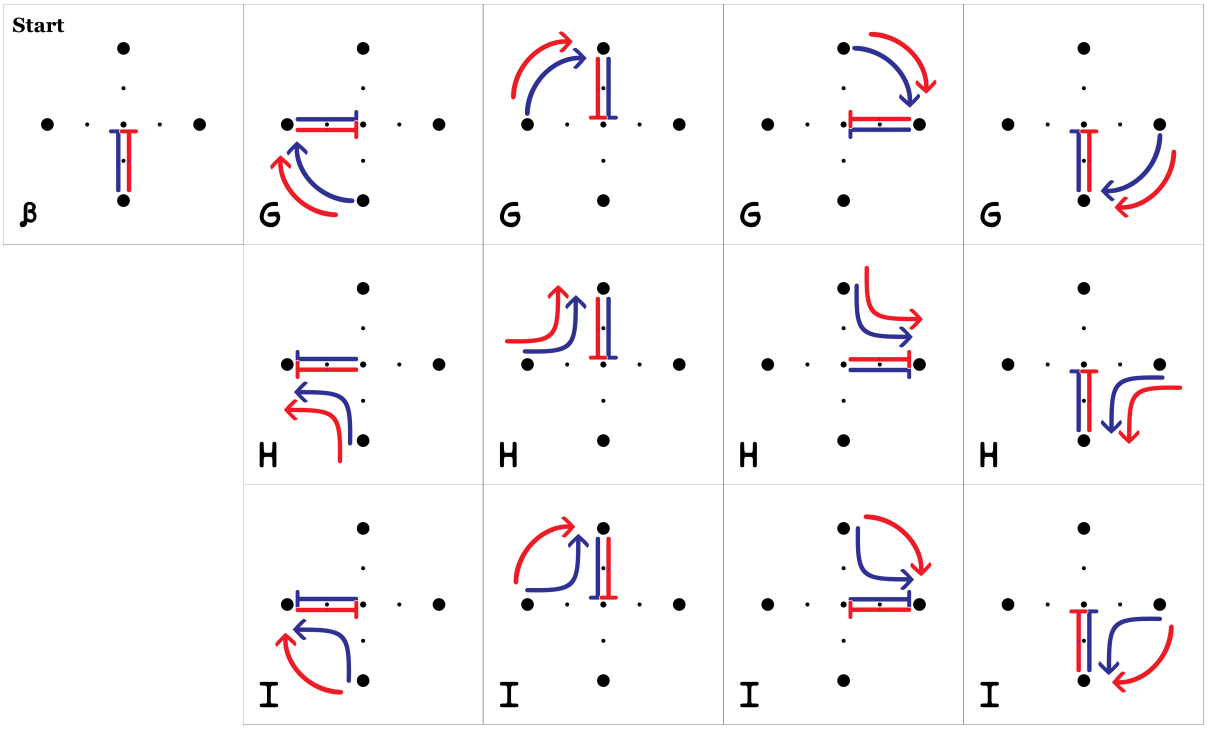
The first words we will learn correspond to VTG's 1:1 motions.
To execute these, ***you'll need to use body turns and/or negative space***.

Practice each word once in both directions, then again starting with thumbs out.

α→α
Split-Same



β→β
Tog-Same

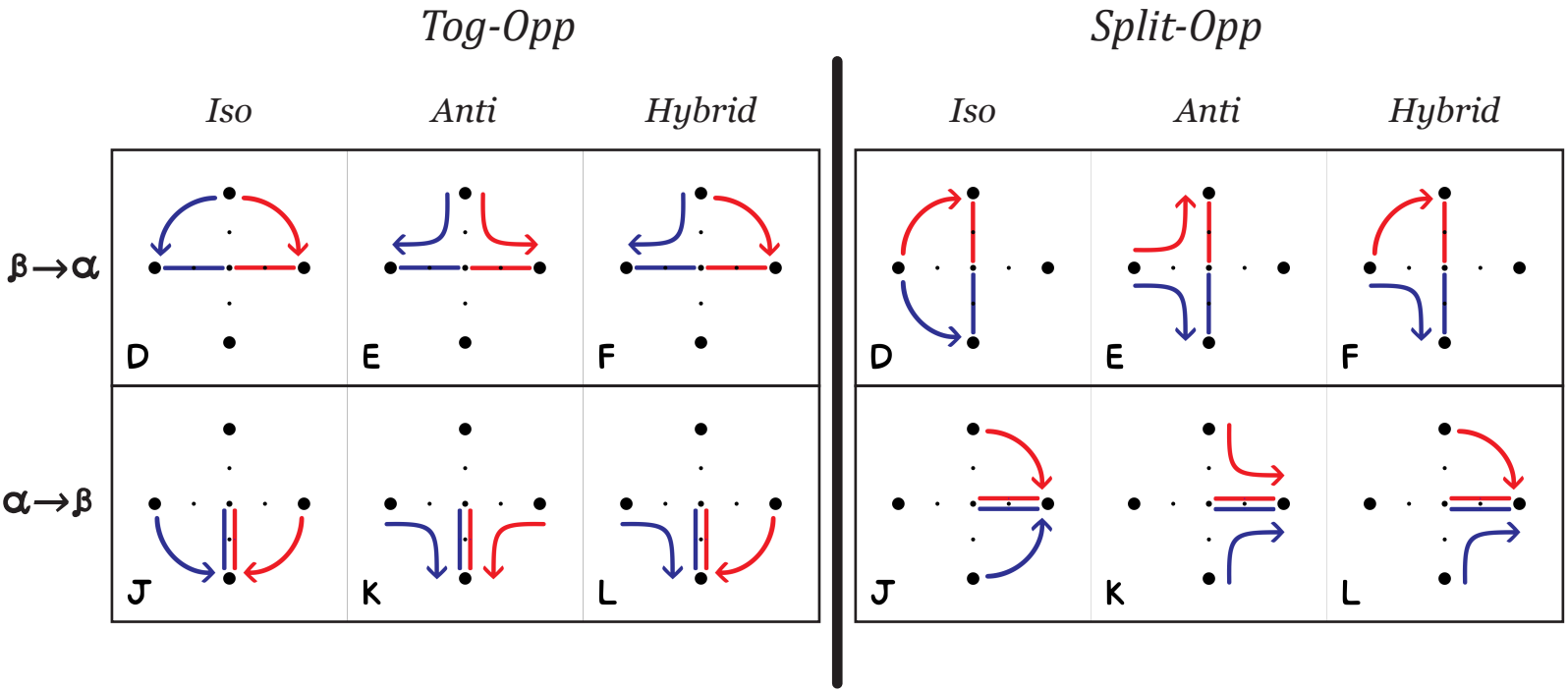


Compound Letters

Now let's look at the letters that move from β→α or α→β.

All pictographs can be rotated or mirrored without changing letters.

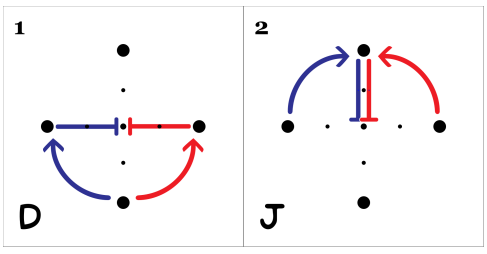
These can be either *Tog-Opp* or *Split-Opp* depending on which α/β you start from.



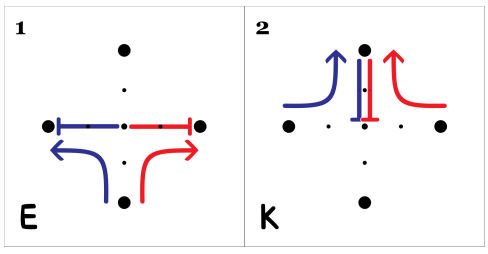
These compound letters can't be self-combined like the previous letters.

Instead, they combine with other compound letters to form the words DJ, EK, and FL.

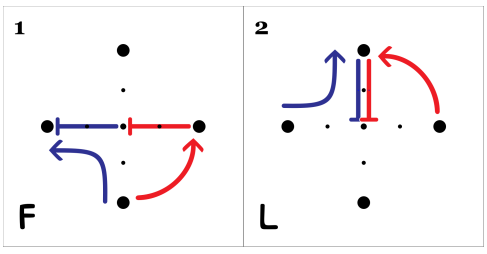
Here they are along with cute phrases to help you remember:



DJ - *Disco Jam*



EK - *Exploding Kitten*



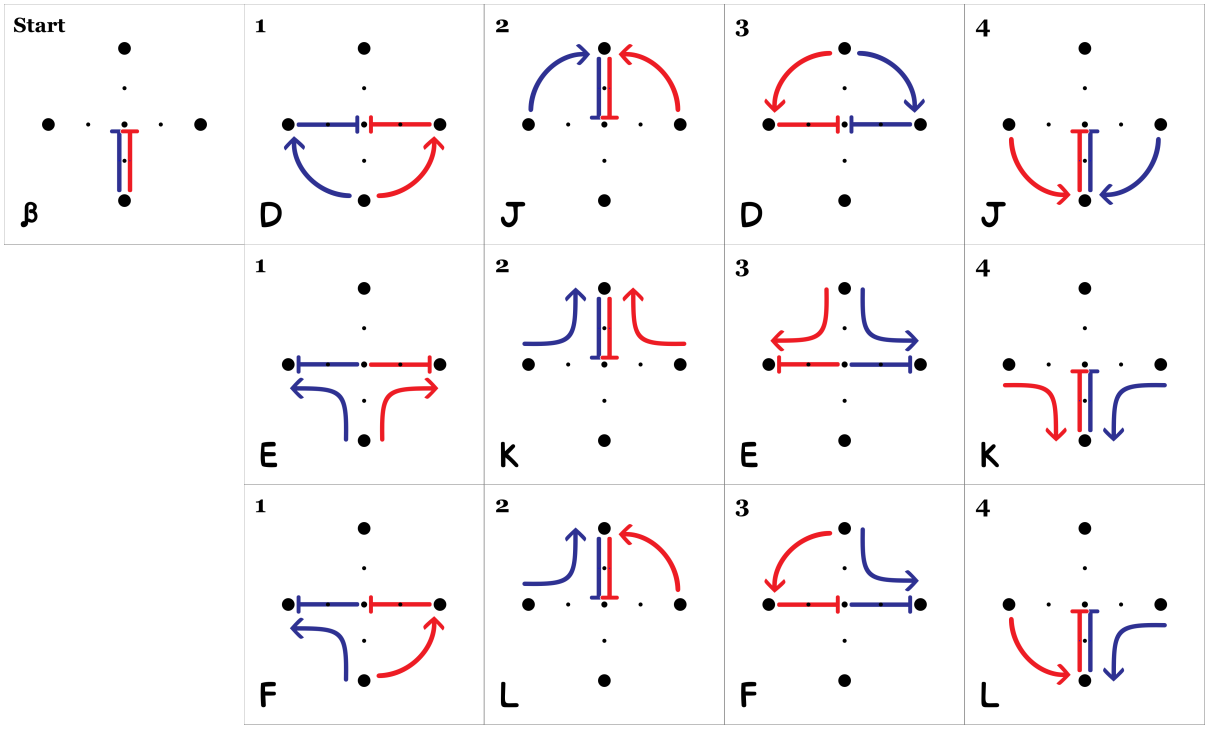
FL - *Fruity Loops*

Compound Words

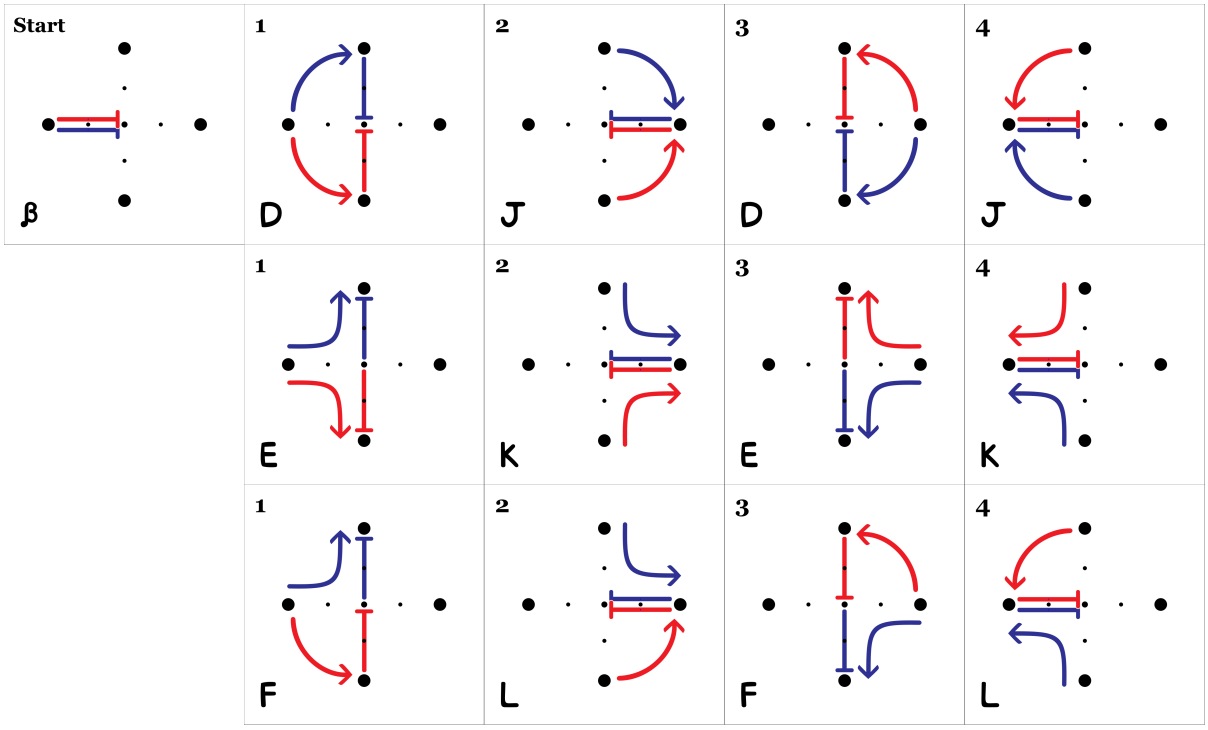
These are the simplest words that use the compound letters DJ, EK, and FL.
For *Tog-Opp*, cross your arms or body turn to use the plane behind you.
For *Split-Opp*, either body turn or use negative space.

Both versions are equally valid. Try them yourself!

α↔β
(Tog-Opp)

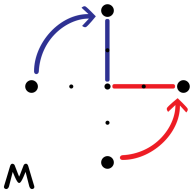
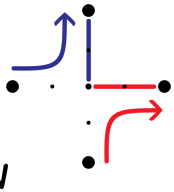
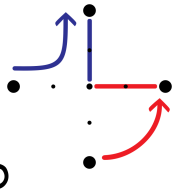
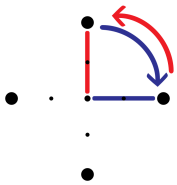
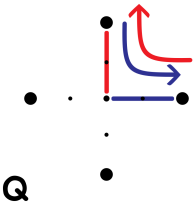
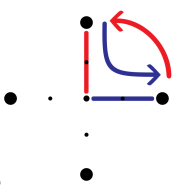


α↔β
(Split-Opp)

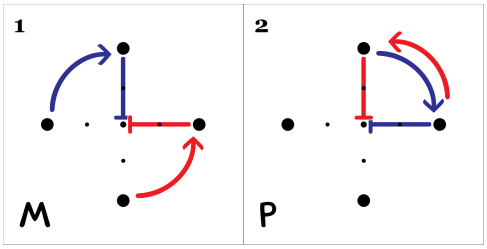


Gamma Letters

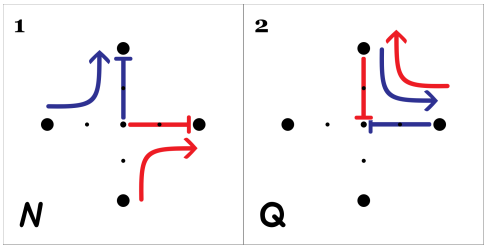
Γ→Γ motions can combine with any other Γ→Γ motion to create lots of words!
First let's look at the compound letters (*Quarter-Opp*).

Γ→Γ *(Opp)*	*Iso*	*Anti*	*Hybrid*
	 M	 N	 O
	 P	 Q	 R

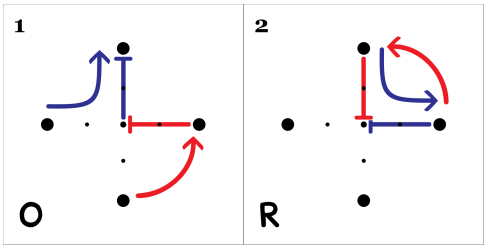
When combined as a continuous motion, these form MP, NQ, and OR.
Here they are along with a memorable phrase:



MP - Magic Potion

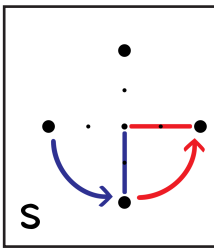
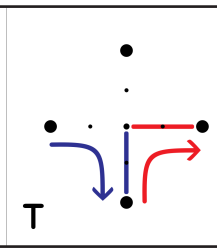
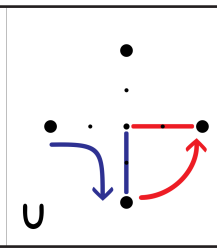
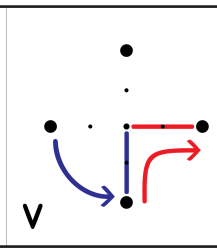


NQ - Never Quit



OR - Open Road

The final Γ→Γ group (*Quarter-Same*) has 4 instead of 3.
It may seem like U and V contain the same information, but it's impossible to rotate or reflect U in order to turn it into V, and vica-versa, so they must be disambiguated.

Γ→Γ *(Same)*				
	 S	 T	 U	 V

Note that all four have a *leading* hand and a *following* hand.
Here, the **right** is leading and **left** is following, but it's equally valid to swap this.
U leads with an isolation (a round motion like the letter U).
V leads with an antispin (a spiky motion like the letter V).
These self-combine to form the words SS, TT, UU, and VV.

Gamma Words

These are the simplest 4-letter words created with continuous Γ→Γ motions:

Γ→Γ
(Opp)

Start	1	2	3	4
Γ	M	P	M	P
	N	Q	N	Q
	O	R	O	R

Γ→Γ
(Same)

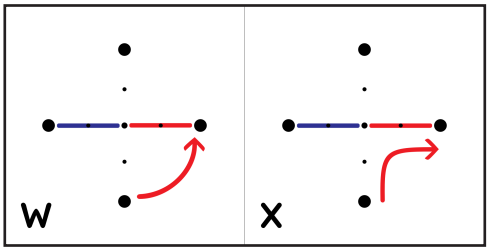
Start	1	2	3	4
Γ	S	S	S	S
	T	T	T	T
	U	U	U	U
	V	V	V	V

*Type 2 - **Shift***

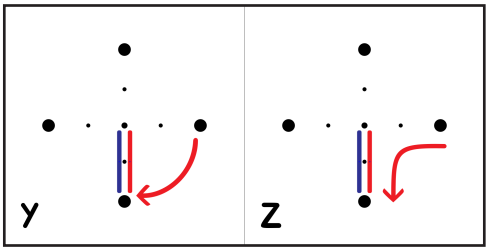
So far we've learned how to move between α↔β and between Γ↔Γ.
In order to travel between these two modes, we can use a Type 2 Motion called a **Shift**.

A Shift (or single shift) is the combination of one shift and one static motion.
Their letters are organized by end position: α, β, then Γ.
These can also be categorized by opening or closing.

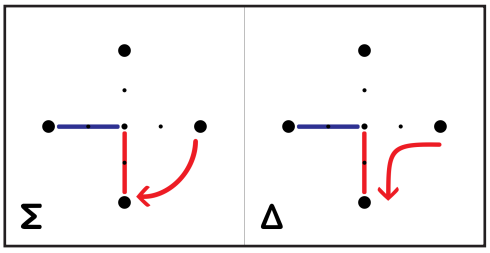
Γ→α *OPEN*



Γ→β *CLOSE*

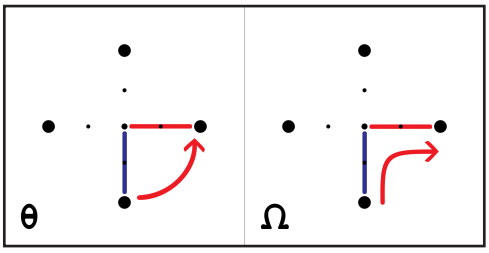


α→Γ *CLOSE*



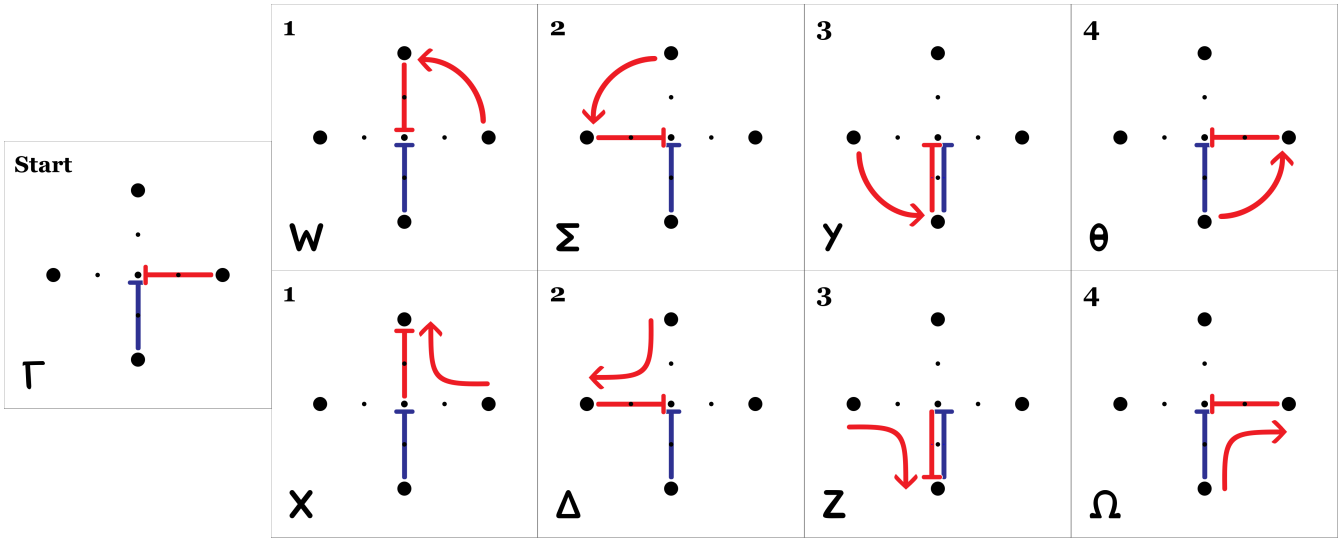
Sigma *Delta*

β→Γ *OPEN*



Theta *Omega*

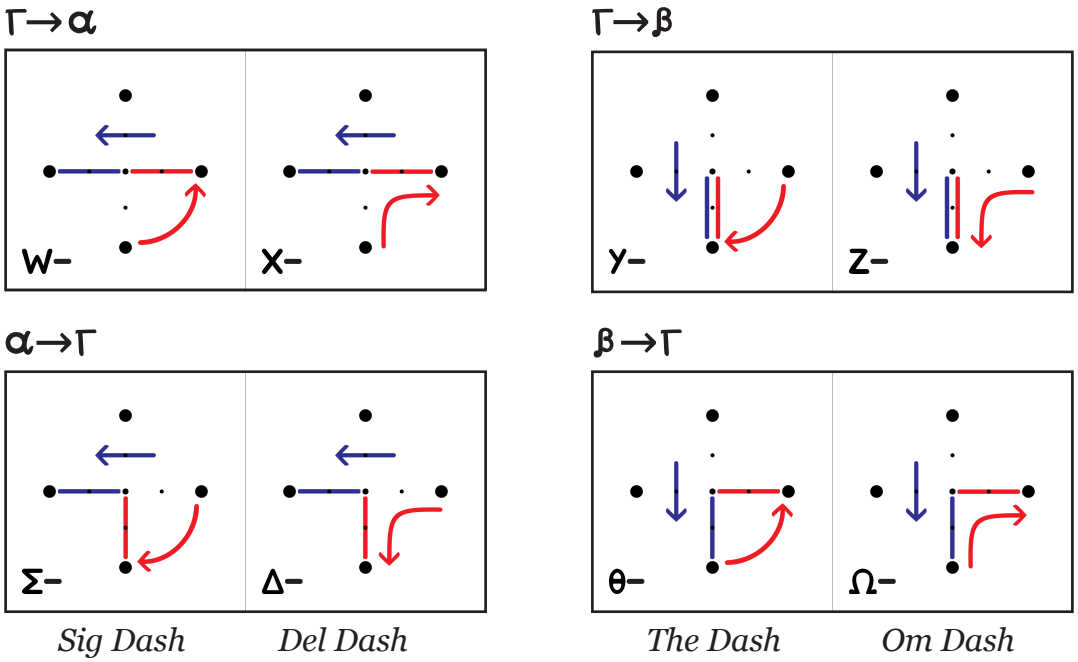
When we arrange them in continuous motions, we get the words WΣYθ and XΔZΩ.



Though simple at this stage, these motions become more complex
as we dive deeper into the Alphabet and add rotations to static motions.

Type 3 - Cross-Shift

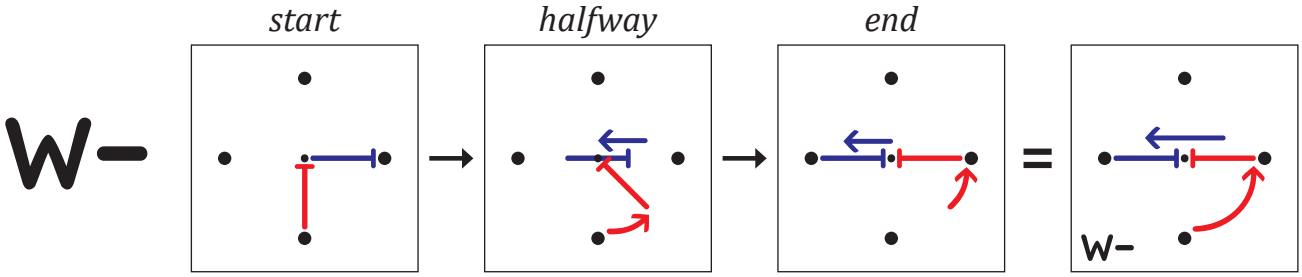
Cross-Shifts use the same letters as **Shifts**, but each letter is followed by a dash to indicate that the other hand is dashing into its end position.
They are spoken as "W Dash" or "Sigma Dash".
A dash symbol in the glyph equals a dash arrow on the graph.
The end position for each Type 2/3 letter remains the same.

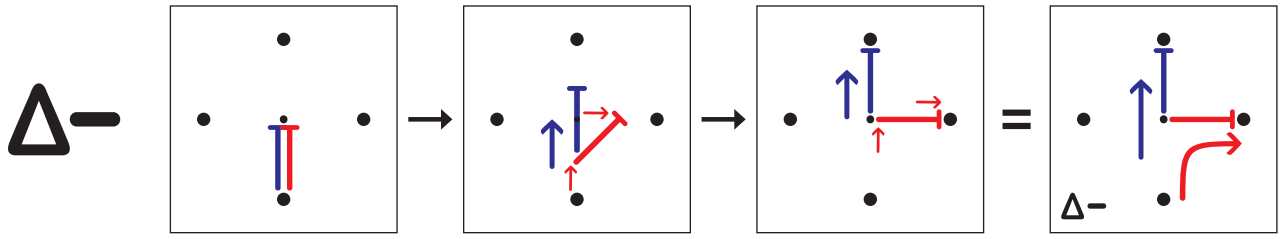


Sig Dash *Del Dash* *The Dash* *Om Dash*

Cross-Shifts can be tricky to remember. It helps to first picture the corresponding Type 2 pictograph, then add the dash arrow without changing any other variables.

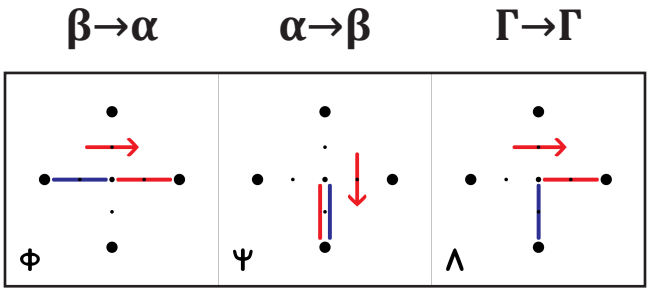
Just like we did with hands, let's break down some **Cross-Shifts** step-by-step.





When initially learning, it's useful to pause at the halfway point to ensure proper timing.

Type 4 - Dash

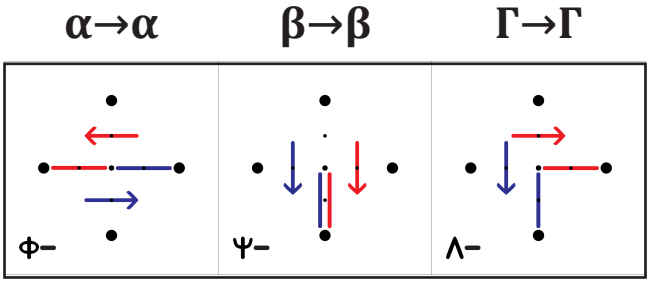


Phi *Psi* *Lambda*

With a **Dash**, one prop executes a dash and the other remains static.

"Lambda" can be further shortened by calling it "Lam".

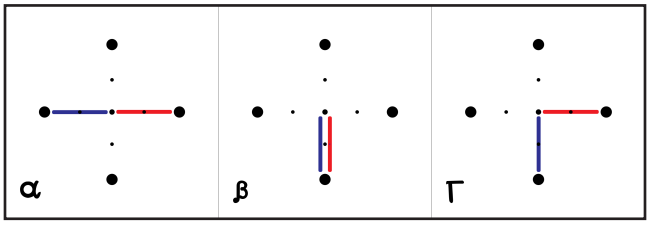
Type 5 - Dual-Dash



Phi Dash *Psi Dash* *Lam Dash*

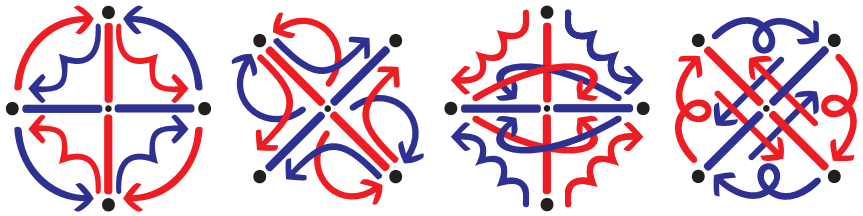
In a ***Dual-Dash***, both hands are dashing.
The end position remains the same.

Type 6 - Static



Alpha *Beta* *Gamma*

In a **Static** motion, both hands remain still for a beat.
These become more interesting when adding turns.

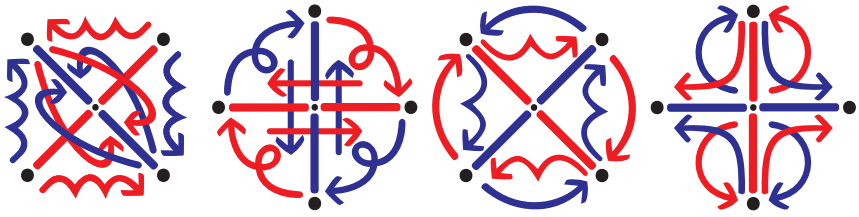


1.2

Words

CAPs

Reversals



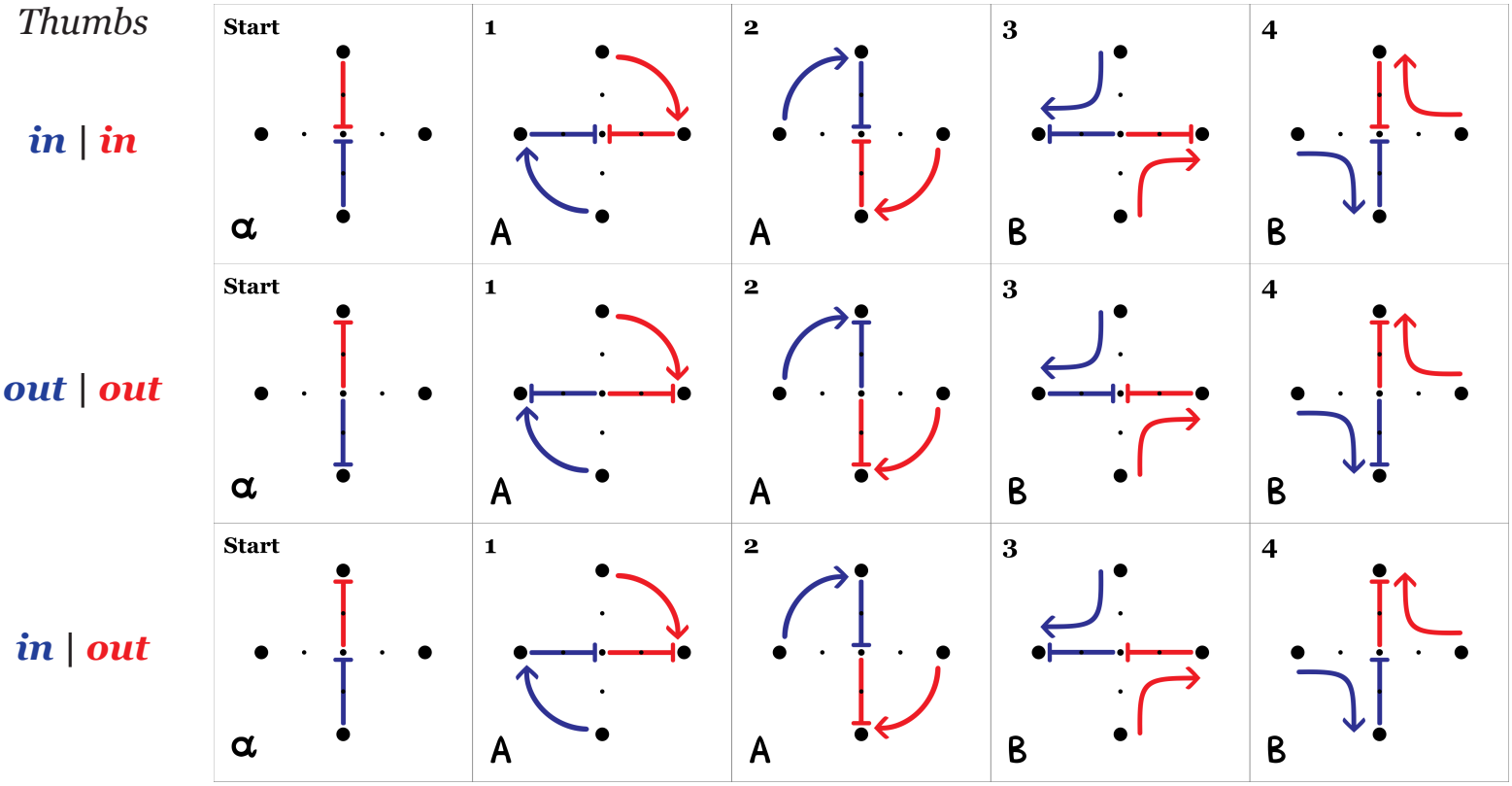
Words

Let's create more complex words using pictographs!

In order to perform the words in this section correctly without finger-spinning, you must be familiar with negative space and body turns.

If you finger-spin instead of using negative space, you'll lose precision and the ability to check your thumb orientation on each beat to see if you're still on track.

We'll use the word AABB as an example. Here are three variations on AABB, starting from different thumb orientations. Use staves or **red**/**blue** pens to follow along.



As you execute these with staves, notice that each of these sequences requires a different type of negative space, either above/below the shoulder or behind the elbow.

The execution of the same word can feel completely different depending on factors like the start position, rotation direction, and thumb orientation. That's why it's necessary to draw the full sequence with pictographs for complete clarity.

The Alphabet is primarily a system of *pictographs*, organized by letters for convenient communication.

The letters do not give all of the information, and are merely intended to separate motion combinations into categories which can be further clarified with detailed pictographs.

CAPs

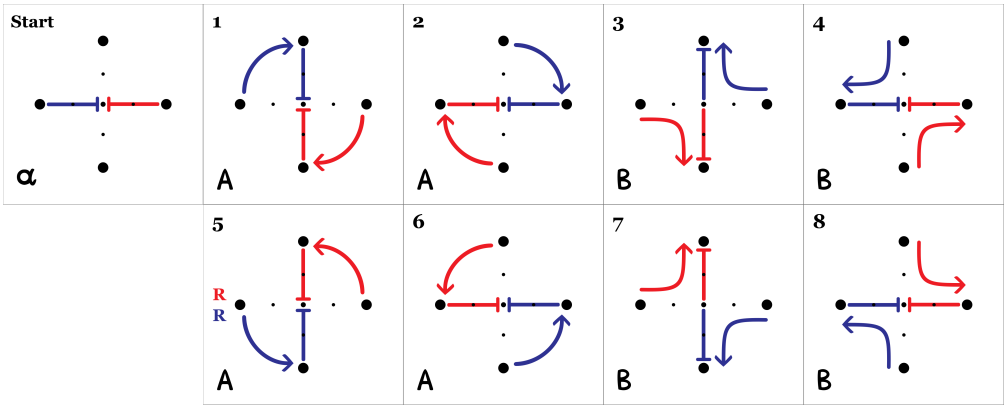
When a word ends on a variation of its start position, we can repeat it to trace a complimentary pattern, eventually returning back to the start position (aka home). This type of sequence is called a ***CAP,*** aka **Continuous Assembly Pattern.**

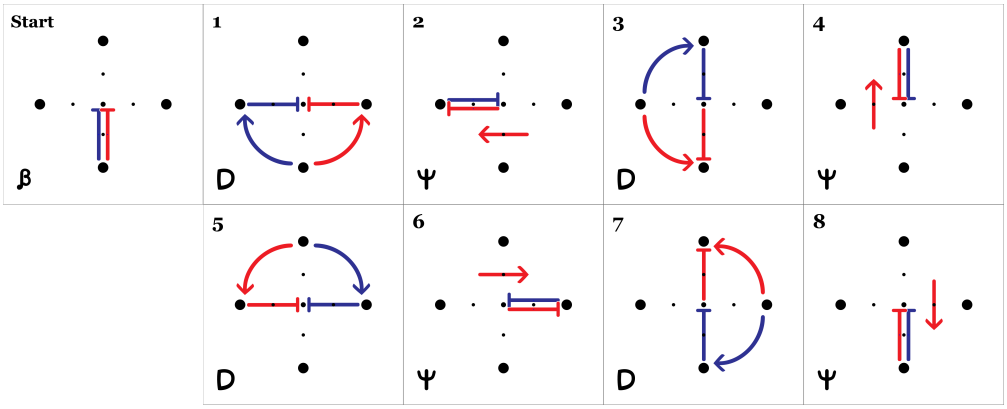
Three common types of CAPs are *Mirrored*, *Rotated*, and *Swapped*.

Mirrored

In a mirrored CAP, the second repetition's pictographs reflect the first, which changes their rotation direction.

In this example, each column is reflected across a horizontal plane.





Rotated

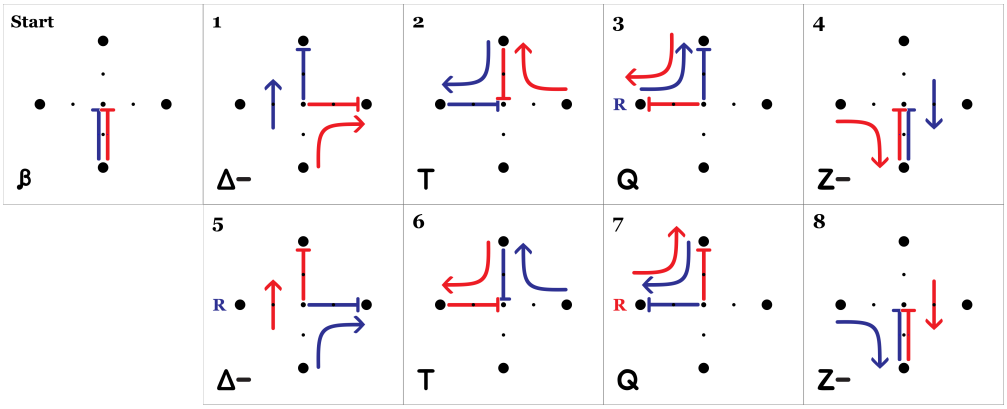
In a rotated CAP, each repetition ends in a rotated variation on its previous position.

In this example, there is a 90° rotation, finally returning to the start position (aka "home").

Swapped

In a swapped CAP, each repetition swaps the roles of **right**/**left**.

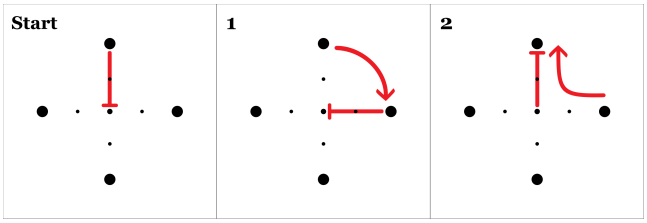
Though the prop's shapes look the same, this swap changes the body motion significantly.



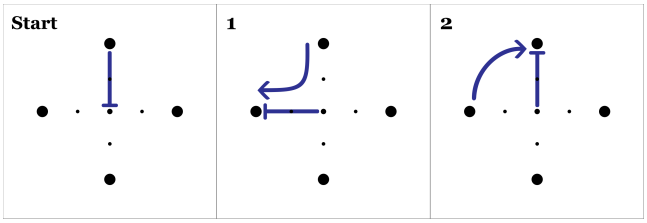
Reversals

Reversals open up a huge number of possibilities!
There are three types of reversals:

Pro→Anti



Anti→Pro



Hand-reversal

With a hand reversal, the hand returns to the point it came from previously, without changing the prop's direction of spin. Relative to the center point, this changes a prospin to an antispin and vica-versa.

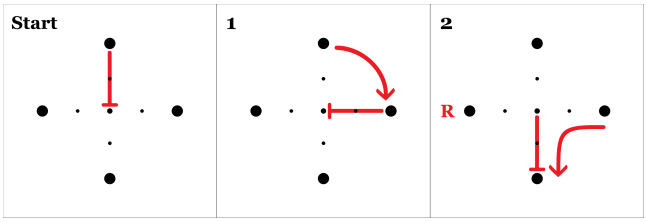
This is the simplest and least disruptive reversal. We've already used it in the previous examples.

Prop-reversal

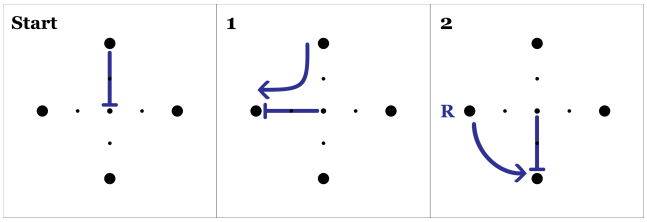
With a prop reversal, the hand continues to the next point while the prop reverses direction. This reversal also changes a prospin into an antispin and vica-versa.

Since a prop reversal is less intuitive, an "**R**/**R**" is added in the corresponding color in between the pictographs to indicate it.

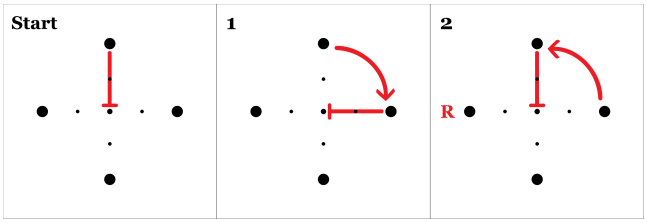
Pro→Anti



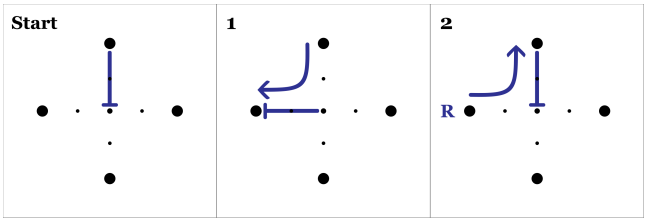
Anti→Pro



Pro→Pro



Anti→Anti



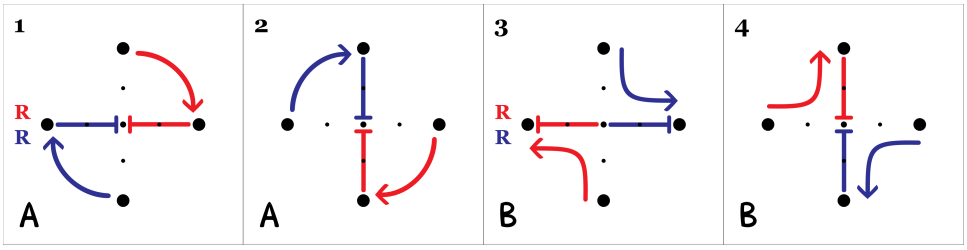
Full-reversal

With a full-reversal, the prop and hand retrace their paths and return to their previous position, as if going backwards in time.

Because this contains a prop reversal, the "**R**/**R**" draws attention to it. This succinctly indicates to the performer that something unusual is happening.

Examples

Let's practice reversals and permutations.
We'll use AABB as an example to explore different reversal placements.
These start from the same alpha start position. Interpret it from the first motions.



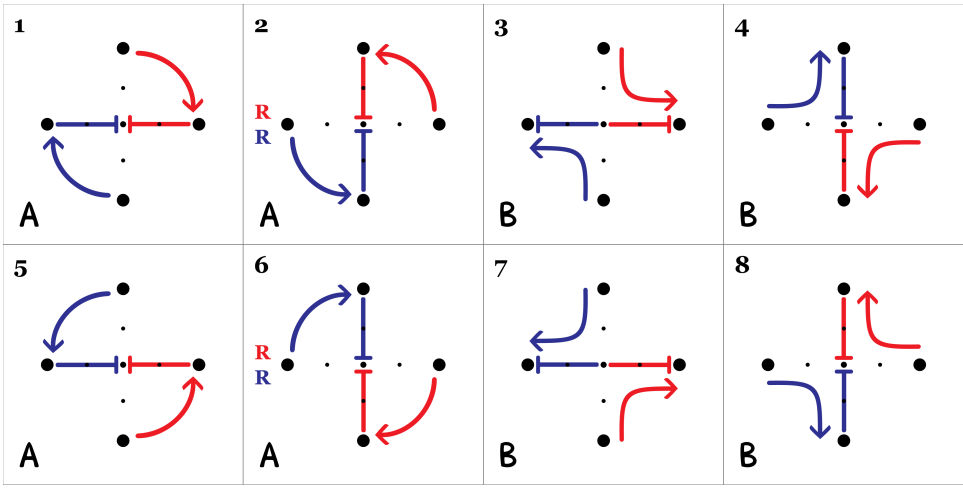
Here's an AABB in which both staves execute **prop-reversals** after beats 2 and 4, notated by an "**R**/**R**" in between the pictographs.

This requires negative space or a body turn to execute.

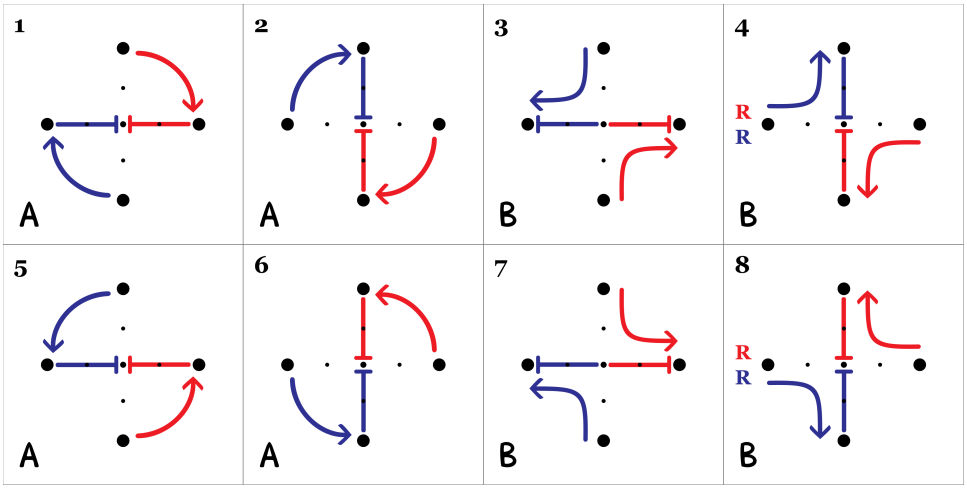
Let's place the reversals in a different place. This time we'll put them after beat 1.

This will put our left hand on top after beat 4, so we'll repeat the sequence again mirrored (with a reversal after beat 5) to return to our original home position.

This is a *Mirrored CAP.*



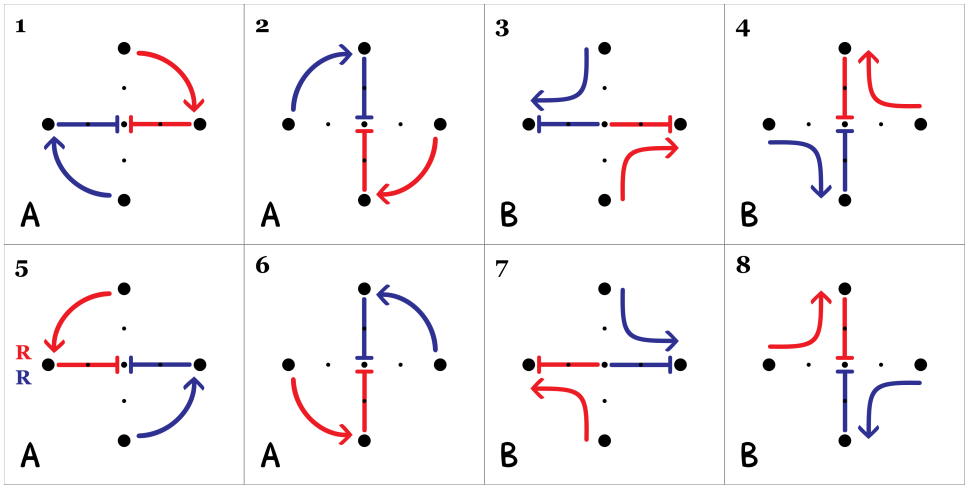
Now let's look at another variation of AABB*2 with reversals after beats 3 & 7:



As demonstrated with these examples, a reversal in different locations in the word can lead to a notably different outcome.

The word AABB is not limited to one presentation, it is a broad category of sequences that includes those letters with variations on reversals and thumb orientation.

Let's add reversals after the second B.

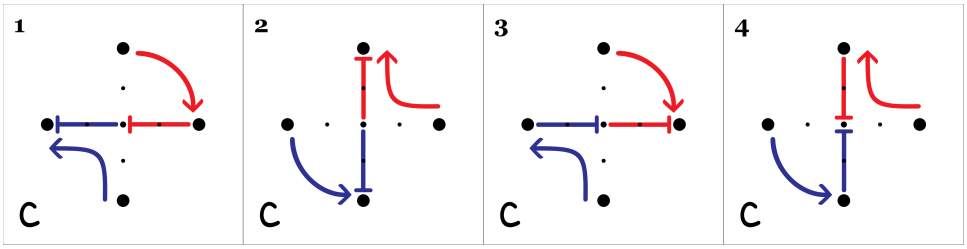


Take note - beat 5 has the right hand coming down on the left side of the grid, so it's impossible to follow through to beat 6 while remaining square with the audience in wall plane. We must *body turn* on beat 5. If turning left, we can bring the left staff into the plane behind usas it comes up, moving our relative position into wheel plane.

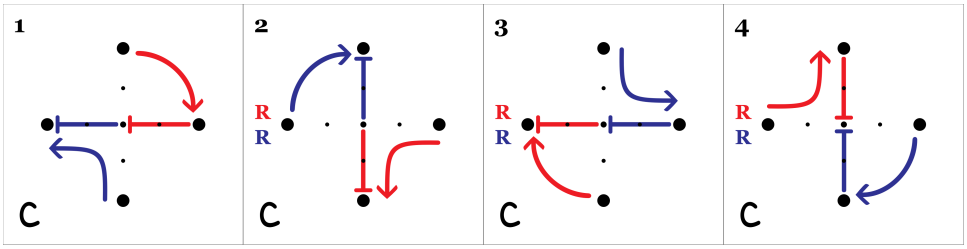
This sequence is a good example of how body turns can serve both as a method of motion execution and a body movement that can add energy and constrast.

Now let's observe how reversals affect pro/anti hybrid words like CCCC.
They present more variations than non-hybrids:

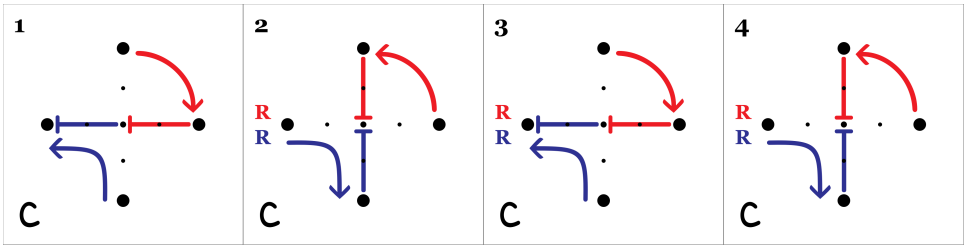
Hand-reversal



Prop-reversal

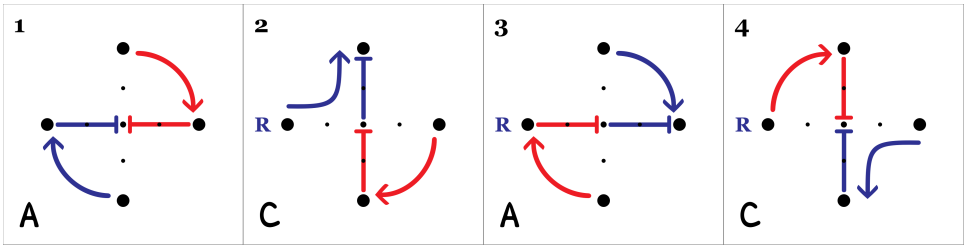


Full-reversal



When combining a hybrid like C with a non-hybrid like A or B, a prop-reversal is necessary.
Let's look at the word ACAC.

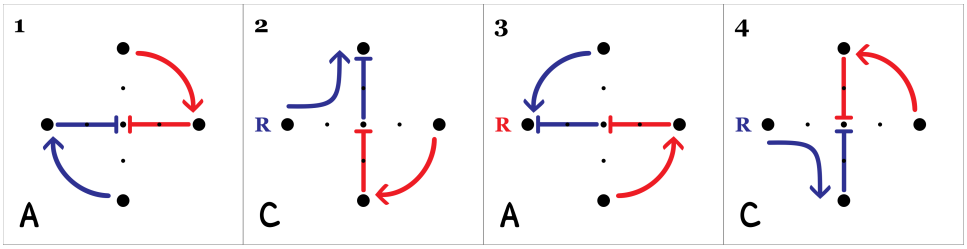
In this variation, the left hand does a reversal on every beat. Give it a try:



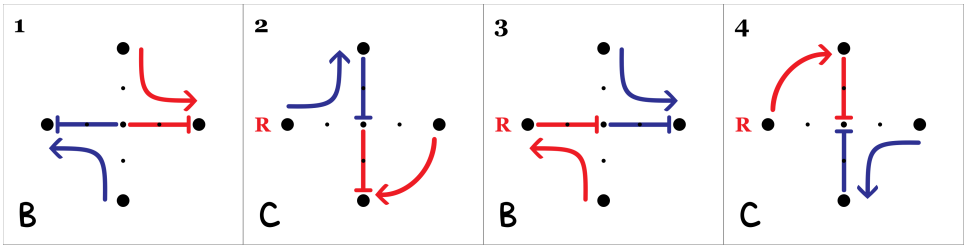
It would be impossible to execute ACAC without using a prop-reversal.

The previous example shows the hands moving in a *continuous* path.
Let's change that in the next example by including a full-reversal in the middle.
In this example, the reversals alternate between left (**R**) and right (**R**).

This example uses every type of reversal - *hand*, *prop*, and *full*.
Challenge yourself to identify where each one occurs.



Prop-reversals are also required with BCBC, as shown in this example:

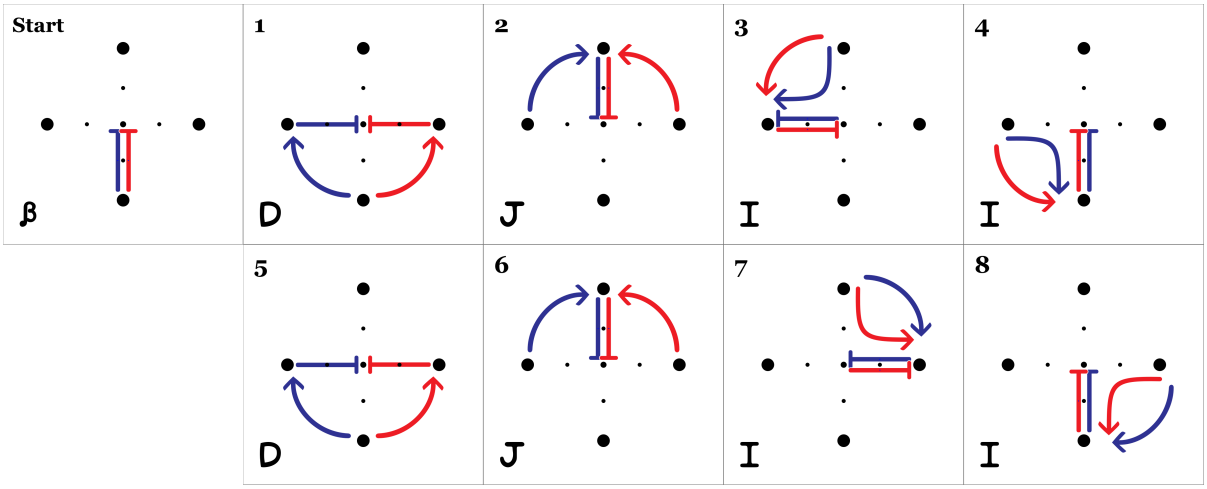


Here, the **right** hand is prop-reversing after every beat. Evenutally, it returns to home.

Type 1 CAPs

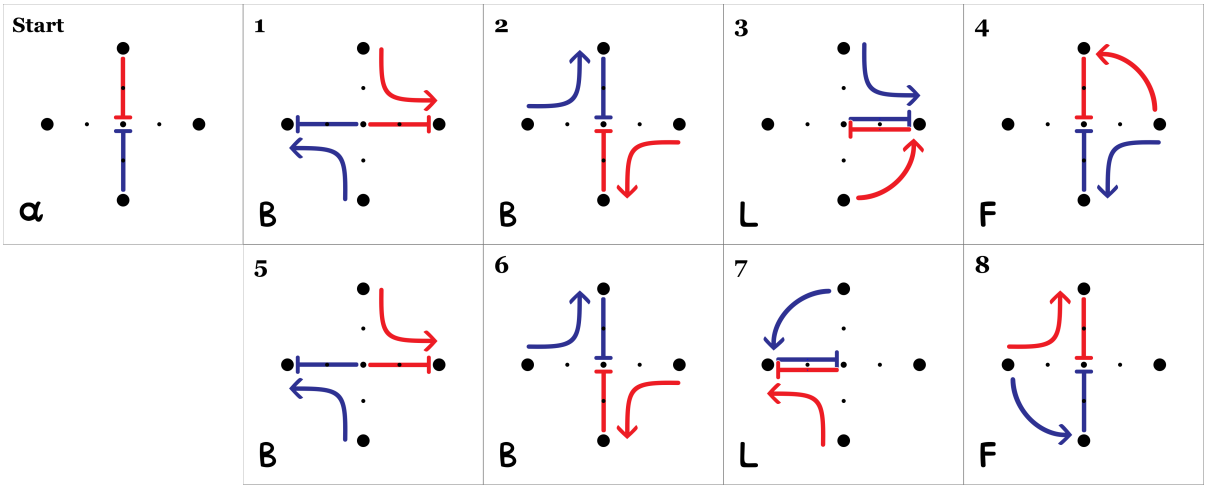
In this example of DJII, the graphs in the second repetition (beats 5-8) mirror the graphs in the first repetition (beats 1-4), classifiying it as a *Mirrored CAP.*

DJII

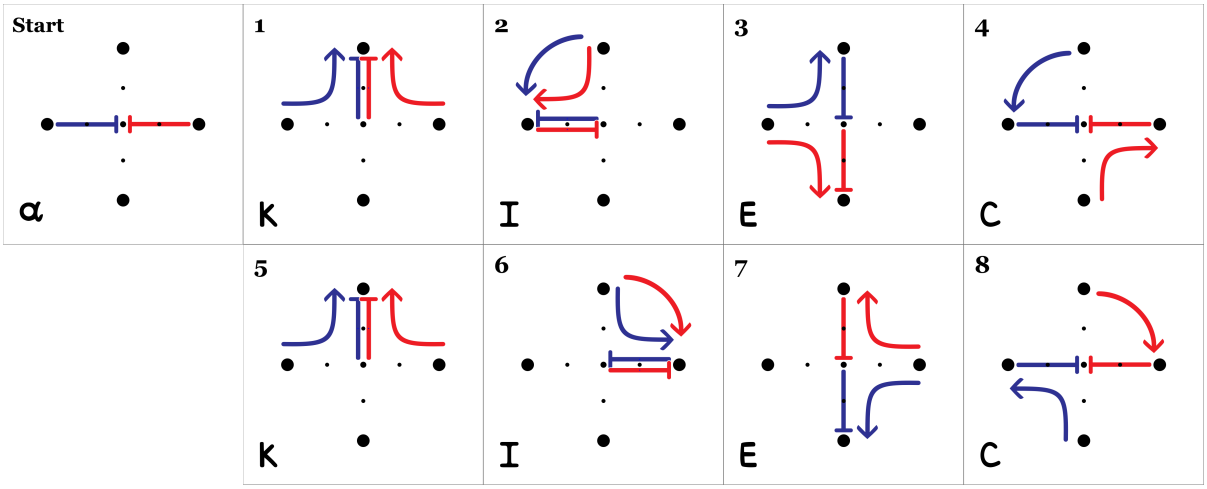


BBLF

Swapped & Rotated CAP



KIEC

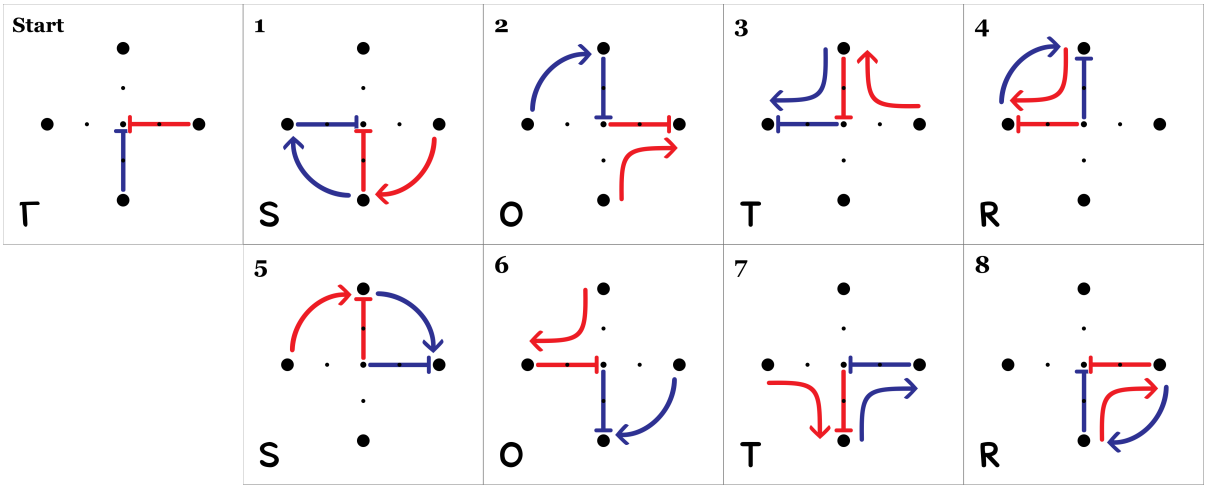


In this example of KIEC, the colors are swapped in the second half, so it is classified as a *Swapped & Mirrored CAP.*

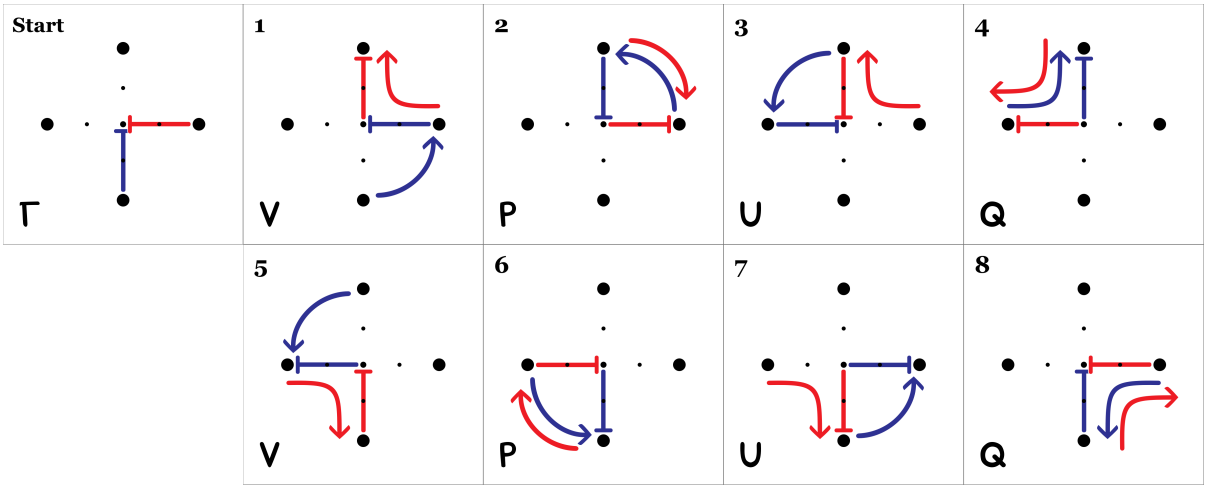
Gamma

The Γ→Γ letters can connect to any other Γ→Γ letter.
In these examples, each word ends in gamma position on the opposite side.
By repeating the word from there, we return to home position.

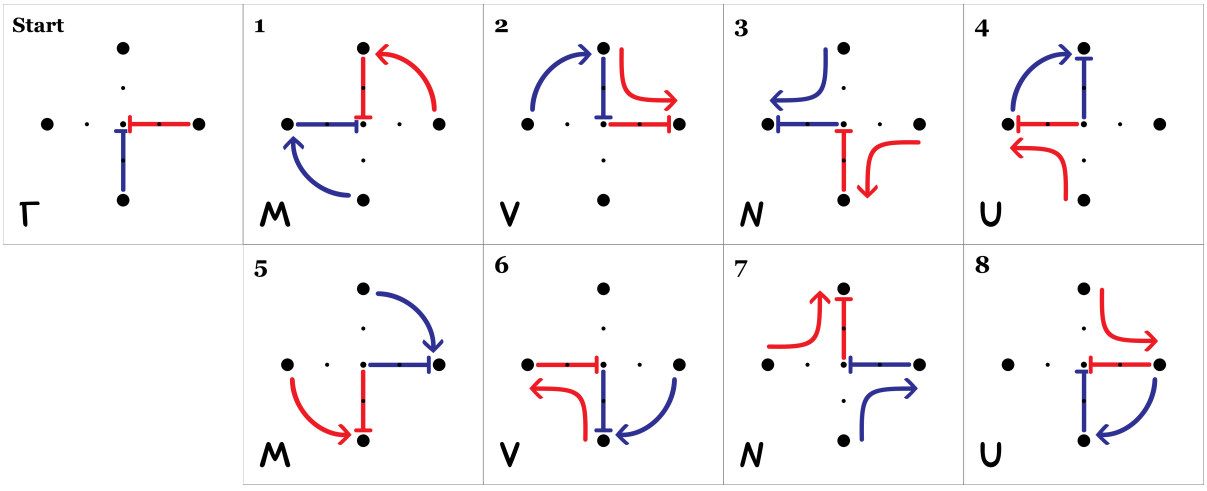
SOTR



VPUQ



MVNU



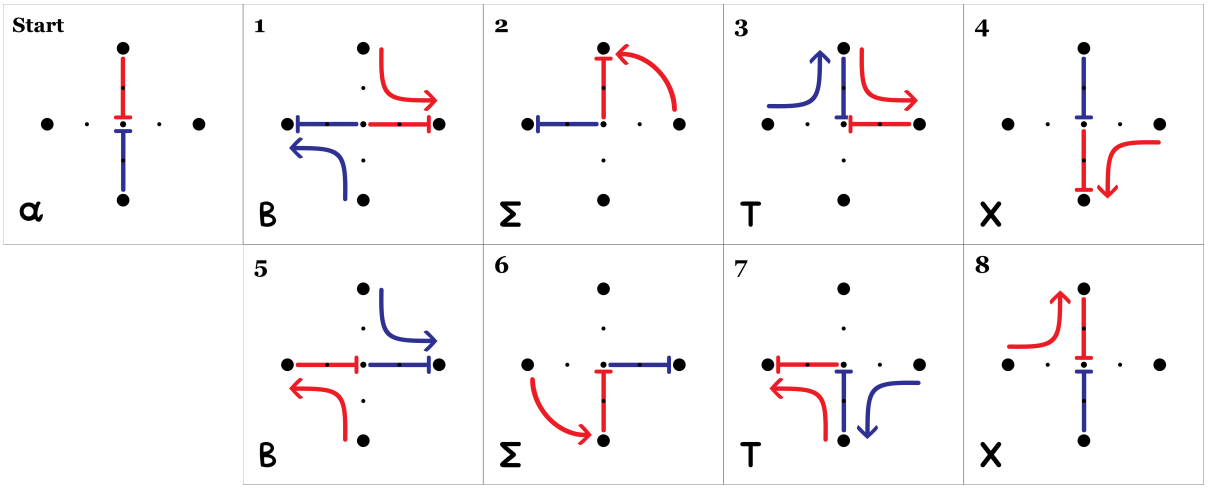
Note that the pictographs in each second word repetition are rotated 180°.
Because of this, these examples are classified as *Rotated CAPs.*

Type 2 CAPs

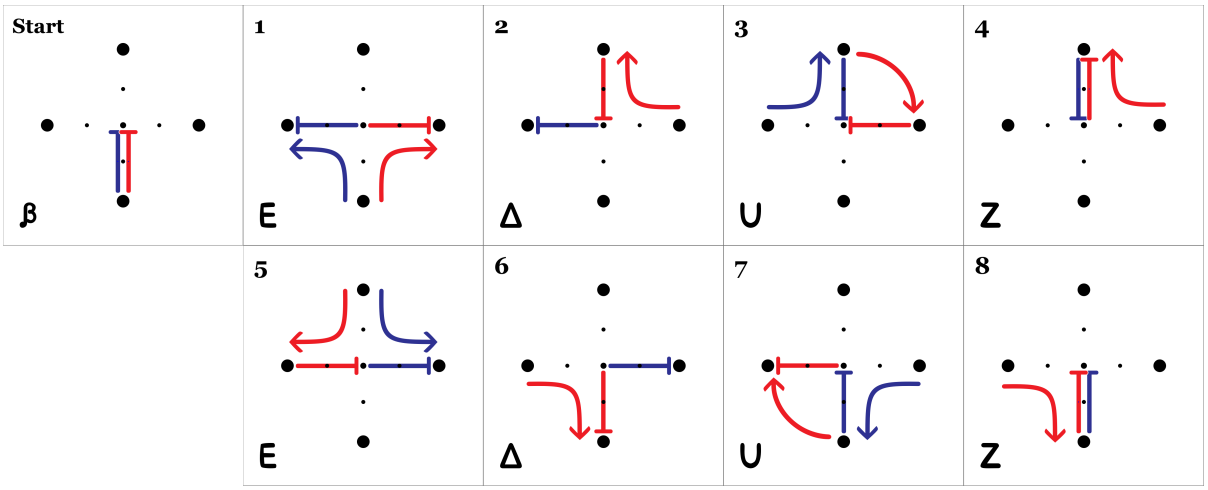
These words use the Type 2 letters to travel between α/β and Γ.

Since each repetition is rotated by 180°, these are all *Rotated CAP*.

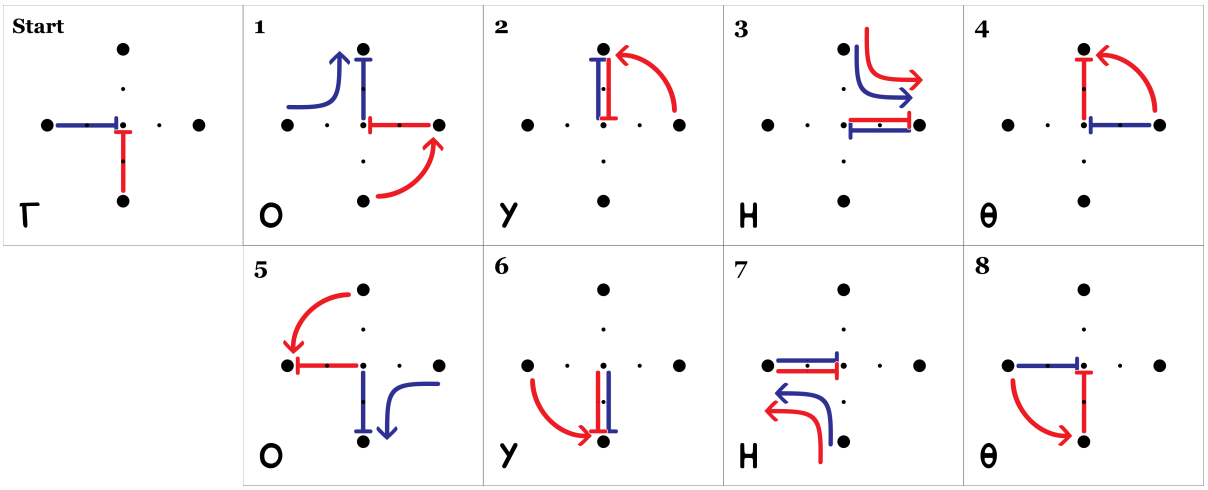
ΒΣΤΧ



ΕΔUZ



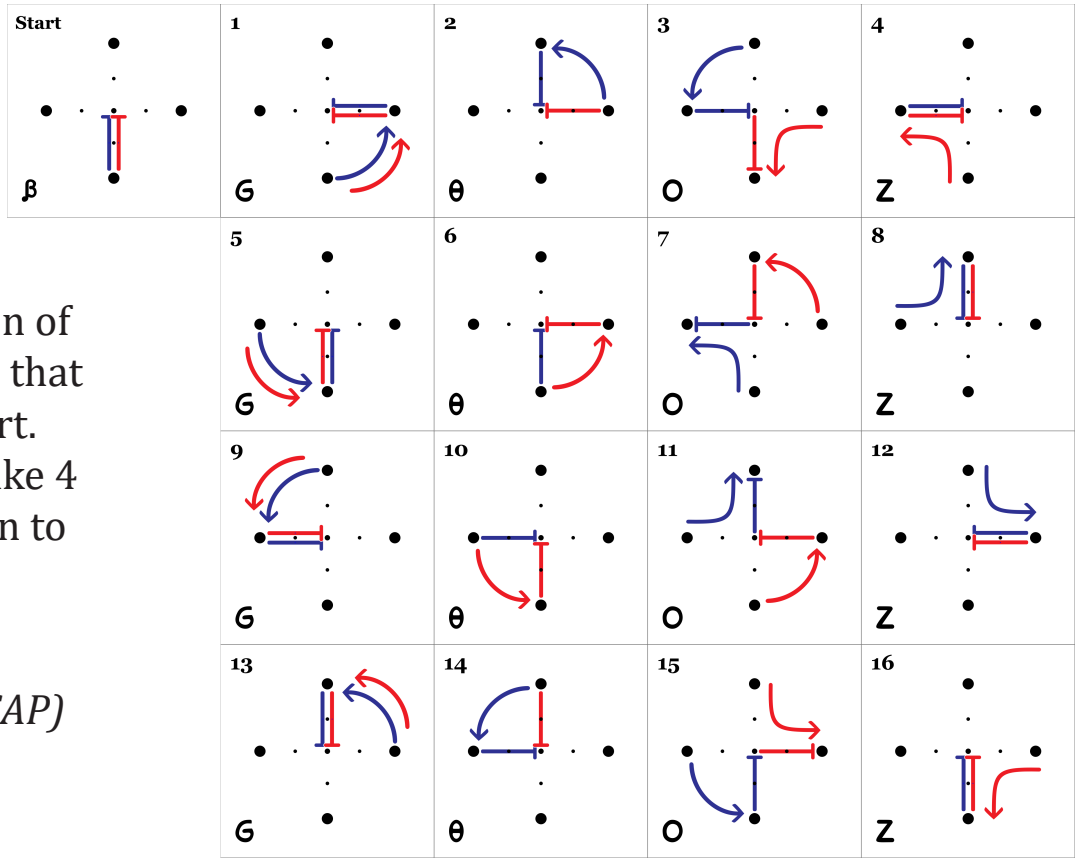
ΟΥΗθ



16-Count Sequences

These 4-letter words repeat 4 times, giving us 16-count sequences.

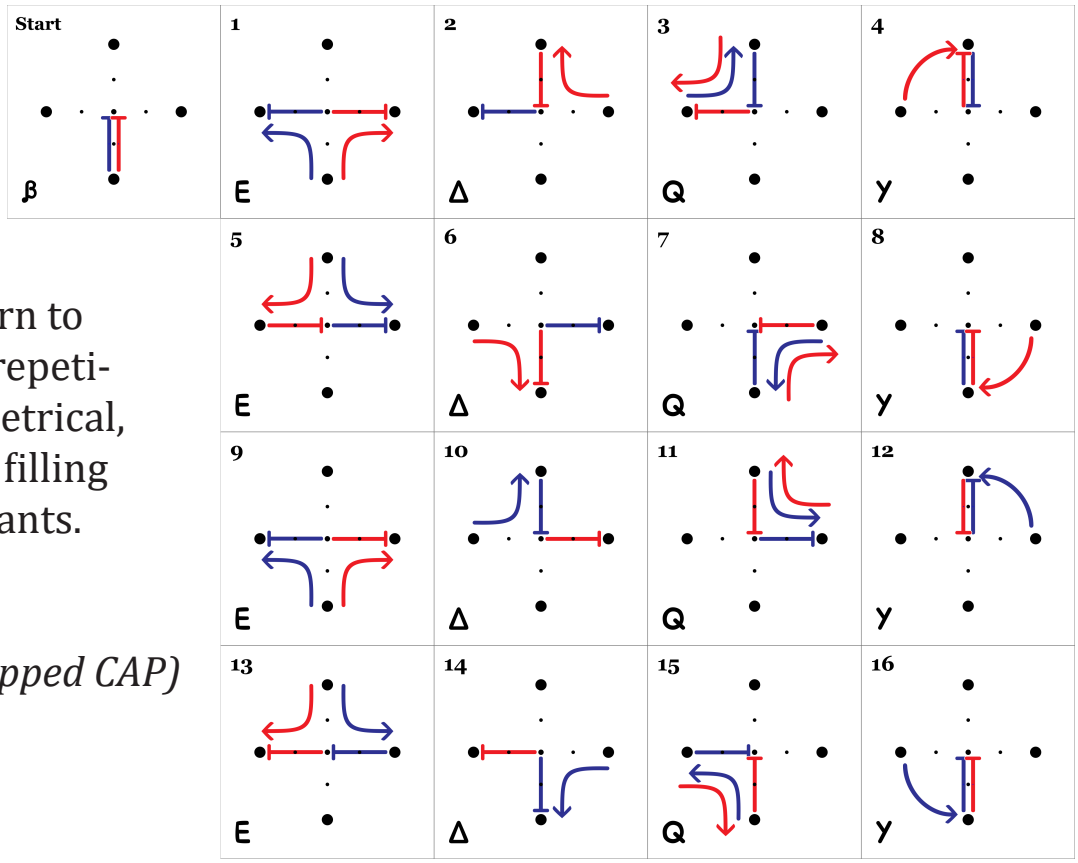
GΘOZ



Here, each repetition of the word ends in a β that is 90° from its start. This means it will take 4 repetitions to return to home.

(Rotated+Swapped CAP)

EΔQY



Here, the staves return to home after two word repetitions. To make it symmetrical, it repeats twice more, filling the rest of the quadrants.

(Rotated + Mirrored + Swapped CAP)

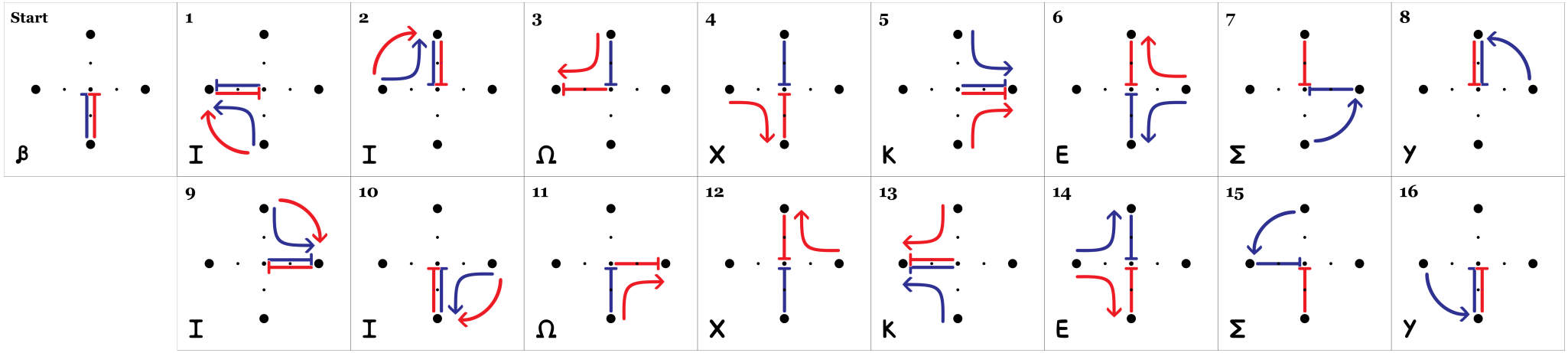
8-Letter Words

Words can be any length.

These 8-letter words repeat twice, to create 16-count sequences.

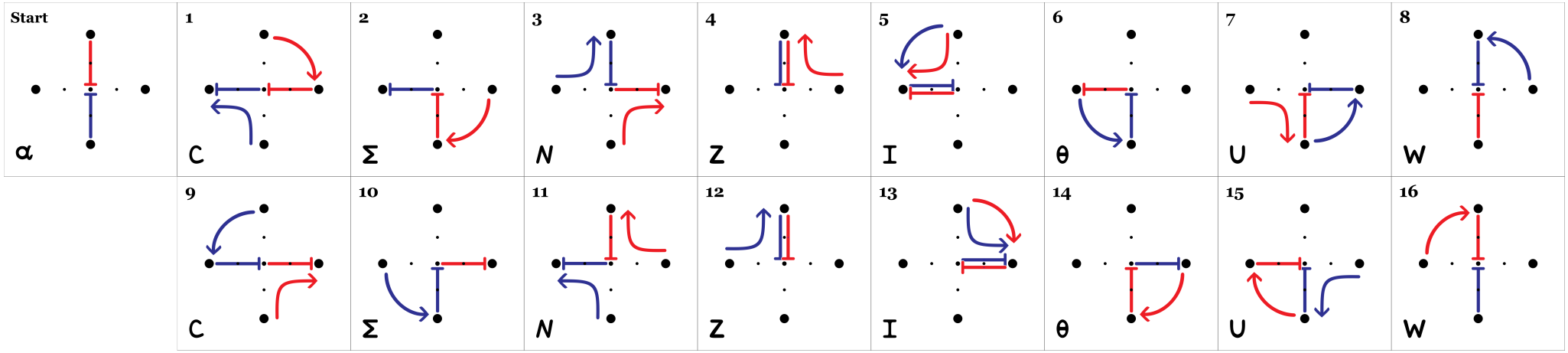
IIΩXKEΣY

(Rotated CAP)



CΣNZIθVW

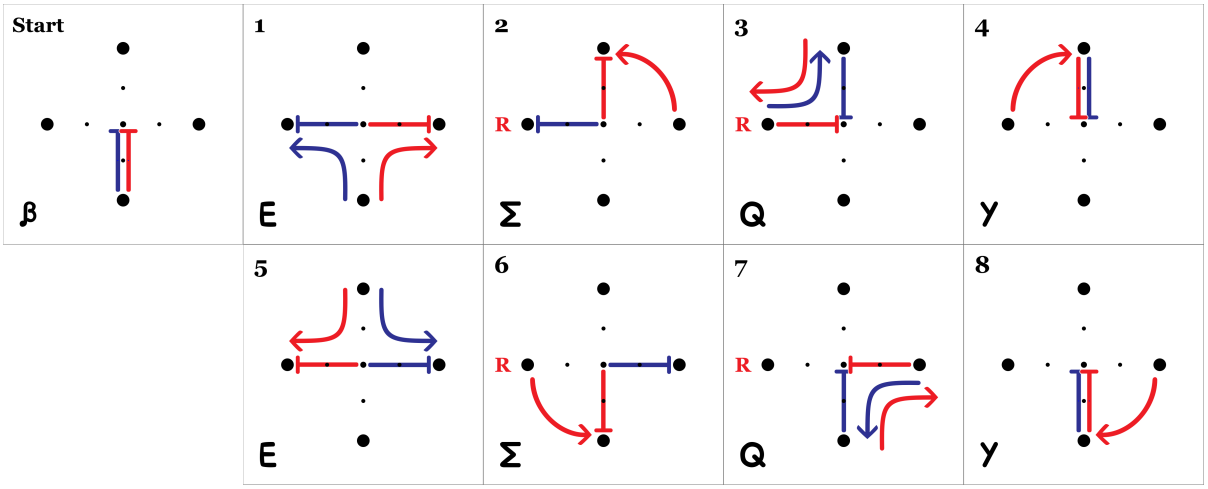
(Mirrored + Swapped CAP)



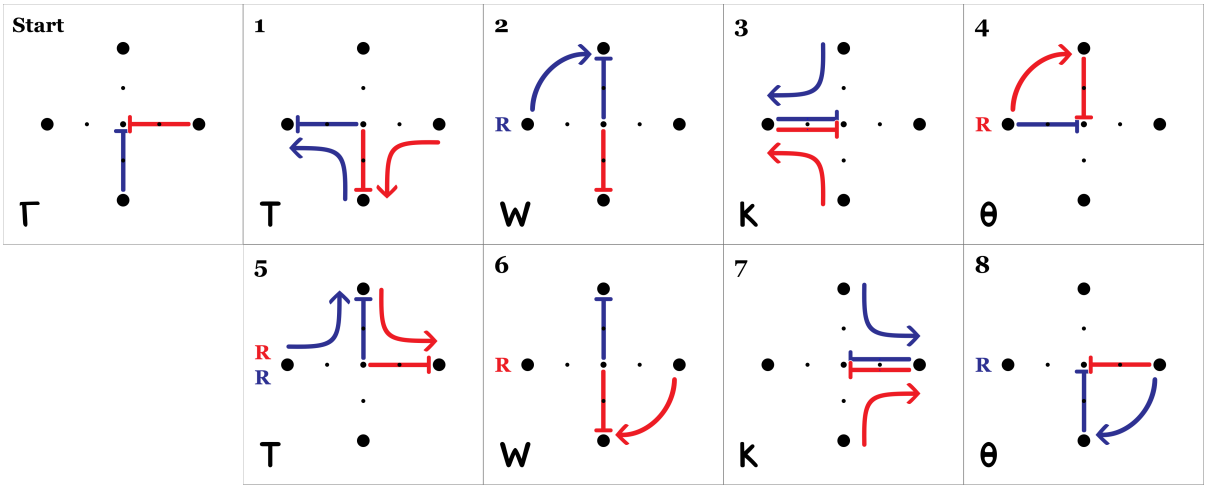
Prop-reversal CAPs

Each of these words uses a prop-reversal.
These examples are *Rotated CAPs.*

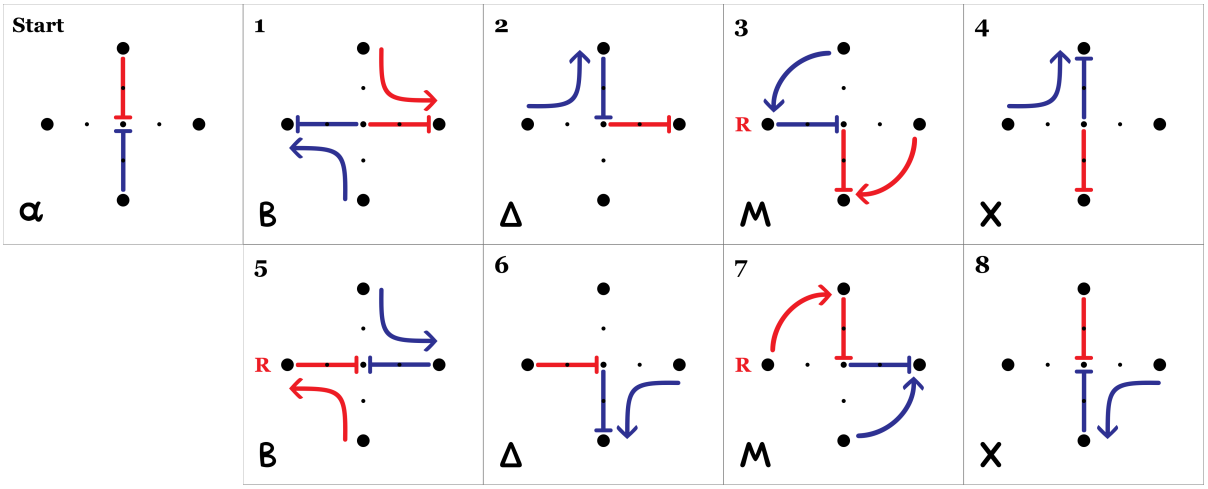
ΕΣQY



TWKθ



ΒΔΜΧ

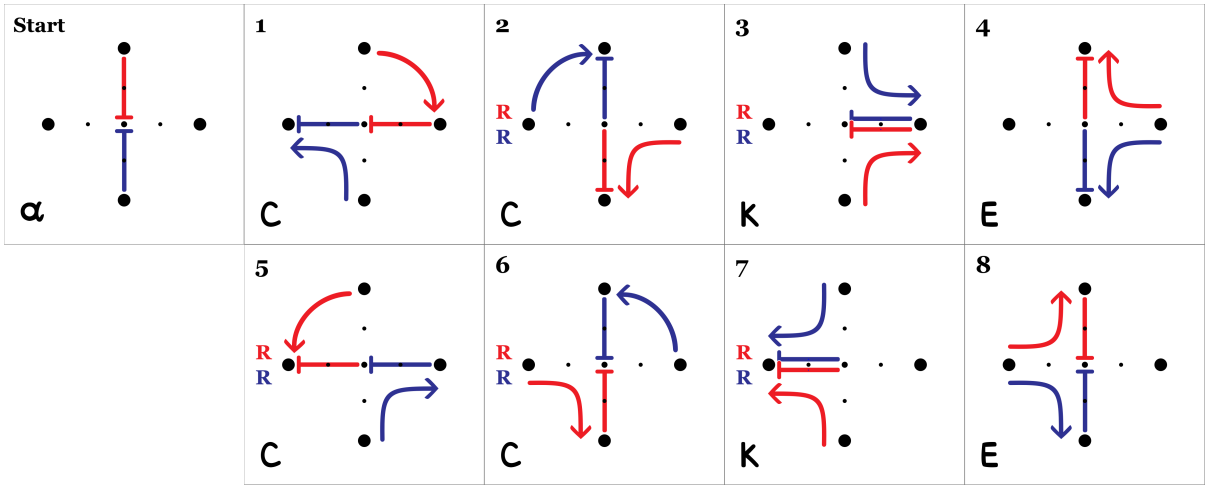


In this example of BΔMX, the **right** hand stops on beats 2 and 4 before resuming its motion around the center point. Even when there is a beat with no motion in between, we can still mark the reversal with an "**R**" to indicate the prop reversal.

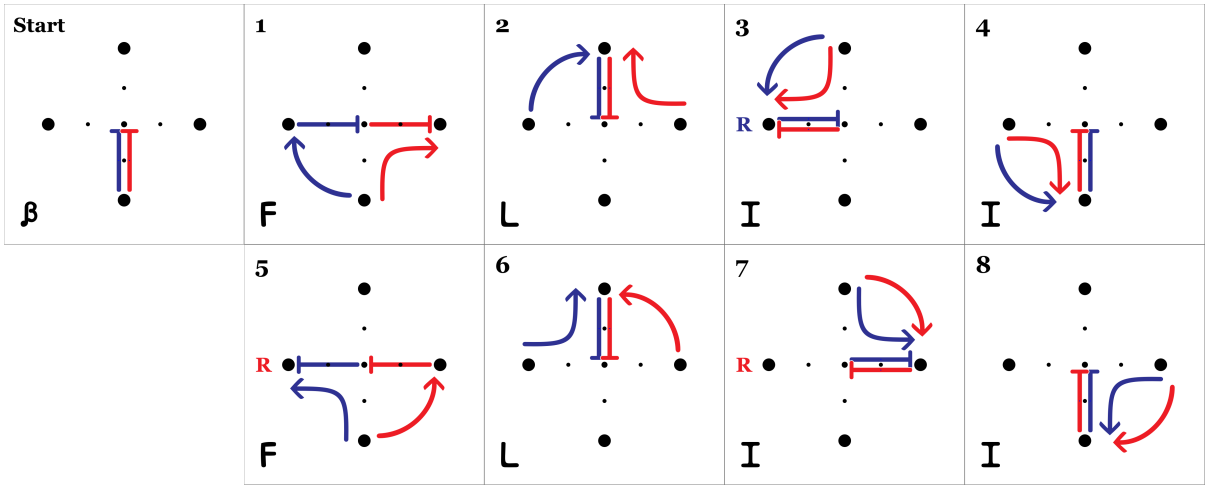
Full-reversal CAPs

Each of these words uses a full-reversal.
There are also prop-reversals within these words.
Challenge yourself to identify each one.

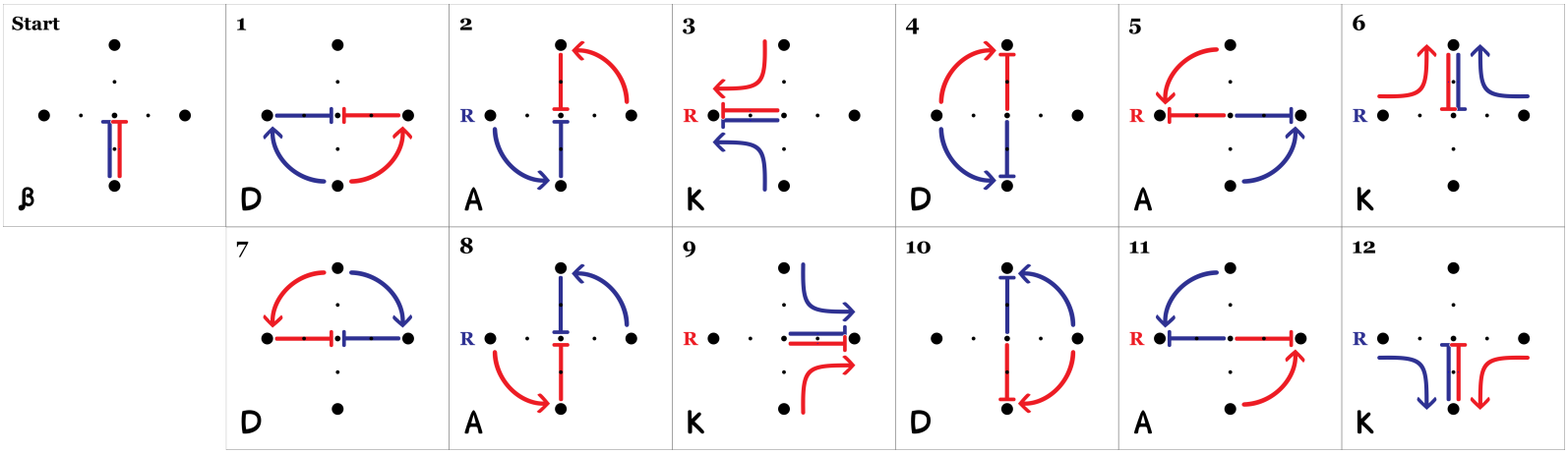
CCKE



FLII



DAK



Let’s collaborate!

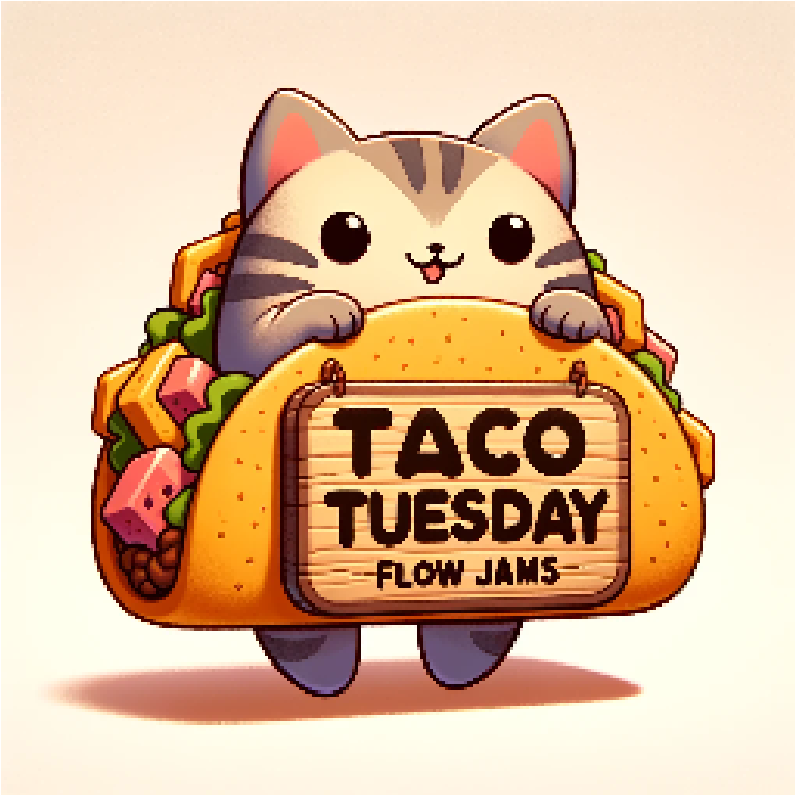
My first goal in developing TKA is to deliver tools to faciliate your choreo journey.
My second goal is to personally collaborate with you, dear reader!

The sequences in The Kinetic Alphabet are so dynamic and engaging
when applied by multiple performers set to music and dance!

Whether in a tunnel, side by side, staggered, or with mirrored/rotated variations,
I hope this ignites your collaborative creativity!

Tag your sequences and practice sessions **@TheKineticAlphabet**

Reach out **@austencloud**



Taco Tuesday Flow Jams are a celebration of flow arts and community!
They're located in Chicago, IL in the heart of Palmer Square Park (2200 N Kedzie Blvd).

They've been around since 2017 and continue to be a weekly oasis for flow artists, jugglers, and acrobats to gather and share the joy of our art forms.

As a public outdoor event, it's sustained by the attendance of the people who show.
If you're thinking "*Is it happening this week? I'd love to go!*", than ask:

- Is the weather nice?
- Is it Tuesday?

If the answer is yes to both, then there will surely be people gathering in the park in the afternoon/evening, regardless of an event page or announcement!

Our glorious deity TacoCat welcomes you with paws wide open!

Why not take a 5-minute stretch?

Your muscles will thank you with flexibility and longevity.

Don’t neglect those hamstrings!

TheKineticAlphabet.com

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