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THE NATURE OF THE EMBODIMENT
OF CHOREUTIC UNITS IN
CONTEMPORARY CHOREOGRAPHY.

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M. A.

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ABSTRACT

Rudolf Laban's original choreutic concepts are too complex, in both his practice and his writings, to be usable for the analysis of contemporary choreography in the form in which he left them. The central hypothesis of this research is that a broadening, disintegration and reassembling of his material provides a rich resource. When seen in context with the spatial practice of other dance artists, teachers and theorists, it is possible to conceive of this resource as central to an analysis which reveals the choreutic content and style of a work.

The analytic components are choreutic units and their manner of materialisation through body design, spatial progression, spatial tension and spatial projection. An analytic method, devised through the formation of a notation entitled Ch/U.M/m, is described and used.

A dance work 'Going for a Walk with a Line' was created to illustrate five choreutic units, in variety. It is documented and analysed with video/computer graphic aid. The choreutic content of three choreographies - Humphrey's 'Day on Earth', Nijinska's 'Les Noces' and Grossman's 'Couples' is discerned from the Ch/U.M/m analysis and their choreutic style is compared.

A secondary topic in the research is an investigation into the adequacy of the present fragmentary documentation methods, including dance notation, film/video, words, for dance in general and for this research in particular.

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SECTION 1.

1.0 OBJECTIVES

The academic approach to spatial forms in dance adopted by Rudolf Laban resulted in a wealth of theoretical material expressed in esoteric terms and used narrowly in practice.

The non-academic approach to spatial forms, both consciously explored and used spontaneously, by contemporary choreographers resulted in a wealth of practical dance material with limited comment and documentation, and with theoretic bases ranging from the highly organised to the haphazard.

My objective is to show that these two approaches are not mutually exclusive but can and do profitably overlap. Laban's theories, released of their habitual use, can provide a firm, broad and immensely rich basis for the study of spatial forms as they materialise in the choreographic act.

Neither dance design nor choreutics are yet fully explored. Doris Humphrey has gone further than anyone in the description of design in space and time. Merce Cunningham has initiated the decentralisation and demagnetisation of stage space in practice. The Post-Moderns have swung, in all directions, away from and back again to structured dance improvisation, natural movement, defined forms, freedom of spaces. The play of bodies in space and time, in infinite variety, is the shared manifestation of all these artists.

My aim is to establish a framework for choreutic study through which this wealth can be seen in its spatial evolution.

To achieve this aim, the following sub-objectives are identified:

- i) to break down Laban's heirarchical spatial organisation into structural units and relate them to other uses and theories of space,
- ii) to find the manner in which choreutic units materialise in the dancer's body,

- iii) to design a way of documenting, simply, the spatial phenomena of the human body in a dance context,
- iv) to prove the validity and functionality of the way of documenting, and its associated analysis, through putting them to use in:
 - a) the creating of a dance work
 - b) the analysis of dance works,
- v) to discover the nature of choreutic style and to compare examples of it.

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2.0 DANCE DOCUMENTATION: PROBLEMS AND PROCEDURES

Established methods for the documentation of dance are as yet rudimentary⁽¹⁾. Dance is inherently difficult to document. It is essentially ephemeral and multi-faceted, for there is no one reality of a dance. The choreographer has an idea of it through his insight into its creation, the dancers have another through their materialisation of it in action, the audience have others through their perception of it in a performance⁽²⁾. Additionally, the choreographic view gives access to the structures⁽³⁾ of the piece, the dancers give it a unique utterance⁽⁴⁾ with each performance and the audience sees the illusion they create. Analysis of a dance work has, therefore, to take into account these six aspects of its wholeness.

Documentation of the dance starts with one, or all, of these sources of information. Customarily, dance notations aim to take the choreographer's view by writing what is intended as the structure, leaving the individual reader to give his own 'version' of it in performance. Film, video, photographs take the dancers' utterance as their source. Critics' comments and appraisals take the audience view of the dance as their source, the dance visually and audibly perceived.

But a choreographer's view of his dance is more than a structural one⁽⁴⁾. He knows what he ended by making, and also, what

- (1) SUNY Festival 'The Early Years': discussion April 12, 1981 'Access to early works for study or reconstruction; progress and problems'.
- (2) 'The Identity Crisis in Dance', J.A.A.C., 35 (1980), in which Adina Armelagos discusses the allographic or autographic nature of dance.
- (3) See 'structure' and 'utterance' in Definition of Terms.
- (4) Section 7 in this study gives the choreographic view of 'Going for a Walk with a Line'.

he rejected. His 'chain of connective ideas'⁽⁵⁾, his response to moving bodies, the emergent images caught refined and repeated, produce the dance. The manners in which he knows the dance are multiple. He visually perceives it, he probably experiences its energy through improvising, performing, teaching its parts; and he surely sees much in it which no one else can, through his imagination and layers of daily experience of it.

While a dancer's experience of the work is primarily kinesthetic, which is in itself a complex product of propriocepted information, his experience of the phenomenon of dancing the piece is part cognition, part affect, part sensation. At the same time he is aware of his own image, what he looks like, and essentially what his place is in relation to the other cast members on set with him.

Audience appreciation of the work is unique to each member. No two people see alike. The hurdle of individual perception, with its known pressure points of past experience and present expectations, is what a choreographer has to contend with. The audience's perceptual channels are primarily visual and auditory, and they will put into play focal and subsidiary attention to what is presented.

A dance, as source material for analysis, can be approached, therefore, from many angles profitably. Adequate documentation of the data has to be of different kinds, and in different media.

The problem of attempting to capture the reality of a dance is no different in essence from capturing the reality of any ephemeral act. It rests in the fear that however well the complex of its constituents are caught, the whole is not their sum, but something else^(5a). Documentation cannot be the whole, it has to be the sum. The search for adequate ways of discerning some of the constituent parts, and of documenting them, is the object of this study.

(5) B. Shahn, The Shape of Content, Chapter: 'The biography of a painting', p. 50.

(5a) 'analysis' and 'Gestalt psychology' in Encyclopaedia Britannica (15th Edn., 1977) Volume I, p. 338 and Volume IV, p. 512.

2.01 An analogous situation in other art fields

The documentation of music is similarly difficult, especially now that the established notation method, considered quite adequate in the time of tonal music in metrical time, is to-day woefully inadequate⁽⁶⁾. Discrete changes of pitch occurring at moments located on a metric base are not necessarily what a contemporary composer wants to record. Recordings on disc and tape complement the score but suffer from interpretation by conductor/artist/technician. Neither, alone, captures the music as a complete documentation. Together they serve, with verbal assistance.

The documentation problem for architecture is analogous. The set of plans of the building, the ground plans, four elevations, perspectives and aerial views, add up to a three-dimensional comprehension of it⁽⁷⁾. The lived-in building is experienced from the inside where the phenomenological appreciation of the spaces is quite other, and sparsely documented.

2.1 Written documentation

2.11 Established dance notation systems

The three notation systems in practical use today are the Benesh, the Eshkol, and the Laban systems. They were all devised to record dances in order to facilitate reconstruction. Each is a communication system for storage and recall of a specialist kind. Each translates the dance through an analysis with syntax and vocabulary peculiar to itself. There is an inevitable loss or change of meaning in the translation. Score readers are specialists trained

(6) Kurt Stone's 'Problems and Methods of Notation in Benjamin Boretz and Edward T. Cone (eds.) Perspectives on Notation and Performance, pp.9-31.

(7) Robert W. Gill Rendering with Pen and Ink, pp.194-201.

to their own language. Accessibility is therefore limited, as yet. Most degree granting institutions insist on undergraduates studying one system but specialist schools and studios do not.

Each dance notation system is looked at here for its potential as a general documentation of dance, and as a documentation of the data required in this dance research programme.

a) The Benesh system is a series of lines picturing the pathways of limbs, placed on a matrix. 'These movement lines are essentially pictorial, being the actual paths taken by the limbs as seen by an observer standing behind the dancer'⁽⁸⁾. Its lack of ability to record continuous time might be problematic for some dance, but might also be advantageous in its timing simplicity. Its pictorial method is attractive in the early stages of simple writing, but limiting in the later stages of complex writing. It is a standard form of dance documentation for ballet companies.

For this study, as a recorder of choreutic content, it is unsuitable because:

- i) It is an elaborate stick figure system, relying on pictorial information of lines for accuracy.
- ii) There is an accuracy problem with the forward/backward dimension which is catered for only in the crude terms of a dot or a dash.
- iii) Detailed analysis of anything like the kind required in this study is not undertaken.
- iv) No attempt is made to record the imaginary lines of spatial tension and spatial projection of fundamental importance in this research⁽⁹⁾, and body design has to be concluded from the data given for spatial progression which is the fundamental information written.

(8) R. & J. Benesh, Introduction to Benesh Dance Notation, p.24.

(9) Spatial tension and spatial projection are fully described in Section 5, under the manner of materialisation of choreutic units.

b) The Eshkol notation analyses movement in terms of degrees of circles, arcs, cones, and translates the information into numbers placed on a grid, together with a few symbols⁽¹⁰⁾. It is efficient in the recording of displacement of space. Time is dealt with discretely. No attempt is made at capturing dynamics beyond the perfunctory. For straightforward documentation it is adequate, little used as yet, but capable.

For this research it must be rejected because:

- i) Its analytic mode of curved movements of various kinds only, is not compatible with the mode of choreutic analysis which includes straight lines as basic units. These are described in Section 4.
- ii) Body design is recorded, but because spatial progression is here analysed in terms of cones, straight lines are difficult to find from the notation and to express in it.
- iii) No attempt is made to record spatial tension or spatial projection.

c) Labanotation⁽¹¹⁾ analyses movement in terms of body parts, actions, timing, direction and relationship. It is capable of dealing with complex continuous time changes, and is unique in this capacity. It can be very detailed. It is not pictorial in the Benesh sense, but readily visual. It is a standard documentation of dance, especially in the U.S.A.

For this research it must be rejected because:

- i) the recording of shapes is achieved as a series of discrete points passed through, rather than the nature of the shape itself;

(10) This system is fully explained in the Eshkol/Wachman publication Movement Notation.

(11) The system devised by Laban and developed by Knust, Leeder, Hutchinson, Szentpal, Preston-Dunlop and I. C. K. L. (International Council for Kinetography Laban).

- ii) continuous time is not a required feature of choreutic analysis, and it would in this case be an unnecessary category of information;
- iii) the imaginary lines are by no means always written, although spatial tension might be recorded as a type of relationship.

Labanotation has the derivative system which can be used with it or independently, known as Motif Writing⁽¹²⁾. Broad statements of structure are written, surface refinements are omitted. But Motif Writing again records shapes as a series of discrete points passed through.

Ann Hutchinson's Design Drawing⁽¹³⁾, devised for use with Labanotation, is the method nearest in analysis to choreutic content. It is intended to assist in reconstruction from a full score while the aim of choreutic analysis is to pick out only choreutic content from many other aspects of danced movement.

2.12 Choreographers' marks on paper

Not many choreographers are notators. They hire a professional notator to write their works, if these are recorded at all.

Choreographers are individuals. They write a kind of documentation which is useful for their personal requirements. They make marks on paper which are meaningful to them, alone.

Jennifer Mascall has made a 'selection of choreographer's notes'⁽¹⁴⁾, citing some fifty examples, including Beuchat, Childs,

(12) Devised and published by Valerie Preston-Dunlop in 1963 to 1969, first in An Introduction to Kinetography Laban.

(13) Presented at the 1979 I. C. K. L. Conference: previously presented in a more exploratory form as 'Shape Writing' at the 1975 Conference.

(14) Jennifer Mascall's Footnotes, privately published in 1978 from Toronto.

Dunas, Dunn, Halprin, Roan, Posin, Solomons, Chapline, Monk, Hoffman. The notes are 'an ordering of verbal, written and graphic systems.' They consist in a mixture of words, arrows, signs, symbols, diagrams, squiggles, imagery, music-derived marks, floor plans. They are highly individual, illuminating of choreographic imagination, but of limited use in a research programme.

Whatever is decided upon in the way of documentation for research must, per se, be available to the scrutiny of someone else. Privacy of method may be permissible, even likely, in an artist, but a public mode of expression, accessible, is essential in research. However, the kind of personal statement in Mascall's collection should not be ruled out of dance documentation. Something uniquely important to the piece may be captured through it which is not available through any other source.

2.13 Specialised notation systems

Research in specialised areas of movement study has given rise to documentation methods devised to record selected types of data only. The notation needed in this study is of this kind, for its purpose is to record two facts only, the choreutic unit and the manner of materialisation of the unit.

The following specialist documentation methods were looked at:

a) Ray Birdwhistell developed 'Kinegraphs' ⁽¹⁵⁾ for the study of the kinesics of behaviour. The symbols devised are dominantly of body parts, with letters or marks used to denote specific actions peculiar to those parts, such as head nods, pelvic rotations, hand clasps, lips pursing, eyes blinking. No mention is made of choreutic factors at all beyond the very basic directional indications of 'left-right, superior, inferior, anterior, posterior' (p.286). While this is no help at all to the present choreutic research, kinegraphs form a

(15) In Kinesics and Context, pp.257-320.

valid documentation made for kinesics.

b) Rudolf Laban devised effort graphs⁽¹⁶⁾ to describe the attitude to weight, time, space and flow adopted in movement in coping with the environment. For dance this is seen as the qualitative effort made over and above that which is technically required to achieve the action. These graphs are the staple method of documenting movement dynamics, used widely. They could be used to accompany the notation devised for this study.

c) Warren Lamb devised a variant on the Laban effort system, relating the spatial actions of rising, descending, advancing, retreating, spreading and enclosing, to the dynamic units of effort. He called it 'effort/shape'⁽¹⁷⁾ and it is now a standard documentation method. While this has choreutic concepts in it, they are insufficient for the present research.

d) Marion North developed effort graphs for use in personality assessment through the recording of effort phrases⁽¹⁸⁾ displayed in behaviour patterns. These are standard documentation practice for 'movement analysts', a term used in the U.S.A.

e) Valerie Preston-Dunlop devised Linear Effort Graphs⁽¹⁹⁾, a method through which the information in Laban effort graphs is translated into a linear form, for correlation with other forms of linear graphs with a time line. Their use is in detailed movement research.

(16) R. Laban & F.C. Lawrence, Effort, pp.8-17.

(17) W. Lamb in Body Code, pp.61-64, and in Posture and Gesture.

(18) M. North, Personality Assessment through Movement.

(19) Int. J. Man-Machine Systems, 1, pp.361-386 (1969).

f) Labanalysis Workshop 1976, produced a Coding Sheet⁽²⁰⁾. This drew on the work by Cecily Dell (1970, 1975), Ann Hutchinson (1970), Marion North (1972) and Valerie Preston-Dunlop (1963, 1967). The sheet is intended as an observation aid in style analysis. It is comprehensive in scope, including seven categories of analytic units of movement all applicable to dance movements. In no way can it be classed as a notation system, nor a documentation method. But it provides a reasonable check sheet for breadth analysis. It does not attempt the kind of depth analysis undertaken in the present choreutic study.

g) Edward T. Hall presented 'A system for the Notation of Proxemic Behaviour', that is 'how man unconsciously structures micro-space',⁽²¹⁾. His aim was 'to standardize the reporting of a narrow range of micro-cultural events.' As such he includes eight sub-headings of which 'kinesthetic factors' is the only relevant one, the others being concerned with items such as thermal, olfactory and retinal contact. He is concerned with distances between people, not with the actions they make in relation to one another. His system is inappropriate to the present choreutic study.

h) Kendon, and Ex, put forward⁽²²⁾ 'A notation for facial postures and bodily position.' This is specific to behavioural studies and not a dance documentation method nor a potential choreutic notation.

i) Philip Thiel wrote⁽²³⁾ 'notes on the description, scaling, notation and scoring of the perceptual and cognitive attributes of the physical environment.' He is concerned with what the moving individual

(20) Sponsored by the Dance Notation Bureau Extension at Ohio State University U.S.A.

(21) In American Anthropologist, 65, pp.1003-1126 (1963).

(22) Michael Argyle's Social Encounters: Readings in Social Interaction.

(23) H. Proshansky, W. Ittleson and L. Rivlin (eds) Environmental Psychology: Man and his Physical Setting.

experiences about the people and objects in his environment as he moves about in it. His method of notation therefore records data not immediately applicable to this study, nor to dance documentation.

j) John Spiegel and Pavel Machotka⁽²⁴⁾ make no attempt at comprehensive notation methods but rather identify relations of persons through 'syntropic' patterning, identifying horizontal and vertical variables and providing simple symbols for their representation. The application is to dance, mime, painting and non-verbal communication. The data is too narrow for this study or for dance documentation broadly.

2.14 Verbal documentation

Specialised dance notation systems provide basic information of a dance not capable of expression in any other way. They cope with the simultaneous and sequential spatial changes and their timing and location in the body. Verbal expression is inadequate to record this kind of multi-stranded activity. However, dance is also full of images which are not reducible to notation, but are readily documented verbally. Therefore whenever concepts, instructions, descriptions, images or extrinsic meanings are required in a score, words are added to aid meaningful and stylistically true reconstructions.

The Notebooks of Martha Graham show the way in which she documented her preparation for rehearsals. Two examples contrast the function of words here:

i) Notes for 'Dark Meadows of the Soul',⁽²⁵⁾ are fragments of thoughts, references to poetry, to writings on literature, psychology, ethnology, philosophy, aesthetics, classical studies, religion, to name a few. She is researching her sources and documenting as she goes.

(24) J. Spiegel and P. Machotka Messages of the Body, pp.129-133.

(25) The Notebooks of Martha Graham, p.167.

ii) Choreographic studies for 'Clytemnestra' and 'Alcestis'⁽²⁶⁾ are orderly reminders of movements. She writes notes only useful to herself. '(9) Gesture of arms wide forced 2nd.' '(15) Follow Hades with knee crawls.' '(17) 5 Hip crawls - upst. C. beginning on r.'

These examples typify the two types of verbal documentation essential to dance.

Comprehensive dance documentation must include a verbal component. A technical vocabulary for the expression of dance is needed to reduce verbal ambiguity. Attempts are being made to establish one^{(27) (28)} but as yet they remain local vocabularies peculiar in kind and in function to each school of dance. The French vocabulary of ballet is an example. The vocabulary of the Graham school is another.

A fundamental problem with verbal documentation is the difficulty of correlation with dance notations. Written language has a way of noting the passing of time, roughly, by the left to right dimension of a line. Benesh and Eshkol read from left to right also but their time and verbal time do not match. Labanotation reads from the bottom of the page upwards. Correlation here is much more cumbersome, as reference to the score of 'Day on Earth' shows⁽²⁹⁾.

2.15 Documentation through drawings/diagrams

The visual nature of dance is not easily captured in a notation system nor in verbal documentation. Pictorial means through stick

(26) Graham, op. cit., p. 345.

(27) R. Laban, Mastery of Movement, pp. 78-80.

(28) Conference June 1981, Laban Institute, New York City, U.S.A. and Conference Aug. 1981, I.C.K.L., Columbus, Ohio, U.S.A. both have verbal definitions on their agenda.

(29) Doris Humphrey, 'Day on Earth' Labanotation Score. Dance Notation Bureau Inc, New York; see example of it in Section 9.

figures, sketches, floor plans, are used in dance documentation to overcome, in part, the problem⁽³⁰⁾. The reduction of 3-dimensional moving forms into 2-dimensional stick figures is hardly accurate. Its purpose can only ever be to illuminate more accurate information conveyed in a notation method. As such this kind of visual aid is seen as legitimate in dance documentation. It has been used in this way in this study, to illustrate the accurate information conveyed in Ch/U.M/m notation.

2.2 Film and Video

Because a dance is both choreographic structure and individual performance, a film, which captures the latter, forms an important part of comprehensive dance documentation, to complement the notated score which captures the former. John Mueller at the University of Rochester, U.S.A. has begun to film a collection of early works through the reconstruction efforts of groups such as Marion Rice's Denishawn Dancers and Deborah Carr's Theatre Dance Ensemble, and artists like Barton Mumaw and Annabelle Gamson⁽³¹⁾.

However, film is also a translation of the dance into another medium. Film is a language of its own⁽³²⁾, with its syntax and constituents. There is the frame, the shot, the sequence, montage. Film directors cut in, cut out, overlap, fade, dissolve, pan and zoom⁽³³⁾. They select and present their version of the dance, not the dance itself.

Film space and stage space are different. A camera has to function in a triangular space, and can change from intimate to

(30) Lucinda Child's score for 'Melody Excerpts' (1977) is of this kind. It is reprinted in S. Baner, Terpsichore in Sneakers, pp.142-143.

(31) These artists appeared at the SUNY Festival, April 1981, 'The Early Years'.

(32) Sergei Eisenstein's Film Form is explicit, pp.3-6, pp.72-83.

(33) Edmund B. Feldman, in Varieties of Visual Experience, p.600.

unlimited depth. Not so stage space which is usually square(ish) or round. Focus is imposed by the camera.

Film distorts the body making it foreshortened. It diminishes dance dynamic so that tension and force are all but invisible.

But, film may capture essential elements of dance which a score cannot, the movement style, the individual interpretation, the costumes, set and context, the visual actuality of the performance.

Post Modern Dance⁽³⁴⁾ may well consist in structured improvisation, in which each performance is unique and considerably different in utterance⁽³⁵⁾. While a fragmented score, using Motif Writing, and a large verbal component might be made⁽³⁶⁾, and indeed should be, a film or video provide an indispensable document.

Because a film documents utterance, verification of authenticity is essential for any serious consideration of the work filmed. The two versions of 'Day on Earth' available show clearly how casting and direction, both excellent, produce vastly different performances. Even the two 'Appalachian Spring' films⁽³⁷⁾, so matching in movement, are yet different in meaning through the performance of the Young Man, his focus and nuance of intimacy. Jooss' 'Green Table' has been filmed and video recorded. In the latter all manner of superimposition is done which radically alters the effect⁽³⁸⁾.

Correlation of film/video with the score is rarely made. It should be, in comprehensive documentation. Video counters provide the means while many films have no numerical breakdown, nor do projectors. Reconstructing a work from a film is tediously

(34) Sally Banes, throughout Terpsichore in Sneakers, uses this term for the dance phenomena in New York since the Judson Church experiments.

(35) Steve Paxton's performances at Riverside Studios, London, March 1981 were an example, stemming from his 'contact improvisation'.

(36) I discussed the methodology of this problem with Muriel Topaz at the Dance Notation Bureau, New York, on April 9, 1981.

(37) Martha Graham made two, one made in 1958, with herself dancing, and one in the T. V. Dance in America series which she directed some years later.

(38) A BBC production with a Swedish company.

laborious. From a video less tedious, from a video correlated to a score it is much more possible; that, with verbal complementary material is ideal.

For research, video recordings can be linked with computer, as they are in this study⁽³⁹⁾. Computer graphics provide opportunity for superimposition of lines for analysis purposes⁽⁴⁰⁾. While computer links with dance are not yet sophisticated, several attempts have been made to feed in Labanotation⁽⁴¹⁾. The incompatibility problem of the three dimensions of dance and the two dimensions of computer graphics has not yet been solved.

Film loops of short dance sequences make useful documentation for research, especially of technique phrases. However this device is largely overtaken by video, and video disc methods. Slow motion video is necessary for depth analysis and to date SONY SL 11 is the most reliable play back machine.

2.3 Perception problems and documentation methods

For it to be documented at all, the dance has to be perceived. The writer, the notator will think about what he sees before putting pen to paper. While it is possible that the dancers themselves may write, and that the essential perception may therefore be kinesthetic, it is far more likely that the writer is a specialist who relies largely on visual perception for his information.

Visual perception is fraught with subjective interpretation. Images are the result of endowing optical sensations with

- (39) Subsection 7.4 of this study discusses the Video Recording Project of 'Going for a Walk with a Line'.
- (40) Video recording with superimposed lines accompanies this study as Appendix III.
- (41) At Iowa State University, Dave Seally and Judy Allen have successfully written a program for notation teaching, which I scrutinized there (Feb. 1979) and which Seally presented at the Laban Centenary Symposium, July 1979, at the Laban Centre.

meanings⁽⁴²⁾ which are personal. Perception is an active searching for⁽⁴³⁾ not a passive reception of, visual data. Formal analysis attempts to bypass imagery by selecting constituents which can be clearly defined and visually agreed upon. Spatial constituents are not difficult, time constituents are also verifiable, but dynamic constituents are problematic. It is difficult to verify bodily tension and force without asking the dancer, or doing the movement oneself. Even then, individual tensile states further confuse. For this reason notated scores are accurate in space and time but leave unstated the dynamic unless it is abundantly obvious⁽⁴⁴⁾.

Labanotation provides orthographic alternatives⁽⁴⁵⁾. In order to make these choices it is necessary to know the intention of the movement. For example an arm rotation may be written as an arm twist or as a statement of the palm's facing direction. A bent limb may be described through separate directions for upper and lower limb, or through a degree of contraction in one general direction. Visual perception of the movement will not enable choice to be made. Inside knowledge will⁽⁴⁶⁾. Previous dance experience is essential to provide the necessary 'knowing' to illuminate the 'seeing' but may also be a stumbling block. Because dance training is customarily in schools of one dance style, viz. the Cunningham studio, the Hanya Holm studio, the London School of Contemporary Dance, the Royal Ballet School, only their own way of knowing dance is trained in each. Notators are

(42) Edmund B. Feldman reminds in Varieties of Visual Experience, p.280.

(43) Chapter 1 in J. J. Gibson's The Senses Considered as Perceptual Systems.

(44) This topic is on the agenda for the I. C. K. L. Conference, August 1981.

(45) Valerie Preston-Dunlop's Practical Kinetography Laban puts this point of view throughout.

(46) Chapter 1 in Bernard Berenson's Seeing and Knowing defines the relationship between the two activities of his title in an example in which he sees changing dots of colour, knows that people are coming into the square under observation, and perceives that that is what the changing dots are.

aware of this problem. The Institute of Choreology insists that a trainee choreologist undertake a wide dance curriculum. So too does the Laban Centre.

The verbal component of documentation is also fraught with, not only perception problems, but the personality and personal delectations of the writer.

Marcia Siegel writes 'seeing movement is the most important special skill that a critic should have. I said skill, not appreciation' (47). 'Understanding the movement process' and 'the unfolding structure of movement' is to her all-important for the dance writer.

Selma Jean Cohen is more concerned with history. Her research into the background and cultural environment surrounding a dance work provide a clue to style beyond the movement itself, into the philosophic outlook of the times as it is mirrored or anticipated in the choreographic act⁽⁴⁸⁾. Barton Mumaw, speaking of his revivals of Ted Shawn's men's dances, insists that 'a dance must recreate the idea, the feeling and the reason for the dance . . . the milieu of the artist at the time of creation⁽⁴⁹⁾. Comprehensive documentation would help him.

The verbal introduction to the score of 'Day on Earth' gives the work's credits and an excerpt of Margaret Lloyd's from The Borzoi Book of Modern Dance. The piece is interpreted by her but there is no clue to style. A description of costumes, lighting design and props follows. The 'fall and recovery', 'the giving in to and rebound from gravity' which was for Humphrey 'the very core of movement . . . the arc between two deaths'⁽⁵⁰⁾ has to be discovered from the score and

(47) Marcia Siegel 'Education of a Dance Critic' in Dance Scope 15/1 pp.19-20 (1981).

(48) S. J. Cohen and Thomas Lask; discussion 'The 1930's in cultural perspective' SUNY Festival 'The Early Years' 1981, provide one example and her Dance as a Theatre Art provides another.

(49) Kitty Cunningham's article 'Barton Mumaw on Denishawn' in Dance News, April 1981.

(50) Doris Humphrey, Art of Making Dances, p.106.

this is practically impossible. Luckily Humphrey dancers are still active^(51, 52). This kind of contact and intimate knowledge provides the essential background to the adequate perception of dance needed by the notator, the writer, the film director, who are the essential people in dance documentation.

2.4 The documentation procedure in this study

The following forms of documentation are employed⁽⁵³⁾.

Firstly as source material:-

1. Labanotation⁽⁵⁴⁾ score of 'Day on Earth'.
2. A colour film of 'Day on Earth', from which a black and white video was made for slow motion playback.
A second film of the same work, with a different cast and director.
3. Verbal documentation consisting in Doris Humphrey's book 'The Art of Making Dances' in which she describes much of her method.
Reviews of 'Day on Earth' performances, biographical material, letters written at the time of the creation of the works.
4. Interview and workshop with Letitia Ide on her role in 'Day on Earth' and the creating of the work and the making of the 1959 film, recorded in note form.
Interview with Billie Mahoney on the 1972 film making.
Interview with Muriel Topaz on the score.
5. Live performance of 'Les Noces' and 'Couples', with programme notes, and
Live concert of Stravinsky's 'Les Noces' music, with score.

(51) Nona Schurman for example presented Humphrey-Weidman technique at SUNY, through demonstrations, April 10, 1981, which I witnessed.

(52) Ernestine Stodelle for example also taught classes in Humphrey technique at SUNY, April 10, 1981.

(53) All items mentioned are detailed in the bibliography.

(54) See page 20.

6. Colour video of 'Les Noces', taken from a television broadcast, from which a black and white tape was made, and
A video of 'Couples' taken at a special performance for the purpose.
7. Audio tape of an interview with the choreographer Danny Grossman.
8. Slides of Klee pictures, used in 'Going for a Walk with a Line'.
9. Musical scores of 'Day on Earth' and 'Les Noces'.

Secondly, as analysis tools:-

1. The specialist notation Ch/U, M/m devised for this study used for all the choreographies studied.
2. A Labanotation⁽⁵⁴⁾ score, adapted, written for 'Going for a Walk with a Line'.
3. Colour video recordings of 'Going for a Walk with a Line'.
4. Verbal descriptions.
5. Stick figures, used as visual aids in the analysis of each work studied.

2.41 Correlation of documentation in this study

a) 'Day on Earth'. The score was numbered in bars. There are three movements to the Copland Piano Sonata, and the bar numbers relate to that. They run: 1 - 244, 1 - 310 and 1 - 171.

For ease of reference a system of numbering was adopted which included the page numbers of the Labanotation score. Thus 108.199 referred to bar 119 on score page 108.

Cards were written which cross-referenced the score with the working video. The video counter numbers were noted. A piece of

(54) Labanotation is used in this study because of score availability and because I am a specialist writer in it. The same research could readily be done by someone else using another system. It is a matter of personal choice not of system superiority.

the dance to be studied was identified as follows:

'Score 6.42 - 8.57

Video 021 - 026

Title: Young Girl's entrance, statement of self.'

The Ch/U.M/m was headed with the card's reference identification. The cards were marked when the Ch/U.M/m was complete for that piece of movement.

b) 'Les Noces'. There was no score available for this work. The video counter was noted. Cards were made to sectionalise the work. Verbal headings were given of the main visual impressions of the counts in question. For example:

'''Les Noces' card 11.

Consecration of the Bride.

Video 084 - 093.

'Bow, lift hair, fast feet, horizontal

Parents in " ← " ."

The Ch/U.M/m of sections was done in relation to the cards, and noted on them.

c) 'Couples'. There is no score for this dance, but a video tape. Identical treatment was given as 'Les Noces'.

d) 'Going for a Walk with a Line'. Appendix II is the written documentation for this work. It consists in an interrupted Labanotation score, with the Ch/U.M/m written beside it, with a verbal description beside that, and stick figures occasionally, either to replace the Labanotation or to illuminate it. Each choreutic unit is numbered⁽⁵⁵⁾.

Two video recordings go with it. Counter numbers from the video are written into the Appendix.

2.42 Incomplete documentation: what can be seen from a score.

A short experiment was made to see what choreutic content

(55) Sub-section 7.3 gives a fuller description.

could be ascertained from the score alone, without recourse to a film or live performance for visual back-up. It appeared important to find out what ambiguity or confusion, if any, might arise because of the lack of a second strand of information.

A section of the trio in 'Day on Earth' was selected starting at 53.112, and was analysed at depth⁽⁵⁶⁾. The study showed that a score is not reliably efficient documentation for choreutic content, although it captures the main features adequately.

2.43 Incomplete documentation: what can be seen from a video.

In 'Couples' and 'Les Noces' there is no score to check on the structure. Only the dancers' utterance is available. In both cases the problem is not as acute as it might be because of the high content of unison movement. However, documented material was sought which could confirm the authenticity of the performances.

a) 'Les Noces' was filmed from a Royal Ballet mounting which was supervised by Nijinska herself in 1966⁽⁵⁷⁾ with Michael Someș assisting and rehearsed by Christopher Newton for the second season. Nijinska is quite specific about what she wants from both the groups and the soloists. Her use of the musical rhythms is explicit, and of the expression and mime. The performances in the 1980/81 season, with an almost identical cast, showed no change from the film version. There is no reason to doubt that the dancers' performance illustrates the structures intended.

b) 'Couples' was recorded on video by the Laban Centre while Grossman was in residence. In an interview after a performance of the piece, he discussed the particular version of it danced. He mentioned the variety of cast numbers he could use, and the dynamic he required from his dancers. He was quite specific in his

(56) See Section 9, sub-section 16, for the details of the experiment.

(57) See Appendix II in M. Clarke & C. Crisp, Making a Ballet, pp. 127-133.

requirement of an extremely high standard of commitment from the performers, which he got through detailed rehearsals and verbal imagery. He asserted that the recorded performance was a good one.

2.5 Summary

The nature of dance itself presents a major problem to documentation which has been tackled through three channels:

- a) dance notation symbol system,
- b) verbal documentation,
- c) video and film records.

The adequacy of the documentation is dependent on the correlation of these three channels so that the structure of the dance, more than one utterance of it, and 'inside' knowledge about it, can be presented together.

The specialist notation systems, devised for tightly defined research projects, are of the type required for this study in principle, but none is actually suitable. It is therefore necessary to devise a notation for this study, to cater specifically for choreutic units and the manner in which they materialise in the dancer's body. This is described in Section 6.

The documentation procedures for analysis, in this study, take into account the need for correlation and a wide variety of methods is used in order to get the necessary data.

Mention is hardly made of computers and holograms in documentation. Both are in a situation of rapid growth, with limited accessibility. Neither can be part of staple documentation for dance immediately.

SECTION 3.

3.0 DEFINITION OF TERMS

- 3.1 Choreutics
- 3.2 Choreutic Forms
- 3.3 Choreutic Strand
- 3.4 Democratic Space
- 3.5 Directions
- 3.6 The Kinesphere
- 3.7 Peripheral, central, transversal lines
- 3.8 A Referential Cross of Axes
- 3.9 Spatial Location
- 3.10 Spatial Organisation
- 3.11 Structure and Utterance
- 3.12 Three Axial Crosses
- 3.13 The Three planes
- 3.14 Virtual Form
- 3.15 Aesthetic

3.0 DEFINITION OF TERMS

Short definitions of the terms used in this study are seen as inappropriate. Explanatory notes are included in their place.

3.1 Choreutics: Laban⁽¹⁾ traces the word from the Greek 'choros', meaning circle. He mentions choreography as a 'branch of the knowledge of circles' of Hellenic culture which has now come to mean 'the planning and composition of dances'. He mentions choreology as 'the logic of circles', which was the theoretical study, based on geometry, of the circular or curved gestures of the body.

Choreutics he explains as 'the practical study of the various forms of harmonised movement.' From the text of 'Choreutics' the meaning of 'harmonised' appears to be 'spatially and dynamically organised according to the rules of grammar of the language of movement.'

The definition developed in the M.A. study was:
the study of the spatial organisation of the kinesphere
and the way in which the logical forms therefrom
materialise in movements of the body.

The definition is enlarged in the present study to include 'the shared space' as well as the kinesphere.

3.2 Choreutic Forms are spatially organised shapes envisaged in, and capable of being performed by the body in the kinesphere. They are logical forms. The geometric nature of the organisation produces shapes of a regular kind, such as triangles, pentagons, dodecagons, heptagons and so on. The orientation of the regular shapes in conjunction with a variety of axes locates the shapes around the body. There are many orientated and located examples of each shape. Each example is called a choreutic form. The essential difference between a geometric form and a choreutic form is that the former exists

(1) 'Choreutics' (1966) p. vii.

independently of the human body, can be of any size, orientated towards any point of reference, and is without movement, while the latter is inextricably linked to the human body, is of a size related to the kinesphere and orientated with the front surface of the body in mind and is capable of materialising as a movement performed by the body.

The term 'choreutic form' refers to the orientated shape as visualised in space. The manner in which it is performed is a separate issue. One can therefore talk about 'performing a choreutic form' or 'looking for a choreutic form' in a dance. The term does not mean particular movements of the body employed to perform the spatial shape but rather particular ways of organising the movements according to choreutic models.

3.3 Choreutic Strand: One choreutic unit which is manifest by the body in one of the four manners of materialisation; it must have a Ch/U with an M/m. Most movements consist of more than one strand.

3.4 Democratic Space: A concept of the space, both in the kinesphere and in the shared space, in which all locations and directions are of equal value. The idea of centre stage, and of the vertical direction, as prestigious, which is presented in the classical ballet tradition, and retained in early modern dance works, is rejected. It contains the two concepts of decentralisation and demagnetisation associated with Merce Cunningham.

3.5 Directions: Lines in the kinesphere have directional properties, namely the vertical and horizontal properties, of upwards/downwards, to the right/to the left, and forwards/backwards. When one only of these properties is present in a direction the line is one-dimensional, when two are present it is two-dimensional, and likewise three-dimensional. Diagonal directions are three-dimensional directions in which the magnitude of each directional

property is equal. In the icosahedron, there are three-dimensional directions which are not diagonals because the magnitude of one of the dimensions is greater than the other two. These directions are called 'inclinations'.

3.6 The Kinesphere: The sphere around the body whose periphery can be reached by easily extended limbs, without stepping away from the point of support. It is related to the concept of 'personal space' referred to in interpersonal communication studies, and to 'body image boundary' referred to in body image studies, and to 'territory' referred to in sociological studies of communication. The kinesphere differs from other conceptions of the space surrounding the body by the fact that any organisation of that space is undertaken with reference to the movements that the body makes within it, hence 'kine', whereas organisation of a psychological or psycho-physical or psycho-social kind is conceived in the other study areas mentioned above.

3.7 Peripheral Lines are around or along the edge of the kinesphere;

Central Lines pass through the centre(s) of the kinesphere;

Transversal Lines pass from the periphery of the kinesphere towards another peripheral location, passing through the space between the central point and the periphery. It is a chord of the kinesphere, in a geometric sense, although the word 'chord' is more usually used in choreutics in its musical sense of simultaneously related emissions.

3.8 A Referential Cross of Axes is a three-dimensional cross of three lines intersecting at right angles. It is used as a system of axes to which all directions are related. A cross of axes is 'anchored' in space by deciding to what feature in the environment it will be orientated. For example, it can be decided that the direction 'up' shall always be parallel to the direction of the mover's head. While the person is standing, no difference will be noticeable, but when he

lies down or tilts the two systems of reference will provide different responses to the directive "gesture upwards". Three orientations of the cross of axes are required for analytical purposes as follows:

Standard Cross of Axes: The direction 'up' is taken to be parallel to the line of gravity, regardless of any tilts of the body; the direction 'forward' is taken to be the mover's front; when the mover turns, the cross of axes turns too so that the direction 'forward' is changing in relation to the mover; the direction 'right' is at right-angles to the mover's front. This is the system of reference used in Kinetography and indeed by most people for normal spatial orientation.

Personal Cross of Axes: The direction 'up' is taken to be parallel to direction of the head, hence, if the mover lies down the direction 'up' is changing in relation to the environment but is constant in relation to the body. The direction 'forward' is taken to be in front of the mover's trunk. Hence if the mover lies down on his back, the direction 'forward' will be seen to be ceilingward; it remains constant in relation to the mover's body but changes in relation to the environment.

Constant Cross of Axes: The direction 'up' is taken to be parallel to the line of gravity. Hence, if the mover tilts or lies down, the direction 'up' remains constant in the environment but changes in relation to the mover's body. The direction 'forward' is taken as always 'in the direction of the audience', or in the direction decided upon as 'front'.

3.9 Spatial Location: The apices or corners of the three structures used for kinespheric spatial organisation locate the basic spatial situations. Body parts start a movement in a spatial location, and move through others to end in yet another. With centre, there are 27 basic locations. However, these may be conceived of as nearer the kinesphere's centre, in which case they are called 'diminished locations', or they may be conceived of as further away from the centre, in which case they are called 'augmented locations'.

3.10 Spatial Organisation is the geometric organisation of space related to the kinesphere and to the moving body in the kinesphere. The geometric models used for this organisation are the octahedron, the icosahedron and to a lesser extent the cube. In order to orientate the body within the kinesphere it is necessary to discern a centre and to distinguish the front half from the back half, the left half from the right half, the upper half from the lower half. This both the octahedron and the icosahedron do by the fact that their apices are situated in relation to their centre in such a way as to form, in the octahedron, a three dimensional cross and, in the icosahedron, three intersecting planes.

3.11 Structure and utterance: These linguistic terms are used, analogously, to distinguish the planned movements (structure) from the actual dancing of them (utterance). Structure remains constant while utterance alters with each performance and performer. Through the allographic nature of dance both are an essential ingredient of the art form. The structure in dance may be similar to surface structure, in which case it can be written in a dance notation, or similar to deep structure, in which case only Motif Writing or verbal/diagrammatic methods could be used.

3.12 Three Axial Crosses: The diameters of the octahedron, namely the central lines joining one apex with its opposite, form the dimensional cross. The diameters of the icosahedron, namely the central lines joining one apex with its opposite, form the diametral cross. While all three crosses are in fact 'diametral', this is the only one so named. The diameters of the cube, namely the central lines joining one corner with its opposite, form the diagonal cross.

3.13 The Three Planes which intersect each other at right angles are known as the frontal, the horizontal, and the sagittal planes, or the door, the table, and the wheel planes.

3.14 Virtual Form: A choreutic strand which is illusory. It is made visible by the performance given to it by the dancer and/or by the relationships and dynamics structured by the choreographer. 'Virtual' is used here in the way that S. K. Langer uses it, throughout Feeling and Form, to distinguish actual from illusory.

3.15 Aesthetic: In this study, aesthetic is used as a way of perceiving dance, through contemplation of , or immediate response to, the dance's intrinsic value; it is also applied to a way of presenting dance when an exchange between performer and audience is invited and expected. The dance is to be appreciated for itself rather than, say, for its commercial value, its technical virtuosity, or its historical significance.

SECTION 4.

- 4.0 CHOREUTIC CONCEPTS AND PRACTICE
- 4.1 Choreutics, the name
- 4.2 Space, its nature
- 4.3 The primary concepts
- 4.4 The Kinesphere (the first choreutic concept)
 - 4.41 The shared space
 - 4.42 Conclusion
- 4.5 The Geometric Model (the second choreutic concept)
 - 4.51 Images
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- 4.6 Choreutic Forms (the third choreutic concept)
 - 4.61 Treated with an open approach
 - 4.62 A series of continua linking fixed form with free association
- 4.7 The Choreutic Unit
- 4.8 The Utterance of the Forms (the fourth choreutic concept)
 - 4.81 Actual and virtual lines
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4.0 CHOREUTIC CONCEPTS AND PRACTICE⁽¹⁾

The aim of this section of the research is to produce a choreutic model against which contemporary dance works, or possibly any dance work, might be set in order to illuminate the content of their movement.

To date two models exist. One is derived from classical ballet⁽²⁾, the other from Laban⁽³⁾. That this iconoclastic man should share basic concepts with the very style of dance that he strove to transcend, is ironic but true. Neither model is adequate for the style and content of avant garde dance today, for both models are too inflexible. And yet, the same problems are being grappled with today: the dancer, the space, rhythms and dynamics, motivation and relationships.

A model on a continuum is posited, with Laban's existing hierarchical organisation of space as one pole, and an open-ended use of the same base units at the other. The subsections of Section 4 deal with the relevant concepts in, and decisions taken for, the choreutic model.

4.1 Choreutics, the name

'Choreutics is the name given by Rudolf Laban to a specialist study of spatial forms of use to dance and dancers.'⁽⁴⁾

This statement points to the esoteric nature of Laban's choreutics. Note it is 'a specialist' study, confined to the kinesphere and practised according to precise rules of movement organisation. In this research I propose that, for choreutics to take its most

- (1) See 'Choreutics' in Definition of Terms.
- (2) Joan Lawson, Principles of Classical Dance.
- (3) R. Laban, Choreutics.
- (4) Valerie Preston-Dunlop, M.A. Dissertation, p. 1.

productive place in dance studies, it should encompass more than that. Choreutics should be no less a specialist study, but one of wider parameters and more flexible practice.

4.2 Space, its nature

Dance lives in space. What is space? Simply, 'It is room for things to be different in, different from one another at any time, different from themselves at different times'⁽⁵⁾. Is it full or empty? 'Space is where atoms can be', but, 'The void is where they might be but are not'⁽⁶⁾. In choreography the atoms are dancers dancing. The void is the apparent emptiness of the available space which the choreographer has to turn into a place of meaningful differences. But it is not a void however empty it may appear. At least it has light, air, and a surface(s) to stand on, even if it is not delineated in width, height or depth. It is in fact a space, but a phenomenological appreciation of the space can reveal more than physical properties. Bachelard⁽⁷⁾, looking at a house sees it as 'a psychological phenomenon', 'a place of intimacy' where 'we take root'. He sees a drawer as a place of secrecy, a shell as a place of retreat. What then is a dancer's space? Has it a psychology? As soon as it is decided upon as the spot where a negotiation between dancer/dance/ and audience will take place, it has. It becomes a place of expectation that the negotiation will occur. Additionally the physical properties of it colour the responses of both creator and appreciator. The fact that it is a proscenium stage, an arena, the staircase of the Museum of Modern Art, Hyde Park (all places which have been used for dance), large, small, clean or dirty, turns the general

(5) J.R. Lucas, A Treatise on Time and Space, p.123.

(6) Lucas, op. cit., p.141.

(7) Gaston Bachelard, The Poetics of Space, p.4 et seq, p.74 et seq, p.105 et seq.

expectation into a more specific one. Pantomime, classical ballet, avant garde dance, revue are anticipated according to venue. In most cases the dance place is one inhabited, temporarily, by humans in joint endeavour, at which illusory forces and relationships are manifest. This space, so full of potential, is not only the dancer's context, it is the base ingredient of his art, one which he has to learn to create with, to orientate in, to adapt to, to share, and to enliven.

4.3 The primary concepts

Laban's original studies provided three primary concepts of spatial organisation, which are:

- 1) The kinesphere,
- 2) The geometric models,
- 3) The choreutic forms.

Each concept is discussed, and furthered, in turn in this section. Through submitting his ideas to a linguistic analysis in an earlier study⁽⁸⁾, a fourth concept emerged:

- 4) The utterance of the forms.

Utterance is the dancer's performance of the spatial forms. It can be approached, analytically, under three headings:

- i) manner of materialisation,
- ii) body structures,
- iii) dynamic structures.

This fourth concept, of utterance, which becomes a major area in the present study⁽⁹⁾, is my particular contribution to the study of choreutics, for sadly, Laban never dealt with it in his lifetime although, from conversations with him, I know that he was concerned. By looking at the manner in which outstanding choreographers solved

(8) Valerie Preston-Dunlop, M.A. Dissertation, p.3.

(9) See Section 5 of this study, on Manner of Materialisation.

their spatial battles, by linking these to Laban's closed model, embodied in the first three concepts cited, the way in which the two are interrelated is now clear.

Consideration of each concept in detail follows.

4.4 The Kinesphere⁽¹⁰⁾ (the first choreutic concept)

The space is divided up into manageable units by recognising that each dancer inhabits his own bit of it. The shape of his own 'bit' is more or less spherical and congruent with his own body's size and extension. It was aptly named by Laban 'the kinesphere', and is sometimes called 'the personal space'. As a dancer moves across the floor he takes his kinesphere with him. It merges with that of another dancer from time to time. It is this bit of space which forms the context for Laban's complex choreutic theory and for ballet's spatial structuring.

Perhaps there is more to the kinesphere than Laban thought, for dancers are not the only people to have space boundaries; we all do. Hall reminds us that over and above the physical boundaries of the body there is another one called the body image boundary. He writes: 'A short way up the phylogenetic scale, however, another, non-physical boundary appears that exists outside the physical one. This new boundary is harder to delimit than the first but it is just as real.'⁽¹¹⁾ The importance of a psychological boundary, which is a dimension of everyday interpersonal behaviour, overflows into the aesthetic and specifically in the appreciation of dance works. The kinesphere is not just an organisation tool as Laban's original concept might suggest. It is related to the body image boundary and as such is a physical/psychological reality fundamental to the communication of relationship. Overlap, penetration, diminution and expansion of the

(10) See 'Kinesphere' in Definition of Terms.

(11) E. T. Hall, The Silent Language, p.162.

kinesphere, reflect meaning in the dance performance.

The kinesphere is not always viewed as one space. Purely physically, there are three layers connected with it^(11a). The first is internal space, within the body, the second is proximal space, a narrow layer between the body and its cover of clothes, hair or ornament, and axial space which extends to the limit of the extended arms and legs. These have obvious links with dance appreciation through the actions of body penetration, touch and approach, and the defence of those areas.

4.41 The shared space

Beyond each kinesphere is space. For it to become a dance space, it must be delineated, be given edges, dimensions and a centre. Space becomes a place, a context in which aesthetic exchange can take place between dancer and audience, between dancer and dancer. It is shared.

The proscenium stage is still the bread-and-butter space for dance. But any location may be and has been used. Rooftops, subway stations, museum staircases, attics, warehouses are all being used.

The enclosed kinesphere was the only space encompassed by Laban's choreutic studies. But there is no reason why the space of other dancers may not be choreutic study contexts as well. All spaces have dimensions, peripheries and centres. All spaces are available to choreutic analysis. Contemporary choreographers, the subjects of this study, are using spatial forms and ideas copiously in these spaces.

Doris Humphrey, writing of the proscenium stage, not only knew that 'Visions have inhabited this extraordinary box-like space'⁽¹²⁾ but she also was master of the art of producing 'visions'. She contributed a basic analysis of the areas of the stage space as applied to dancers, and the areas' potential for powerful expression.

(11a) J. Spiegel and P. Machotka, Messages of the Body, p.122.

(12) Doris Humphrey, The Art of Making Dances, p.73.

She identified the strong diagonal, corners, and centre, and the 'weak spots' between. Laban's study of the kinesphere and Humphrey's study of the stage space are complementary. In this study they are both regarded as part of choreutics.

Merce Cunningham is the dance personality most well known for his tradition-breaking methods. Time and space are his stated areas of experimentation. In an interview, in London in 1980, he expressed particular interest in 'the body in time' and 'multidirectional stage spaces'⁽¹³⁾. He was the most obvious innovator of democratic space⁽¹⁴⁾. Jill Johnson⁽¹⁵⁾ lucidly pinpoints his unique contribution:

'The most revolutionary features of this organisation are its open-endedness, pushing out the proscenium frame so that the frame becomes a kind of arbitrary necessity.'

'And the all-over, open-field situation which so often obtains, when the dancers are moving independently about the space.'

'The space is de-focused and the values are equalized. In ballet the frame remains a frame. The corps de ballet often seems to form a frame.'

The traditional organisation, of central hero and heroine framed by a chorus of also-rans, is abandoned. Once the frame of the proscenium, the physical boundary, is removed, centre ceases to be, and with it goes the soloist. Cunningham's piece 'Torse' shown at Sadler's Wells in the 1980 summer season, and on experimental film at the Laban Centre in the July 1980 residency, exemplified the shared space, as shared by the dancers.

Twyla Tharp⁽¹⁶⁾, Trisha Brown⁽¹⁷⁾, and the Judson Church group of experimenters⁽¹⁸⁾ developed further the democracy of stage

(13) Interview with me, during his Laban Centre residency, July 1980.

(14) See 'Democracy of Space' in Definition of Terms.

(15) Dance Perspectives 34, devoted entirely to Merce Cunningham, p.21.

(16) Don McDonagh, The Rise and Fall and Rise of Modern Dance, p.105.

(17) Anne Livet (ed), Contemporary Dance, p.54.

(18) Livet, op. cit., pp.66 and 71.

space overflowing into a democracy of the kinesphere. The importance given by ballet to the vertical/horizontal dimensions and to centre, is abandoned. Every bit of the kinesphere is of equal value. Lucinda Child's titles⁽¹⁹⁾:

'Congeries on Edges for 20 Obliques', (1975),

'Transverse Exchanges', (1976),

'Radial Courses', (1976),

are for this kind of space democracy.

Whether the audience can in fact ever abandon the natural undemocratic nature of a theatrical place is another point. Centre is centre, and if an obvious one is not there, is it not searched for, intuitively? Equally, verticality is not the same as oblique, however it is treated. Gravity, after all, remains.

4. 42 Conclusion

Laban's original concept that the kinesphere is the place for choreutic organisation is seen as inadequate for application to choreography, in which the stage space (or other shared space) is structured equally with each dancer's personal space.

Therefore, in this study, Laban's first choreutic concept is enlarged to include both the kinesphere and the shared space.

Additionally, Laban's description of the kinesphere as delineated space, with the physical dimensions of a sphere for action, takes no account of the connotations which the socio-psychological overtones of human behaviour suggest.

Therefore, in this study, the kinesphere is taken to be a space whose physical limits are fixed by the dimensions of the body and whose psychological limits and layers are suggested by references to human behaviour.

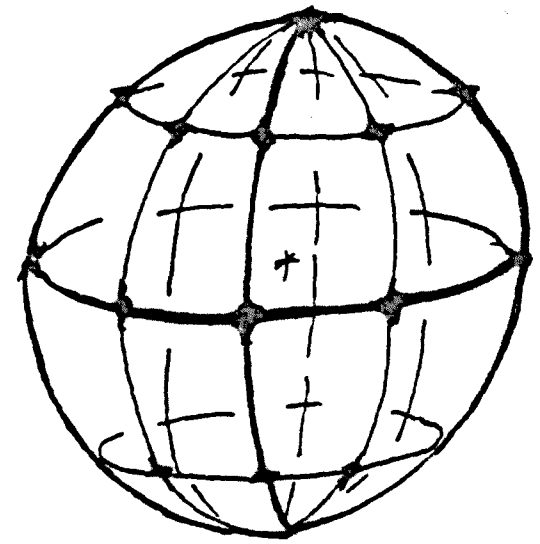
(19) Sally Banes, Terpsichore in Sneakers, pp. 137-8.

4.5 The Geometric Model (the second choreutic concept)

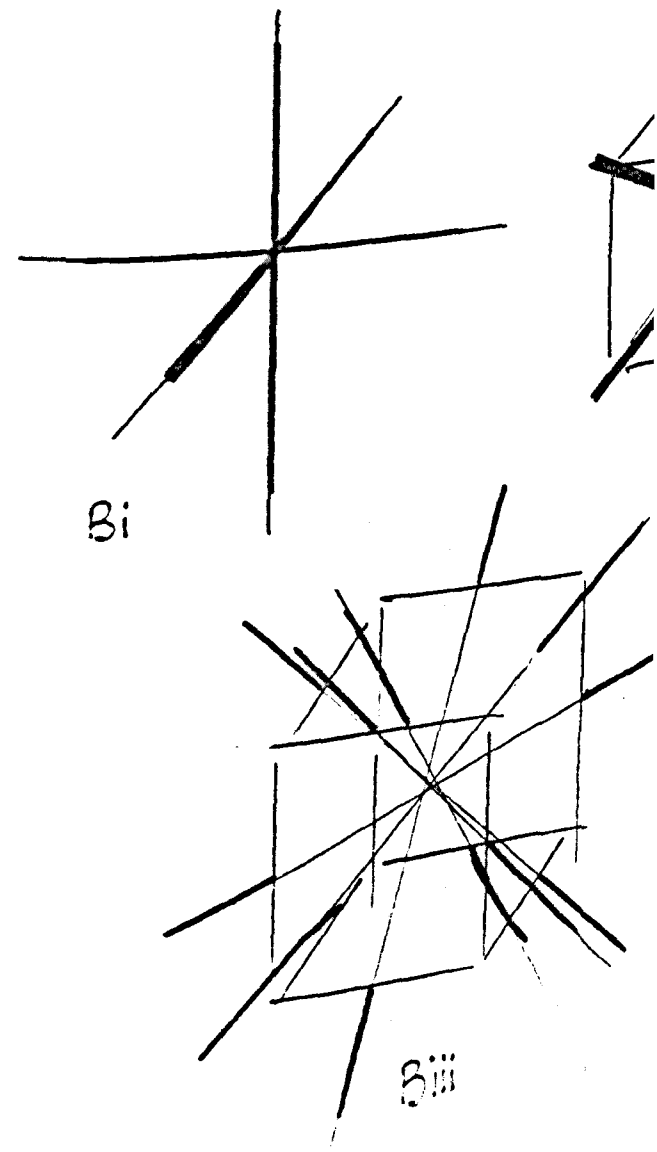
The geometric base of Laban's choreutic theories was fully documented in my 1979 M.A. dissertation. Its content is crucial to this study. Therefore a transcript of the relevant paragraphs from pages 9 and 10 is given here. Redundant sentences have been omitted, and illustrative diagrams have been added.

'Choreutic spatial organisation centres on identifying spatial elements. It then shows how these synthesize in choreutic forms and choreutic fragments. The three regular geometric forms, octahedron, cube and icosahedron are the structures which provide the 27 spatial locations⁽²⁰⁾ around the body in the kinesphere (see Figs.A, Ai, Aii, Aiii). The three axial crosses⁽²¹⁾ (see Figs.Bi, Bii, Biii) form the central framework (Fig.C) around which peripheral and transversal lines⁽²²⁾ pass (see Figs.Di, Dii). Hence, gestures of the limbs can be seen to pass through, sequentially, one spatial location after another and the sequences and their parts can be seen to be mixtures of central, peripheral and transversal lines. The connections between the spaces provide the four kinds of direction⁽²³⁾, one-dimensional, two-dimensional, diagonal and inclinational. Movement sequences are made up of mixtures of these four. The icosahedron provides the three planes⁽²⁴⁾ which, because of the build of the body, are a staple ingredient of much dance movement (see Figs.Ei, Eii, Eiii).

- (20) See 'Spatial Locations' in Definition of Terms.
- (21) See 'Three Axial Crosses' in Definition of Terms.
- (22) See 'Peripheral, Transversal and Central Lines' in Definition of Terms.
- (23) See 'Direction' in Definition of Terms.
- (24) See 'Three Planes' in Definition of Terms.

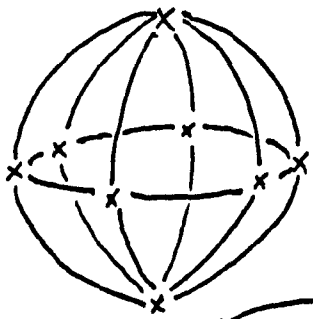


A

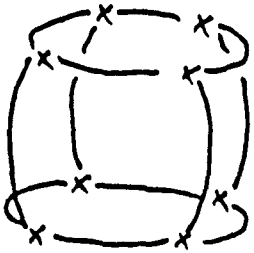


Bi

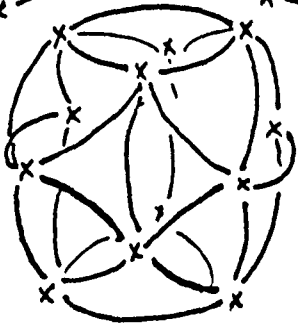
Biii



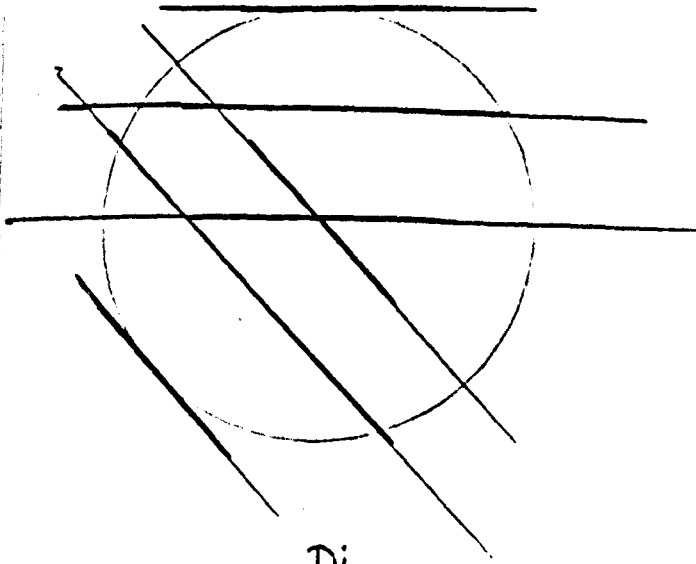
A i



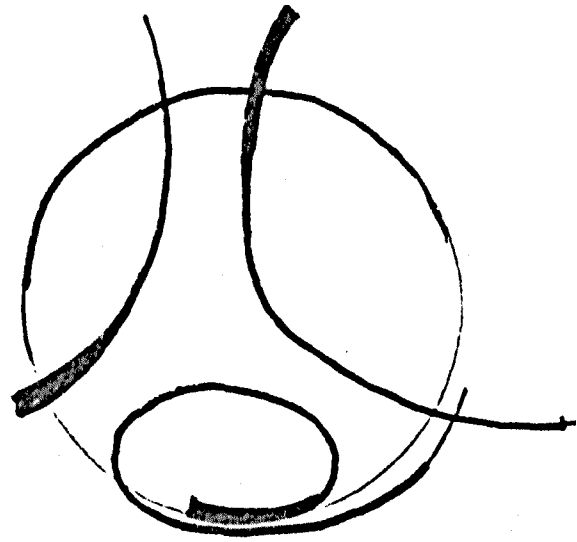
A ii



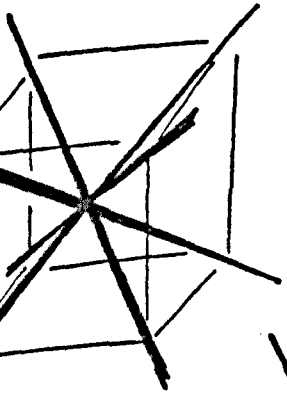
A iii



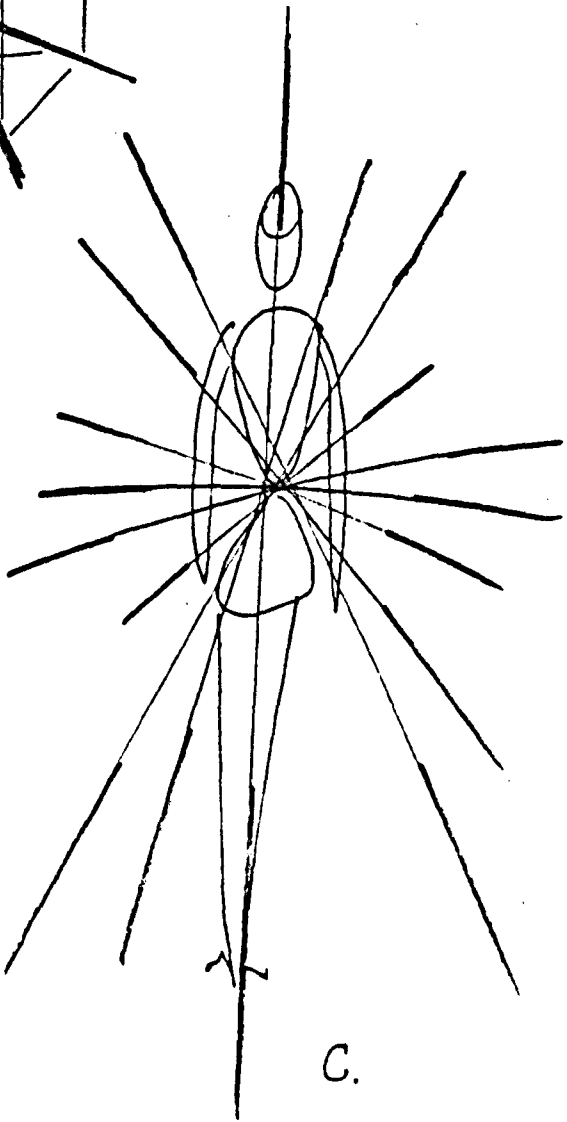
D i



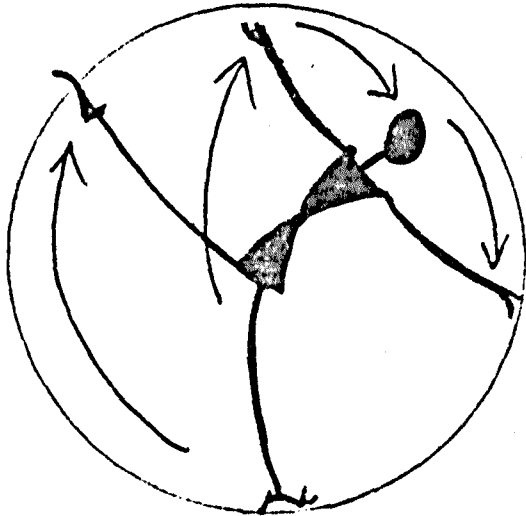
D ii



B ii



C.



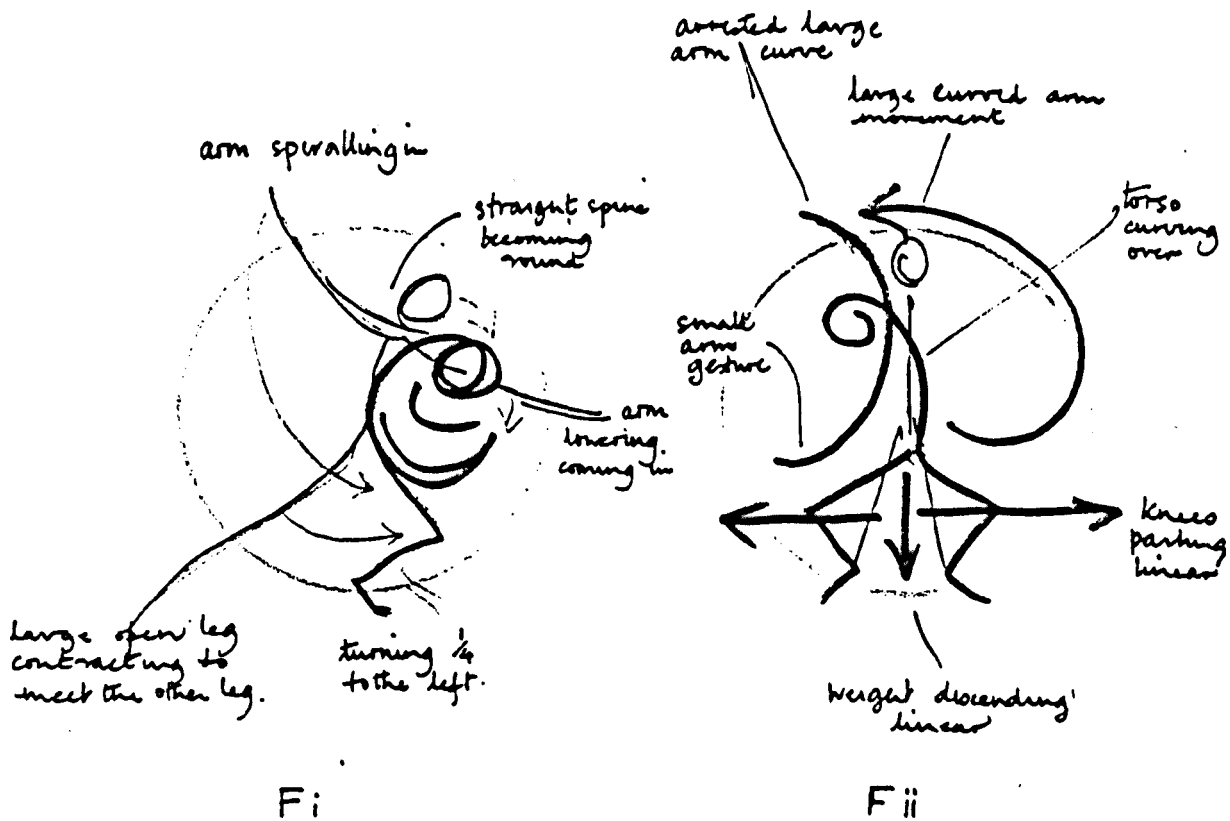
E i



E ii



E iii



'Curves, circles and twists are shapes which 'inhabit' the spatial structures, passing through locations, crossing planes, changing directions and surrounding axes. Straight lines, angles, zig-zags inhabit the structures similarly, starting and finishing in locations, forming parallels in planes, maintaining directions and forming axes (see Figs.Fi,Fii). Hence, the spatial elements underlying the spatial organisation can be seen to be very simply:

- i) location,
- ii) direction,
- iii) shape,
- iv) distance from the centre.'

The balletic model, stemming from classroom technique, is based on the same elements, but is a selection of them. Less locations are used as arresting situations, octahedral locations dominate, diagonals hardly ever occur. The circle dominates the shape selection, and much emphasis is given to paths at the periphery of the kinesphere. The selection is specifically balletic, providing choreutic style, essentially geometric.

4.51 Images

This geometric use of space can be considered against a use of space motivated by quite other images: movement which is mimetic of human activity, representations of animal movement, or, symbolic gestures, gestures of interpersonal communication, movements based on anatomical function, from dynamic feel, from response to rhythm, from spatial imagination. Indeed these, and others, are the more usual starting points for choreography. What connection is there with geometry? On the surface nothing, but in depth everything. For the symbolic gesture, the behavioural move, the rhythmic jump, are transformed into dance movement, emerging as syntheses of choreutic fragments, the curve, the line, the axis, the angle, performed in wrist, in waist, in head, in focus, in floor pattern, in relationships. Fragments of geometry are the particles in which choreographic imagination manifests itself, with more, or less, consciousness of the process, according to the creative thinking of each choreographer. With comprehension that the choreutic base is there in all dance movement, whether the piece is Trisha Brown's 'Locus' based on 27 directions⁽²⁵⁾ or Lester Horton's 'The Beloved'⁽²⁶⁾, a duo based on religious bigotry, the geometric model is given the context of both literal and non-literal dance.

(25) Anne Livet (ed.), Contemporary Dance, p.54.

(26) Choreographed 1948, now danced by Dance Theater of Harlem.

4.52 The traditional treatment of the geometric model as fixed forms

Returning to the geometric model itself, for it to be useful, illuminating, and a resource, how it is treated is fundamental. The traditional choreutic practice has been, both in Laban's work and in ballet, to tie the geometry into tight forms, through laws of harmonic progression, and to establish methods of performance within a strict style. Balletic practice is well known, the routes from one position to another are predictable and laid down, the same patterns are fixed and occur again and again, with the same dynamic and rhythm, with the successful function of training the body. In contemporary ballets these rules are broken, obviously. The reference is to class work, and the theories which support it. Laban's practice has been fully traced⁽²⁷⁾. It was again narrowly based, with no use made of the shared space, of design, of projection, of crosses of axes. Rhythms were restricted, with impulse, impact, and swing dominating. He had a purpose in his choice of possibilities, namely to provide a new approach to movement as a contrast to the established forms of ballet, and he succeeded. But he produced another series of fixed forms.

4.6 Choreutic Forms⁽²⁸⁾ (the third choreutic concept)

Laban's closed approach to choreutics led to the formulation of the hierarchically organised choreutic forms, hundreds of them⁽²⁹⁾. They are documented, somewhat haphazardly, in Laban's 'Choreutics', and fully in the M.A. text⁽³⁰⁾. These rings, circuits, triads, are an extraordinary group of fascinating forms inhabiting the icosahedron,

(27) Valerie Preston-Dunlop, M.A. Dissertation, Chapter 5.

(28) See 'Choreutic Forms' in Definition of Terms.

(29) See Appendix I, for examples of Choreutic Forms.

(30) Preston-Dunlop, op. cit., Chapter 2.

mostly, and the cube and octahedron occasionally and more simply. They are full of changes of shape, of stability and mobility, of flow promoting and flow inhibiting forms. Their numerical interrelationship is fascinating. The whole has been seen, analogously, as closely related to musical organisation of classical harmony⁽³¹⁾, with its related keys, intervals, and solfa principles⁽³²⁾.

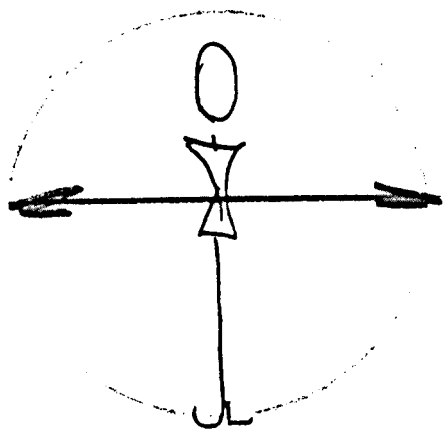
This tight approach to the use of the geometric model is complete in itself, formidably complex, and therefore tends to be ignored by dancers, many of whom want to work in other ways in any case.

4.61 Treated with an open approach

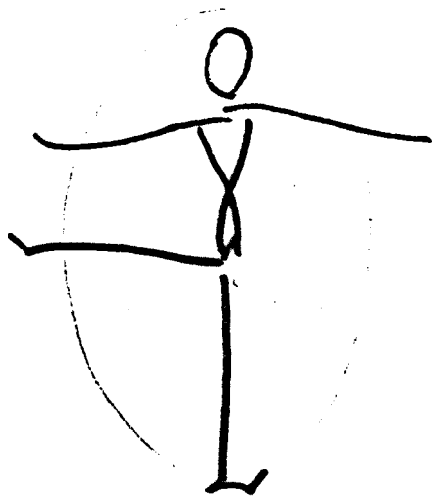
But the geometric model (and the forms) may be treated quite differently by an open approach, one might say by an act of dispersion. In Laban's original model the line Left to Right (L-R) is seen octahedrally as passing through its centre, and hence through the torso (see Fig.Gi). It is embodied in ballet in 2nd position arms, in arabesque á la seconde (Fig.Gii). (L-R) appears in the icosahedron at the top and base of the frontal plane. These are embodied, as tensions, in second position of the feet and in an open arm port de bras overhead (Fig. Giii). But there is no reason why the elements of choreutics may not be dispersed, through location, distance, cross of axes, size, and reassembled in free association. Fig.G illustrates (L-R) in a variety of dance examples. (Positions are used here solely because of the difficulties of conveying movement in stick figure drawings). Figs.Hi, Hii, Hiii illustrate the same principle for vertical, oblique and curve.

(31) See Preston-Dunlop, op. cit., pp.6-7 in which the references and arguments for musical analogy are documented.

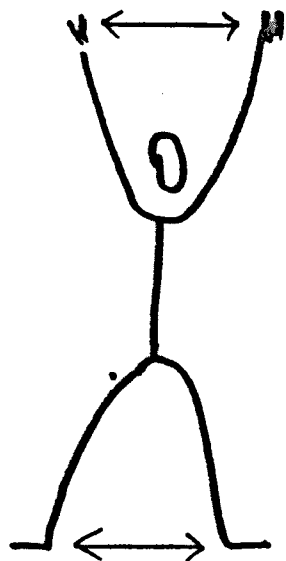
(32) Deryk Cooke, The Language of Music.



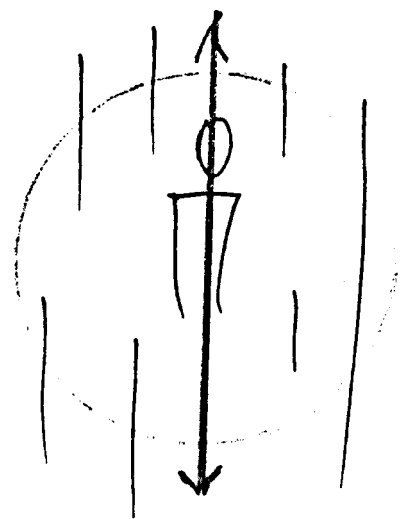
Gi



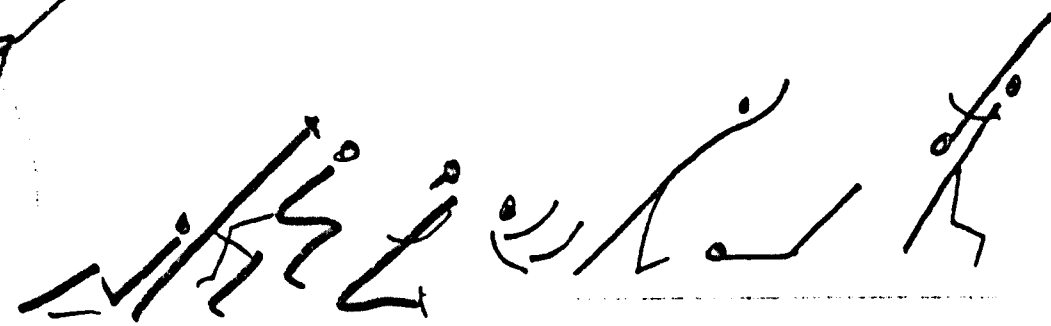
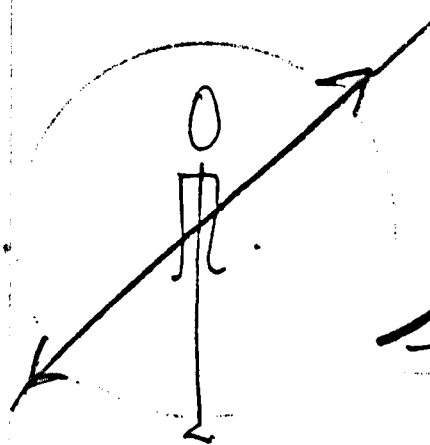
Gii



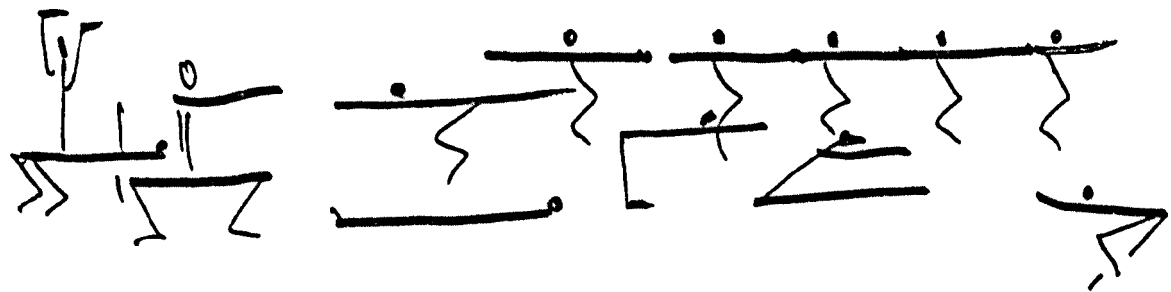
Giii



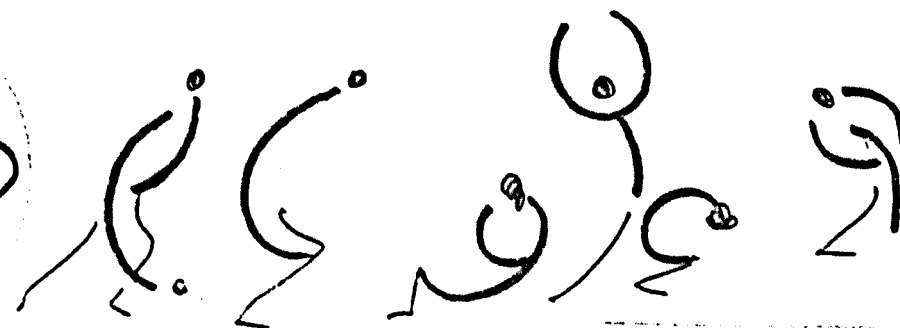
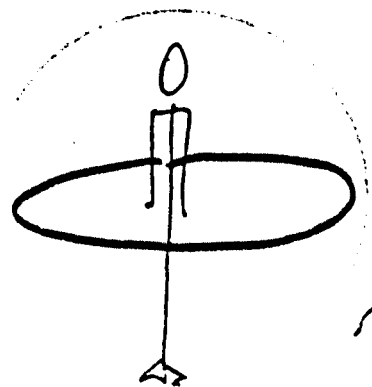
Hi



Hii



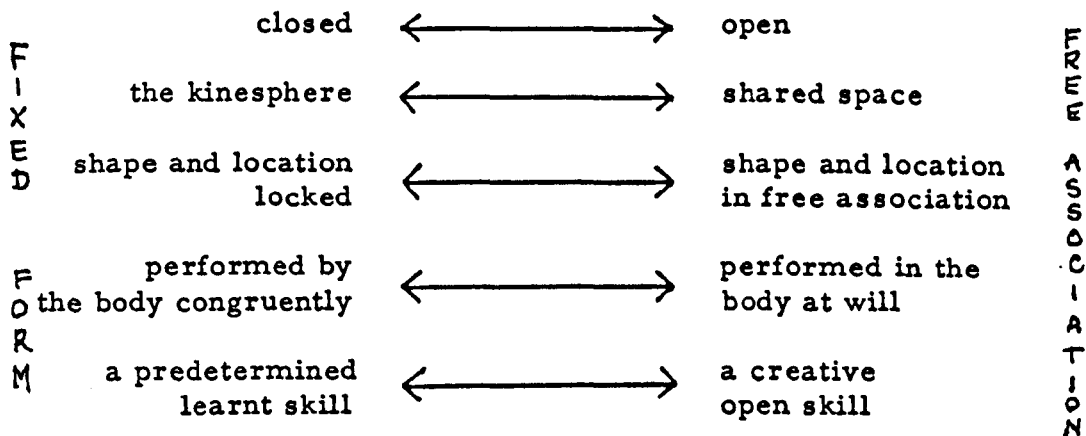
Giv



Hiii

4.62 A series of continua linking fixed form with free association

This produces a series of continua which show the links between fixed form and free association choreutics:



The continua suggest avenues via which the fixed forms might be regarded as resource material for free association, and avenues via which the fixed forms might enlarge in number through the creative approach used in free association.

4.7 The Choreutic Unit

The base unit fundamental to both fixed form and free association use of choreutics, is the choreutic unit. There are two kinds:

the line and the curve.

The line has three fundamental varieties:

vertical, horizontal and oblique.

The curve has four fundamental varieties:

circular, flattened, arched and spiral.

They all have size.

They are all located in the kinesphere and the shared space.

They are all located in, or by means of, the body.

The lines have directional content.

The curves have directional axes.

They are oriented relative to three referential crosses of axes⁽³³⁾.

The following table shows the parameters:

shape	:	line or curve or combination
size	:	long or short
direction	:	any of 27, and their derivatives
axis	:	any of 13 and their derivatives
location kin.	:	relative to the kinesphere's centre
" sh. sp.	:	relative to the stage centre
" body	:	anywhere in the body
cross of axes	:	standard, stage, or body
movement	:	positional or moving

Put to work on four movement examples, the table produces:

(33) See 'Referential Crosses of Axes' in Definition of Terms.

shape	complete circle	complete circle	complete circle	complete circle
size	large	small	v. large	minute
direction or axis	- diagonal	- forward-back	- vertical	- stage forward
location kin.	peripheral	high up	-	beside right ear
" sh. sp.	-	centre back	around stage centre	down stage
" body	arms with torso	both arms	whole body	right hand
cross of axes	standard	standard	stage	stage
movement	progressing gesture	position	running	rapid whirling
result	fixed six-ring	5th en haut	circling the stage	?

These examples are as simple as possible, for the sake of clarity. They illustrate that the same shape, a complete circle, when treated differently occurs in quite distinct styles and movements. While this fact is common knowledge, the method points a way to a sophisticated analytic method for complex movement, the components of which would not be self-evident⁽³⁴⁾. (This method can be seen, analogously, as comparable to a musicologist's approach to tonal analysis).

Doris Humphrey, writing about the design of a phrase in choreography⁽³⁵⁾, points out, 'one space design will follow another

(34) These choreutic unit parameters are taken into account in the formation of the Ch/U, M/m notation in Section 6 of this study.

(35) Doris Humphrey, The Art of Making Dances, p. 66.

and there will be a shape in their succession in time.' Her design principles of opposition, succession, symmetry and asymmetry, giving as they do a wealth of designed movement phrases, are clusters of these units. Their components would be shown in detail through this analysis⁽³⁶⁾.

The choreutic unit seems facile in its simplicity. Ben Shahn, writing on non-literal painting⁽³⁷⁾, 'even with the renouncement of content, some content does remain, if only of verticality and horizontality.' He seems, on first reading, to disparage such base units. But he knew that form, shape, and content were inextricably linked and that one is necessary to the other, indeed, is the other. But I am encouraged by Paul Klee⁽³⁸⁾. In contemplating the possibility of placing in juxtaposition diametrically opposed colours, he described it/them as, 'tremendous fragments of meaning'.

4.8 The Utterance of the Forms (the fourth choreutic concept)

How are choreutic units danced? In what kinds of ways are they visible?

Intention is, surprisingly, not really essential. A dancer need not intend to make a circle in order actually to make one. He may have other intentions, perhaps to enclose, to run, to put his hands together, which manifest themselves as circular movements.

Humphrey writes what all choreographers know, that design comes in two kinds, 'static line' and, 'in time, as moving sequence'⁽³⁹⁾. Curves and lines and their combinations are presented for instantaneous appreciation in 'static' designs. Static is an unfortunate word, implying still, full stop, dead. She cannot have meant this. The word 'arrested' may be better here, for the perception of the design is clearer when the motion is momentarily

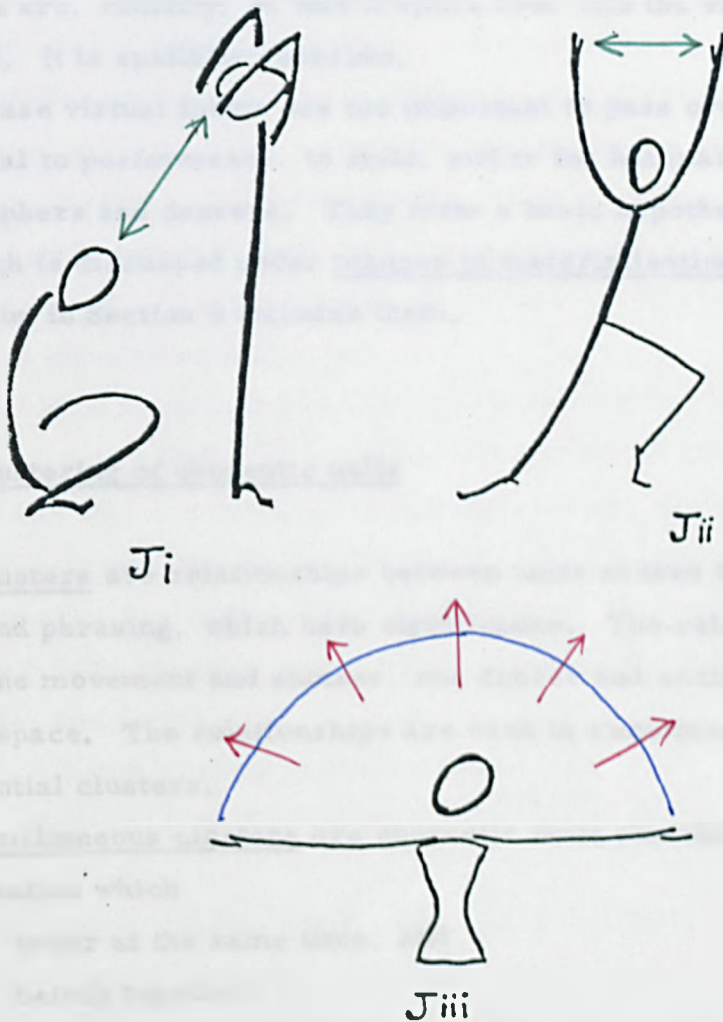
(36) See Section 9, The Analysis of 'Day on Earth', in this study.

(37) Ben Shahn, The Shape of Content, p. 63.

(38) Paul Klee's Diaries, Felix Klee (ed.), p. 85.

(39) Doris Humphrey, The Art of Making Dances, p. 49.

arrested. Curve and line are also presented for successional appreciation in movement. These two types of utterance, namely arrested and successional, are basic to dance, but they do not suffice to explain what happens. A further type, spatial tension, was put forward⁽⁴⁰⁾. It is again common knowledge that relationships are seen between body fragments, between dancers, and that those relationship lines have design potential. They are not actual designs. They are, in S.K. Langer's terms, 'virtual'⁽⁴¹⁾. In Fig. Ji there is no actual oblique line, but we see one. It is illusory; it is a virtual unit. In Fig. Jii, there are no actual horizontals either, but their illusion is an aesthetic reality. We see two virtual lines of spatial tension rather than two actual lines.



(40) Valerie Preston-Dunlop, M.A. Dissertation, p.67.

(41) S.K. Langer, Feeling and Form, p.72.

4.81 Actual and virtual lines

The matter of actual and virtual lines is fundamental to dance. The creation of virtual spatial forms is part of the dancer's art. They are not customarily identified as such but are usually included under 'projection', 'concentration', 'performance', 'stage presence'.

The kinesphere has an actual magnitude, congruent with the dancer's magnitude. It has a virtual magnitude congruent with the behaviour of the dancer. He may 'occupy' a lot of space or a little. He achieves this through his dynamic and through his relationship with the shared space and the audience.

A dancer's phrases have actual shape and, additionally, virtual shapes. As he gestures over his head in an arc, he may expand the arc, radially, so that it spills over into the shared space (Fig. Jiii). It is spatially generous.

These virtual forms are too important to pass over. They are fundamental to performance, to style, and to the hallmarks of choreographers and dancers. They form a basic hypothesis of this study which is discussed under manner of materialisation in Section 5. The notation in Section 6 includes them.

4.9 Clustering of choreutic units

Clusters are relationships between units caused by juxtaposition and phrasing, which have significance. The relationships are between one movement and another, one dancer and another, dancers and their space. The relationships are seen in simultaneous clusters and sequential clusters.

Simultaneous clusters are choreutic units and their manner of materialisation which

- a) occur at the same time, and
- b) belong together.

They are analogous to chords in music. They occur as two, three, four or more part happenings. Often, the movement which creates

them is arrested, sometimes only momentarily, sometimes for longer, which causes them to be visible.

Sequential clusters are choreutic units and their manner of materialisation which

- a) occur one after the other in phrases, and
- b) belong together.

They are analogous to melodic line in music. They occur as two or more part phrases. Often more than one sequence occurs at the same time in the same body. Monolinear and polylinear distinguish single from concurrent sequences.

4.91 The significance of a cluster

Clusters are given significance by the nature of their relationships. That they happen sequentially or simultaneously is significant in itself but the nature of their belonging is more significant. How might they belong? It is not enough to look only at the actual reality and say, for example: three equidistant strands. When those strands are not isolated, together they state a co-ordination of mind and body in focussed action. The human element of both performer and perceiver is too important to omit.

Paul Klee describes the dilemma of description like this, 'One eye sees, the other feels'⁽⁴²⁾. To see line purely as line and to ignore the fact that it has poetic image and feeling, denies its artistic reality. A 'poetic' description of a dance is highly subjective but a purely geometric description is over-objective. A compromise can be made by carefully choosing words which describe the relationship of moving lines and forms.

The following terms provide a basis:

1. A Ch/U with M/m is a strand⁽⁴³⁾⁽⁴⁴⁾.

(42) Paul Klee's Diaries, Felix Klee (ed.), No.937.

(43) See 'Choreutic Strand' in Definition of Terms.

(44) Ch/U abbreviates choreutic unit, M/m is manner of materialisation.

2. Strands occur as single, double or multistrands.
3. Two or more strands, parallel, in the same direction, are duplicating strands, reinforcing strands, collective strands, or in unison.
4. Double strands in opposite directions are counter strands, separating strands, meeting strands.
5. Double strands in different directions are converging strands, diverging strands, crossing strands, angular strands.
6. Three strands in different directions are triads, which may be triangular, trihedral, diverging, radial, converging, tensioned.
7. Several strands in simultaneous arrest are a chord, or chordal tensions.
8. Sequential strands occur as phrases.
9. Strands, and phrases of strands, are manipulated in the choreography by: repetition, symmetric repetition, reversal, displacement, transposition, development, augmentation, diminution, variation, addition, subtraction, substitution, reiteration, fragmentation, expansion, elongation, disintegration, integration, contrast.
10. Phrases have rhythms of preparation and action, climactic placement.

4.10 Summary

- a) Laban's three concepts are enlarged so that
- i) the kinesphere is seen to have a physical and a psychological nature (Ref. 4.4).
 - ii) the kinesphere is seen to be inextricably related to the shared space for choreutic purposes (Ref. 4.42).
 - iii) the geometric model is seen to be related to dance images, in that images are geometric clusters (Ref. 4.51).
 - iv) the fixed choreutic forms are one pole on a continuum with free association forms as the opposite pole (Ref 4.62).

This provides a broad and articulate basis for analysis of the choreutic content of choreographic works.

b) The choreutic unit is the base unit for the analysis of spatial forms in dance. It has two shapes, the line and the curve. It is a notional unit until manifest by the dancer when it becomes visible. Then it is given the title choreutic strand. The units materialise across the shared space, within the kinesphere, from one kinesphere into the shared space, and vary in size, direction, axis and location. The notation of these units, described in Section 6, is the Ch/U notation.

c) The performance of choreutic units has an actual and a virtual component which is the area of study called manner of materialisation (Ref Section 5). The notation for manner of materialisation is the M/m notation, described in Section 6.

d) Choreutic units occur in sequential and simultaneous clusters. Some of the ways in which they are related to each other in a cohesive cluster have been outlined (Ref 4.91). Others remain to be found in the creative activity of choreographers. The significance of clustering has hardly been touched upon, but these relations must illuminate choreographic style and possibly the more delicate matter of meaning in dance, at any rate connotation.

SECTION 5.

- 5.0 THE MANNER OF MATERIALISATION OF CHOREUTIC UNITS.
- 5.1 The manner of materialisation hypothesis
 - 5.11 Spatial progression
 - 5.12 Spatial tension
 - 5.13 Body design
- 5.2 The hypothesis tested and Spatial Projection
- 5.3 Actual and virtual forms
- 5.4 Selection of Essential, Supporting and Interesting data
 - 5.41 The dancer's body
 - 5.42 Timing and dynamics

5.0 THE MANNER OF MATERIALISATION OF CHOREUTIC UNITS

5.1 The manner of materialisation hypothesis: - that choreutic units appear in the dancer's body through three possible methods, namely: -

- a) spatial progression,
- b) spatial tension,
- c) body design.

5.11 Spatial progression: the choreutic unit is made visible in motion; it is conceived and 'drawn' in the space by a part or the whole of the body. At no time is the choreutic unit visible in the design of the body; it becomes apparent through the direction of the motion⁽¹⁾.

It is essentially spatial pattern perceived through time. During the passage of time from the beginning of the progression to the end the changing positions of the body in space are visually seen, and related to one another so that a line, or curve, in space is perceived. At no time in spatial progression is the choreutic unit instantaneously visible, for it has no positional content, only a motional content.

5.12 Spatial tension: a way of moving, or of holding a position, which causes a connection to be seen between the two ends of a choreutic unit, making perceivable an illusory line.

When the arms are placed in the kinesphere in such a manner that the two palms face each other, and the fact of their facing is drawn to the viewer's attention by the manner of performance, spatial tension exists between the two hands. They are conceived to have a

(1) This is identical to Humphrey's design 'in time, as moving sequence', discussed in Section 4.8.

relationship which can be given a spatial direction. In spatial tension the choreutic unit is essentially perceivable, at a moment in time, between two parties. These may be parts of one dancer's body, or the bodies of two dancers, or one dancer's body and a focal point in the environment.

5.13 Body design: a way of moving or of holding a position so that a choreutic unit inhabits the body itself. The unit is perceived immediately as a visible patterning of limbs or torso or head. The line is the body⁽²⁾.

Standing upright may be an example of vertical body design, a tilted head could be an example of an oblique body design. The design may be complete in one dancer's body or it may go across into the body of another dancer or into the environment, a headdress, or a spear or a chair.

It could be said obviously, that the body is always designed, in that it displaces space and its parts are visible and can be given directional content. However, to be designed in this study implies that the dynamics of the performance draws the audience's eye to that design rather than to the motion itself. Standing upright is only a body design if the timing, and tension of the body indicate that it is undoubtedly designed rather than in its habitual position.

5.2 The hypothesis tested and Spatial Projection

The first opportunity to put the M/m hypothesis to the test on a dance work came suddenly and briefly. Jane Dudley of the School of Contemporary Dance, London, allowed me to look at her early piece 'Harmonica Breakdown'. It was in the Company repertoire in 1978,

(2) This is identical to Humphrey's 'static line', discussed in Section 4.8.

danced by Siobhan Davies. A working video recording, for use in rehearsal, had been made which I was permitted to look at for one hour.

This brief viewing was enough to cause me to think again about the parameters I had in mind for spatial tension. It occurred to me that there might be two distinct kinds of relationship through space, one between two parties, and one between one party and infinity. The performance of a movement which focusses on a second party in the dancing area, which in turn may well return the focus, is perceived to be different from one which simply projects beyond the limits of the skin into the space. Such is the case in the opening bars of 'Harmonica Breakdown'. The soloist is striding, pushing, surging, across the dancing space, thrusting with her weight, her feet and her arms. The impression is one of boring through the space in front of her, not at a second party, but out from herself.

Earlier, in class research with Sharon Filone⁽³⁾ as demonstrator, I had been at a loss to describe the method of materialisation of a curving arm and body movement which she made. It was more than spatial progression because it was clearly not contained in the body but appeared to fly off into the space beyond her reach. It was again projecting from her outwards, but not to anything in particular. The line of the progression was a curve, the circumference of a semicircle; the projection was not along that line but across it, as it were along the radius of the circle and beyond.

This fourth manner of materialisation, which I called Spatial Projection, is a line or a curve, which continues beyond the body into the kinesphere or on into the shared space. It is made visible by the dynamics and timing of the dancer, and by the behaviour of the fragments of the body which are its initiation. It is not an actual line but an illusory line which is perceived to be there by the dancer's intention and/or performance.

(3) Sharon Filone was a Graham-trained dancer from New York City, visiting the Laban Centre, London as a faculty member in 1980.

A fourth manner of materialisation has therefore been added to the hypothesis, entitled spatial projection.

5.3 Actual and Virtual Forms

What also became clear during the pilot study was that dynamics, that is changes in timing, intention, attention, focus, energy use, and flow, were seminal in determining which manner of materialisation was being used. It was accepted from the start of the research, that spatial tension was not an actual form in space but a virtual form⁽⁴⁾ in space. Spatial projection is also virtual. That spatial progression was also in the same category was not so obvious. When moving oneself, drawing curves and lines is such an essential of dance movement, even of any movement, that its virtual condition was hard to notice. But, on reflection, it is. To find, indeed, that body design which seemed so actual to begin with, was also dependent on dynamics, for its perceptibility, was a further illumination.

5.4 Selection of Essential, Supporting and Interesting data

Choreutic units (Ch/U) are conceptual. How they occur in dance is separate information. The manner of materialisation (M/m) is a classification of one aspect of the performance of the units, not a full description, for where in the body the materialisation takes place is, again, separate data. Thus Ch/U and M/m together do not show the body involvement comprehensively.

(4) See 'Virtual Form' in Definition of Terms.

The statement of the choreutic unit (Ch/U) and the manner of materialisation (M/m) are clearly essential data for this study. What other data should be collected?

Suggested categories are:

- i) the body,
- ii) the timing,
- iii) the dynamics.

Data may be classified as (E) essential, (S) supporting,

(I) interesting. Into which classification do these categories belong?

5.41 The dancer's body is looked at⁽⁵⁾ as a conglomerate of fragments which the choreographer chooses to combine and divide into units which are to be seen as belonging together.

a) Limbs, torso and head form the 6 major body fragments which consistently move in organised interdependently.

b) Combining these, a body design may start in the head, follow through the spine and thighs, and end at the knees, or it may start in one hand, pass down the arm, across the shoulders, and out to the other elbow.

c) Joints act as focussing points for connections, knee to knee, hip to hand, elbow to knee.

d) Skin may form projecting planes, the face looking, the chest confronting, the palm pushing.

Is data of this type (E), (S), or (I)⁽⁶⁾?

Is a semi-circle performed in the arms significantly different from the same semi-circle performed in the torso and thighs? It must be, for the segments of the human body are different from each other not only in shape, size, location, and visual form, but also in

(5) V. Preston-Dunlop, Dance: a Linguistic Approach, section 'The Body', pp.22-25.

(6) In the event, (S) was never found. Data either was (E)ssential or only (I)nteresting.

connotation, and hence, as potential vehicles of expression. Detail of body behaviour should therefore be regarded, in manner of materialisation analysis, as (E).

However, agreement on the degree of detail remains a question. Cluttering of the score with every body detail is not envisaged. It was decided that:

the minimum information necessary to comprehend the manner of materialisation of the Ch/U should be included as (E); unless the body data had choreutic significance, it should be regarded as (I), and omitted.

5.42 Timing and Dynamics

Timing is seen⁽⁷⁾ as a complex structuring of durations, tempo, rate, accelerations, time units, phrasing. Does the timing of the movement alter the choreutic content significantly? There is not an unequivocal answer, for 'sometimes' describes the situation which was discovered. But dynamics⁽⁸⁾ was equally variable. Timing and dynamics are therefore looked at together.

Of the four M/m categories, body design is least obviously affected by timing; the design is visible through coordination and cleanness of line, not obviously through its speed, accent, or rate. However, arresting the movement, through deceleration, undoubtedly attracts the eye to the designed line. As it slows one notes the line. Tension also affects design in that there is a minimum tension requirement in order to coordinate cleanly. These are so inherent to the performance of body design, that to note them would be copiously redundant. Changes of tension and timing over and above this are regarded as (I) and are rarely included.

(7) V. Preston-Dunlop, Dance: a Linguistic Approach, section on 'Dynamics', p.100.

(8) V. Preston-Dunlop, Dance: a Linguistic Approach, section on 'Dynamics', pp.80-89

Spatial projection, being a wholly virtual form, is more than affected by timing and dynamics; it is, in many instances, created by them. Acceleration particularly ejects the choreutic line beyond the limits of the body, out into the space-surround. Projections also occur because of forceful pressure into the space, with back, or sole, or palm. Projections occur because of the nature of the body fragment: a pointed foot, eyes, an angular knee more readily cause projection than hips or lower arm. In these instances timing and dynamics are not essential, while the body data is. For spatial projection timing is either inherent and therefore not written, or extraneous and therefore only (I) and not written, except at discretion.

Spatial progression is unaffected. Its relation to timing is the most definite of all Ch/Us in that the dancer either is or is not moving on through another place/position, regardless of timing changes and dynamics, in which case they would not be written.

Spatial tension, again virtual, is created by timing and tension, more often than not. Arresting the movement with both feet apart, equally divided, causes a connection to be made between them. Stopping or hesitating so that hand and shoulder are aligned is an example of timing which creates spatial tension. Again, it is inherent and not written.

The time/dynamic structures of a dance are an essential part of its being. What has become clear in this study is that spatial forms are made visible through those structures. Density of dynamic is seen in clusters of choreutic content such as collective intent, arrested triads, projecting progression, tensioned designs.

The spatial forms are the dynamics/time texture of the piece made visible.

SECTION 6.

- 6.0 CH/U, M/M NOTATION
- 6.1 The parameters of choreutic units and the decisions taken
- 6.2 The parameters of the manner of materialisation and the decisions taken
- 6.3 Body identification with Ch/U and M/m and the decisions taken
- 6.4 The orthography of the completed notation
Diagrams of the notation (pull out)

6.0 CH/U, M/M NOTATION⁽¹⁾

It was decided that for notating choreutic units and their manner of materialisation in the body two independent systems, capable of being written together, preferably in type as well as in freehand, should be created. They should be capable of coordination with a dance score and, preferably, be readily computer compatible. With these decisions made, the following notations were evolved:-

6.1 The parameters of choreutic units and the decisions taken for the adequate expression of each component in Ch/U notation

i) Choreutic units are straight lines and curves with directional content.

Ch/U. The directions of choreutic units are identified by seven capital letters: H = high, D = deep, R = right, L = left, F = forwards, B = backwards, C = centre.

ii) Directions have one, two or three spatial components.

Ch/U. H is one, HR is two, HRF is three.

iii) The components may be equally or unequally stressed.

Ch/U. Underlining of stressed direction is used:

HRF, HRF, HRF, HRF

iv) Directions are conceived in relation to four referential crosses of axes⁽²⁾.

(1) The 'pull out' illustration of the notation is attached to p.75.

(2) See 'Referential Crosses of Axes' in Definition of Terms.

Ch/U. A square around a letter indicates analysis according to the constant cross of axes:

$\boxed{\text{HR}} - \boxed{\text{F}} - \boxed{\text{DL}},$

i. e. according to the axes of the stage as the dancer sees it.

Ch/U. A square, underlined, around a letter indicates analysis according to the constant cross, as seen by the audience:

$\underline{\boxed{\text{HR}}} - \underline{\boxed{\text{F}}} - \underline{\boxed{\text{DL}}}$.

Ch/U. A circle around a letter indicates analysis is according to the cross of the body axes:

$\textcircled{\text{HR}} - \textcircled{\text{F}} - \textcircled{\text{DL}} .$

Ch/U. When there is no square or circle, analysis is according to the standard cross of axes:

HR - F - DL.

- v) Straight choreutic units occur as motions and as positions. Each unit has two directions, a positive and negative in mathematical terms.

Ch/U. Vertical has D and H. It is only necessary to write the positive direction in the case of motion, either H or D but not both, thus:

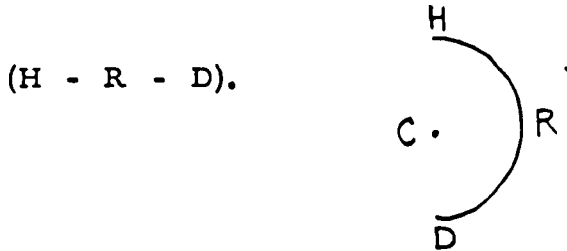
(H) or (D).

Where a direction becomes a unit it is enclosed in brackets.

Ch/U. A design or a tension is shown by both positive and negative directions: (H - D), for both are important.

vi) Curved choreutic units are parts of circles. They go around a centre, and have an axis.

Ch/U. Curves are written with at least three directions, in a bracket, all analysed from the curve's centre.



vii) There is not one centre in a constant place. There are any number and usually more than one at a time. Centres may be in a body part, in the kinesphere, in another dancer's body, anywhere in the stage space.

Ch/U. A centre in the dancer's body is shown by verbal abbreviation in lower case lettering:

r, sh (H - R - D - L) for right shoulder,

or by Labanotation signs, for that system has a


comprehensive and detailed group of symbols for the

purpose: \curvearrowright (H - R - D)

Ch/U. The centre of the curve is written as a prefix before the bracket.

Ch/U. A centre in another dancer's body is shown:

(W) hd (H - F - D) for the woman's hand.

Ch/U. A centre in the stage space is shown by Labanotation stage area signs:  (L - B - R) for centre stage.

Note: any other dance notation system's stage area signs could be substituted, especially if a dance score in that system were being used for the analysis.

viii) The identification of a centre in the kinesphere is not so simple. For it depends on where the centre of the kinesphere itself is. That is in an obvious place when the dancer is upright and normally extended. However, in situations where the dancer is crouching down, or lying, or held high in the air, there could be ambivalence. The fundamental question is: does the kinesphere have constant size, and therefore have a constant centre, or does it expand and contract according to the body's movement? The solution revolves around the complex relationship between 'space' and 'body' in the perception of movement. There is a perpetual state of change in our concepts from giving dominance to the body itself, its parts, and its positions, to dominance to the space in which we move, and its dimensions. It cannot be said in dance that the concept of kinesphere is always body dominated or always space dominated, and because of this, that the kinesphere should or should not have a constant spatial magnitude or should change consistent with the body's changing magnitudes through its movement. It was decided that the kinesphere should be regarded as normally of constant size, but that means should be

allowed to express change of size.

Ch/U. A centre for a curve located in the kinesphere is judged from the centre of the kinesphere and is indicated by lower case letters, fr, which are placed as a prefix to the bracketted choreutic unit. Where there is doubt as to the centre of the kinesphere, from which the location is judged, analysis from the kinesphere consistent with the body's situation is shown by a circle: (fr) and analysis from the spatial kinesphere with constant magnitude, despite the body's situation, is shown by a diamond: \diamond fr .

ix) Exactly the same problem exists for the location of straight choreutic units. A vertical unit may occur in front, behind, through the body, above the shoulder, or anywhere. The location is clearly part of the choreutic content.

Ch/U. The location of a straight choreutic unit is shown by a prefix using lower case letters, and following the same analysis procedures as are used for the centre of a curve. The location expresses the situation of the beginning of the choreutic unit. drf (D - H) shows that the D of the vertical unit is at drf in relation to the kinesphere's centre. (drf) and \diamond drf may also be used where appropriate.

x) In all indications for location, the distance from the centre along the written direction may be necessary.

Ch/U. Simple indications for 'nearer than normal' and 'further than normal' are used: * drf (D - H), using Labanotation signs, (see (xii) for further explanation).

xi) Location is sometimes best described in terms of body joints or fragments. This is especially so in spatial tension.

Ch/U. The location of a unit by body signs is achieved by writing the body sign below the relevant direction:

(L - R).
‡ . ‡

xii) Choreutic units have no magnitude of themselves but as soon as

they are in the body they have both locations and magnitude.

A man standing with his arms above his head has a vertical choreutic unit the full diameter of the kinesphere. A man rising and lowering by lifting his heels and putting them down again has a vertical choreutic unit of minute magnitude.

These are the two extremes to be accommodated. Size is a feature of choreutic content which it is essential to include in choreutic analysis for size variants are a part of choreographic form. The kind of measure to be used was considered. Inches, or metres for length was abandoned as unsuitable and alien to the medium. The notion of lengths of the body's natural units is favoured. The three basic units, the arm, the torso, the leg form the measure. The three are taken as notionally the same in length, i. e. that a fully stretched body

is three units long. Fragments of limbs, or hands only, should be seen as smaller than a unit. The notion 'very small, small, normal, large, very large' is taken as sufficient for most movements.

Ch/U. The magnitude of choreutic units is indicated by the standard Labanotation signs for size: * , x , nothing, n , n̄ , which are placed below the hyphen of the choreutic unit: (H - D).

The 13 point scale from *̇ to n̄̇ is available if needed. A normal step length is taken to be the same as a normal limb length for the indication of the size of choreutic units in weight transferences.

xiii) Curves have an axis as well as a centre, which may be a necessary part of the choreutic content.

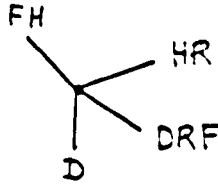
Ch/U. The axis is written as a suffix to the choreutic unit, in lower case letters: neck (RB - H - LF) rf.

The information is redundant and rarely used unless the axis needs to be known in another cross of reference: neck (RB - H - LF) lf ; in this case the axis has significance according to the axis of the stage.

xiv) Occasionally a body design is not made up of lines or curves but is radial from a centre.

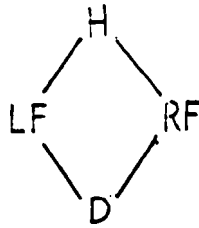
Ch/U. Radial designs are drawn visually or schematically

and labelled with directions analysed from the centre:



xv) Occasionally a body design is a complete circle.

Ch/U. If helpful, circular body designs may be notated thus:



6.2 The parameters of the manner of materialisation and the decisions taken for the adequate expression of each component in a notation system.





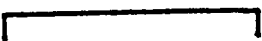



i) The following symbols were assigned to the four manners of materialisation:

- M/m |—————| for spatial progression
- |<————>| for spatial tension
- |—————| for body design
- > for spatial projection.

ii) The fact that these four M/m were used to describe both linear and curved choreutic units caused concern. Should the fact of the shape of the choreutic unit be a piece of information separable from the M/m notation, or should that fact be part of the M/m? Logically there is no reason to put the curve in the M/m notation, for it is already adequately documented through the recording of the unit in

Ch/U notation. In practice however, it became obvious that the M/m was likely to be recorded before the Ch/U itself, for until the M/m is perceived in the body, the Ch/U cannot be conceptualised. The most efficient practice therefore consisted in recording the two bits of information together, the method of materialisation and the curved or straight nature of the choreutic unit, and, then, the details of the unit itself. This was particularly helpful because the method of documenting the details of straight and curved choreutic units is slightly different and the whole process is speeded up if the M/m symbol forewarns of the curved or straight unit to be detailed. Additionally, in analysis of the Ch/U.M/m notation the occurrence of curves and of lines separately proved illuminating.

Hence, four more symbols became a necessity and the group of eight became:

<u>M/m.</u>		Spatial progression on a straight line.
		Spatial progression on a curve.
		Spatial tension on a straight line.
		Spatial tension on a curve.
		Body design on a straight line.
		Body design on a curve.
		Spatial projection on a straight line.
		Spatial projection on a curve.

iii) What was also evident, and indeed was expected, was that the four manners of materialisation happened relatedly, both in sequential occurrence or consecutive occurrence.

The following exemplify what emerges:

M/m.



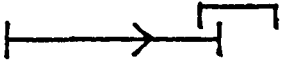
a straight progression with projection



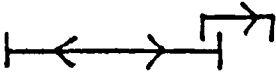
a straight progression with spatial tension



a straight progression which ends in a body design



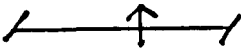
a straight progression with projection which ends in a design



a straight progression with spatial tension which ends in a projecting design



a straight progression ending in a curved design.



a curved progression with projection across the line



a curved progression which ends in a straight body shape



spatial tension within a curved body design

6.3 Body Identification with Ch/U and M/m and the decisions taken.

The choice of methods of identifying parts is: lower case letters as abbreviations, or, the comprehensive group of body signs in Labanotation. No other notation system has included a comparable alternative.

Ch/U. M/m. The identification of body involvement in the manner of materialisation of choreutic units is achieved by writing letters or Labanotation body symbols below the directions of the Ch/U.:

(H - B - D) for a movement of one part,
↑

(FH - B - D) for a design involving several.
C ⊗ ‡

6.4 The orthography of the completed notation.

In practice, it is quite clear that Ch/U and M/m. are essential to each other for usefulness. Therefore it was decided that, in this study, they should always be considered as one system.

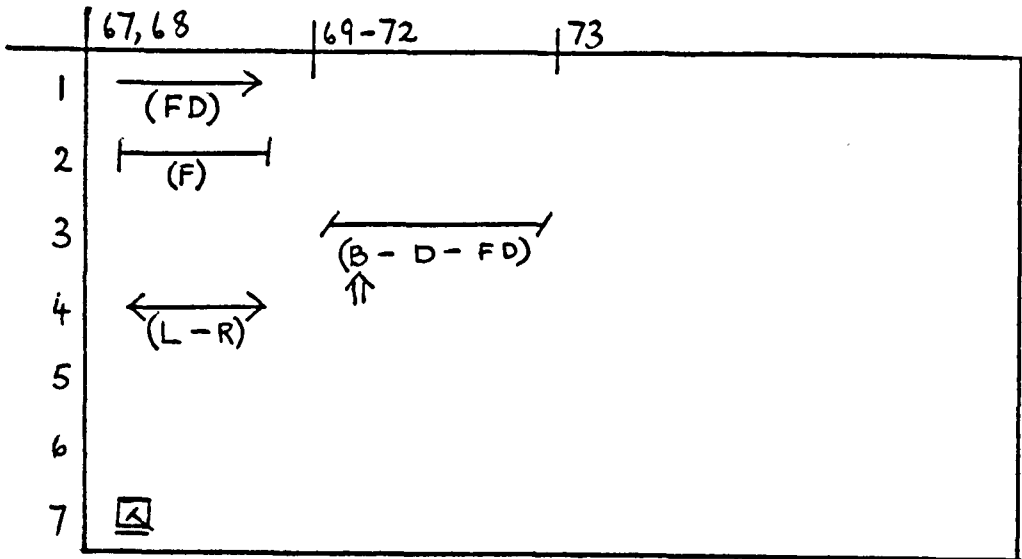
The following orthographic method emerged after considerable experimentation.

i) The M/m is written first and the Ch/U. is written immediately below it; the body involvement is written immediately below that.

ii) Where there is redundancy of information, indications of any kind may be omitted. In practice these are likely to be body involvement, indication of location and of centres.

iii) A time line is drawn horizontally across the top of the page. Bar numbers are used to correlate the Ch/U. M/m with the dance score, (or musical score) (or other documentation for which correlation is essential).

iv) A margin is drawn down the left of the page and numbered, or identified, to separate the strands of Ch/U, M/m which occur concurrently:

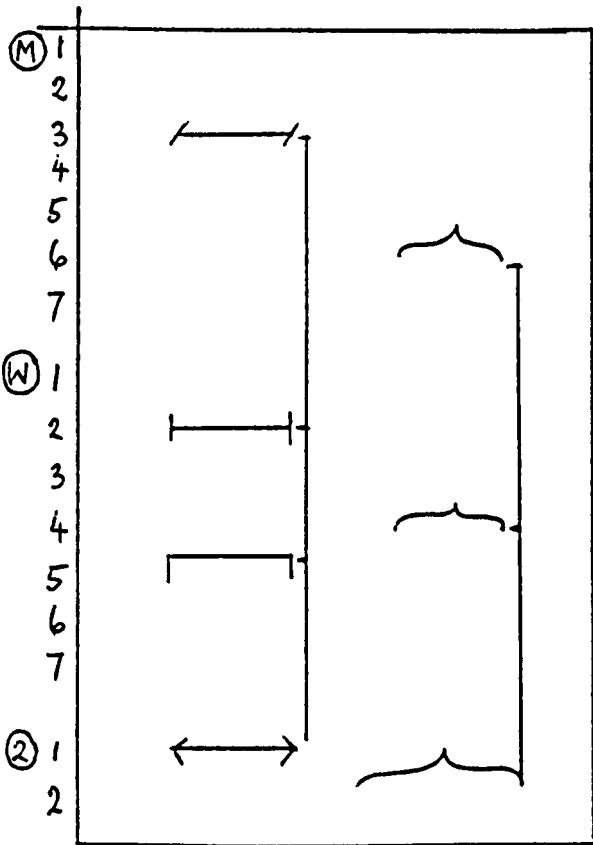


v) The last line is designated for the statement of the facing front of the dancer's body, as seen from the auditorium. A box with a pin in it is used, which is a regular Labanotation symbol. It is underlined to state 'from the auditorium point of view'. This is found to be important so that transposition of the Ch/U into another cross of axes can readily be done wherever needed for analysis.

vi) The other lines have no fixed designation, for flexibility is found to be necessary. However, two statements are common, that of the progression of the whole weight, and that of the projected direction of the focus. These two commonly occupy lines 1 and 2. Gestures of arms, of legs, body designs made up of mixtures of limb/torso/head, and spatial tensions share the remaining lines. Lines may be verbally labelled.

vii) For a duo, a second set of seven lines is numbered for the partner, and a further two are set aside for the tensions and designs which they share.

viii) The M/m of each dancer which create the shared design or tension may be linked by a vertical line to their statement in the bottom two lines.

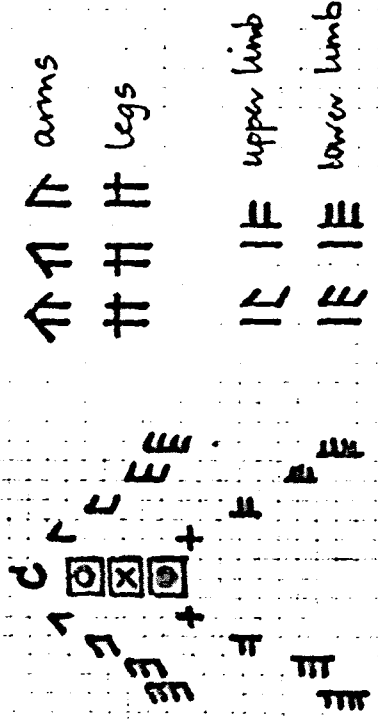


M's curved progression and W's straight progression in one part and design in another part, create the combined spatial tension. The curved designs of them both combine to make a shared design.

ix) Each Ch/U.M/m is recorded so that concurrency is visible through the vertical dimension of the page, and sequentially through the horizontal dimension of the page. Deliberately, no attempt is made to make horizontality represent the regular passing of time. This was abortively tried, and found to be inappropriate.

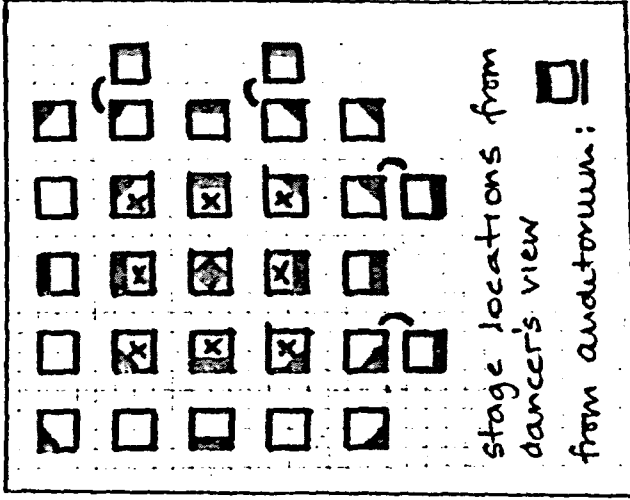
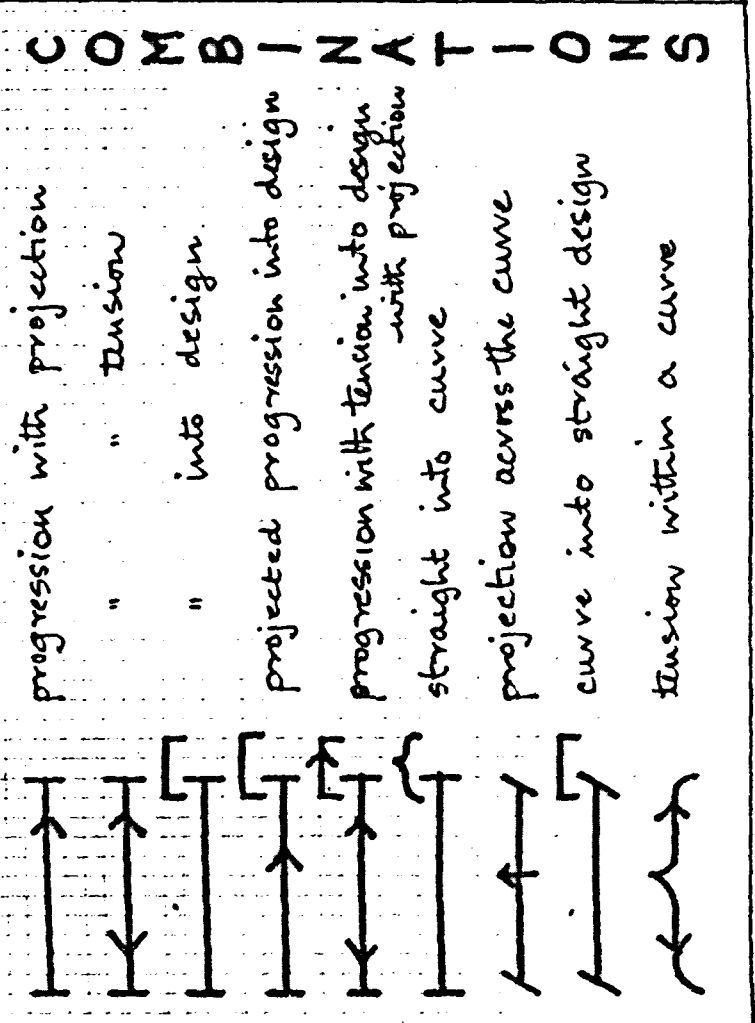
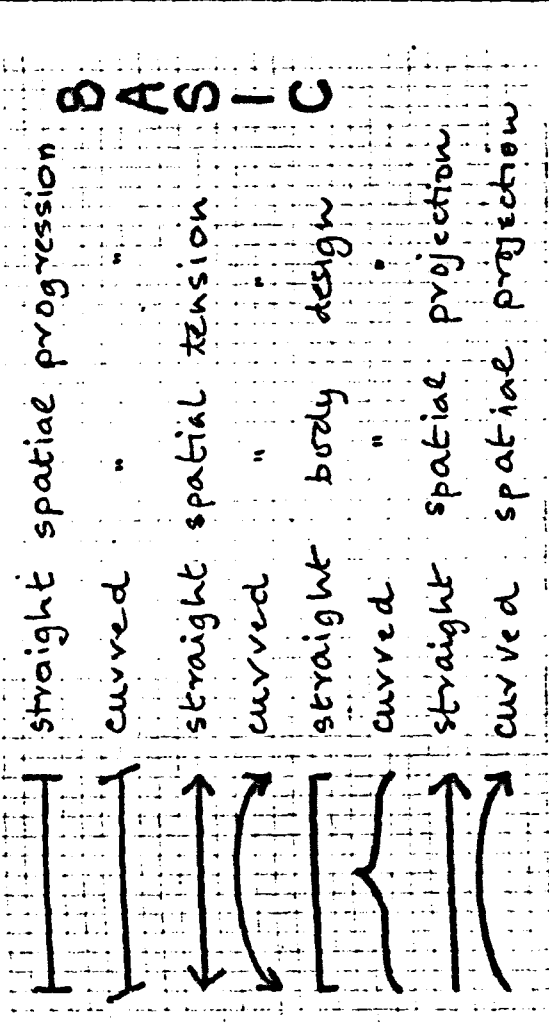
x) Where the Ch/U does not immediately fade, continuation is shown by inverted commas, " , which are repeated until the unit does fade.

xi) When writing and reading Ch/U.M/m it is important to remember that the notation is a data collecting mechanism only. In no way does it attempt to record the movement in such a way that the dance could be reconstructed from it, i. e. it does not pretend to be a dance notation system in the tradition of dance notations. Rather it is a supplement with special information not fully documented in any of the viable and current systems. Because of this, omitting information is found to be more appropriate than including too much, which is the temptation when writing.

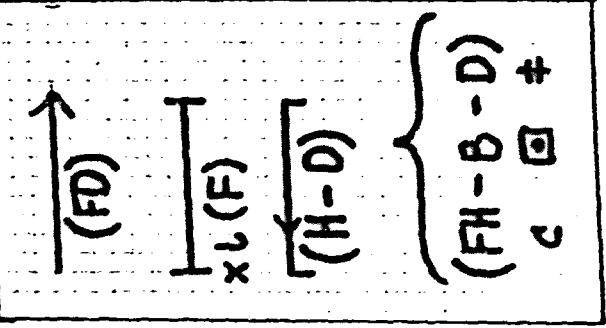


body identification

M/m



Ch/U
with
M/m



SECTION 7. .

7.0 EXAMPLES OF THE MANNER OF MATERIALISATION OF FIVE SELECTED CHOREUTIC UNITS, PROVIDED BY THE DANCE 'GOING FOR A WALK WITH A LINE'.

- 7.1 The purpose of creating 'Going for a Walk with a Line'
- 7.2 The method of creating 'Going for a Walk with a Line'
- 7.3 The method of the Ch/U.M/m Analysis of 'Going for a Walk with a Line'
- 7.4 Video recording project
- 7.5 Evaluation of the 'Going for a Walk with a Line' project
- 7.51 What was learnt
- 7.52 through the Ch/U.M/m analysis
- 7.53 through the video recording

7.0 THE MANNER OF MATERIALISATION OF FIVE SELECTED CHOREUTIC UNITS

7.1 The purpose of creating 'Going for a Walk with a Line'

The requirement, in this study, is that a video recording should be made of examples of the ways in which five selected choreutic units might appear in the dancer's body. The purpose is to show the wide range of movements and positions which embody choreutic ideas and to provide examples to enhance the analytic process of finding choreutic units in contemporary choreographies.

As soon as work began it became clear that the exercise could readily develop into a choreographic work. The question to be answered was: is an artistic piece, with all that it entails, a solution to the requirement? Will it provide the necessary data, with clarity? Or would a straightforward documentary video be more illuminating and economical of effort and time?

The following is the rationale for deciding upon a choreographic work:

i) The principal consideration is with the perception of choreutic units in choreographic works. This must entail facing the problem of selecting the choreutic content from the choreography through, or despite, the performed, lit, costumed, presented piece. The subjective element in selection is real. Illumination of the problem might be achieved by working personally in the reverse process, by placing the choreutic units myself in the theatrical dance context of lights, costumes, presentation and dancers.

ii) The second consideration was that some choreutic units are only visible through spatial projection or spatial tension. These are not actual but virtual. They will not automatically appear every time the movements are danced. They may be made to appear through the dancer's dynamic. The ability to dance beyond the requirement of actual movements and to project the virtual lines consistently requires

dancers of a high calibre. Without them a work or a documentary video would be useless for it could not be guaranteed to contain the virtual forms. In order to attract good dancers to work on this study recognition had to be given to the preference of performing artists to perform. To spend time and energy on working on movements in a research context is not a task taken on readily. However, the performance of a dance work whose material is choreutically motivated movements is another matter for it takes account of the feeling of all performers, rightly, that a dance is an unconsummated act, as is a piece of music, or a drama, if it is created but not shared in a live audience/artist exchange. By creating a choreographic piece it was possible to attract the quality of dancer necessary for the research.

iii) The third consideration concerned the essential difference between isolated exercise-like examples and a cohesive dance work. What happens to movements when they are choreographed for a theatrical context? Do they remain identical to those isolated examples from which they stem or do they undergo change through the transition into an aesthetic realm? Is the movement visibly altered to an extent which hides, masks, diffuses, exaggerates, or whatever, the choreutic content? If it might be, then the usefulness of preparing video recordings of exercises immediately diminishes and the usefulness of preparing a video of an artefact is immediately augmented, for the investigation of the process of translation, with its added masking, exaggerating and diffusion of the choreutic content, should illuminate the analytic process for the second part of this research. For this reason, a choreographic piece was preferred to exercises.

iv) The fourth consideration was the superfluity, or not, of costume, lighting and design. The piece could be choreographed and performed in a studio setting with the minimum of attention to production. This would ostensibly satisfy the requirements. On reflection it would not for the following reasons:

a) Dance as an act is not exclusively movement. It is dancers, dancing movements, in spaces, shared by a perceptive audience. The dancers are seen. Whatever they wear is perceived and colours the experience.

b) The choreographic works to be analysed later in the research study would be costumed, lit and with a design, however simple. Whatever effect this might have on the perception of the dance, and on the dancers' performance, could be monitored because of the inclusion of those elements in this choreographic work.

c) Dance works, like any other works, are conceived by the artist as totalities. The creative process is not an amenable process; once stirred, artistic imagination forces its way to fulfilment. If the piece is conceived at all, if it transcends the stage of movement added to movement as it should, and becomes a work, then the creative process will relentlessly pursue its course and the designs, costumes and lighting will be dealt with as integral parts of the work concerned.

v) The analysis of dance works for their choreutic content should contribute to new knowledge, but significantly more knowledge would be contributed if it could be shown that successful choreography could be created through using choreutic units and their manner of materialisation as a device. To give a prior judgement that the method would prove to be successful was impossible, but to undertake it on the assumption that it might succeed was the only positive route to take.

7.2 The method of creating 'Going for a Walk with a Line'

The intention in the dances' creation was to take one choreutic unit to each dance to explore the possible ways in which it might materialise in the dancers' bodies and to discover whether this spatial approach might produce an artistic whole which provided insight into the human condition. This was considered in relation to how they affected the audience's perception of the choreutic forms.

Dance One

Title: Horizontal Encounter
Content: Horizontal
Dancers: Ilana Snyder, Penelope Best
Costumes: Steel blue
Time: movement 1, brisk, 2 minutes
movement 2, sustained, 3 minutes
movement 3, fast, 1½ minutes
Design: Klee's 'Heroic Fiddling'
Music: Graham Jenkins, on two clarinets
Lighting: General for 1 and 3, only side lighting for 2.

Refer to Appendix II pages Horizontal 2 - 13
Horizontal 14 - 29
Horizontal 30 - 35

for Labanotation, Ch/U.M/m and verbal description.

Refer to Video Recording at 2.35 mins.

The method of working in the opening section (video 2.35) was to put horizontals into steps and turns for spatial progressions of the whole body, to look for moments of spatial tension between the dancers, to enhance them by small isolated horizontally designed moves of the arms, lower arms, or upper arms and to add turns of the head to give a series of horizontal projections through focus. Timing was important to provide the accelerations needed for spatial projection, and tension. The converging of lines and sustained counter tension was needed for spatial tension.

In the second section (video 4.35) parallelism was used by placing the horizontal at shoulder height in one dancer's body, then on the floor, then at knee height and hip height, in the other body. All four manners of materialisation were used. Short lines, long lines, continuity and interruptedness were included.

The third section (video 7.00) used elevation; and broad sweeping sideways moves, in a lively mood combining progression

and body design. Level was structured and the device of dancers crossing over each other was used to draw attention to horizontality. All four methods of materialisation were embodied. The final selection of movement was determined by the impact of horizontality that the concurrent and consecutive moves provided.

The casting called for two different types of dancer, which had its repercussions, in that they took time to collaborate, which disturbed my rhythm of making. Ilana Snyder's qualities are suppleness and speedy tempo; she is involved and expressive. She is tall, dark and with a round head. Penelope Best is quieter, more withdrawn, has less spatial projection but clarity of design. She is a slim redhead, shortish, with clear line, rhythmically accurate, cool in expression.

The fact that five minutes of dance, on horizontal lines, could be made, with plenty of material over for a longer dance in the same key, was interesting. The choreographic novelty consisted in the stringency of the constraints, which were not let up at all. There is no doubt that, in each section, after the initial grind of establishing the tempo, style, dynamic, accuracy level, and concentration, the movements started to lead in to one another. They began to take form so that the actual actions, the real counts and directions and limbs, ceased to be the central perception. What emerged was the virtual image of the dance. This is fundamentally important to choreutic content for the virtual lines only emerge when the dynamics have begun to settle into their rhythmic form. Sartre⁽¹⁾, describing music, wrote,

'It is completely beyond the real.

It has its own time.'

In this case the dance ceased to be girls' arms and legs and took on its own physical and artistic nature with emergent choreutic content. The significance of this visible transformation was that there was an

(1) J-P. Sartre, 'The work of Art', in H. Osborne (ed.) p.36, Aesthetics.

increase in the occurrence of performed spatial tensions which emerged within the limbs of each dancer and across the space to one another. Also the spatial projections emerged through the enhanced dynamic level, and the progression and design clarified through the general commitment of dancers as their assimilation of the dance's structures increased.

Dance Two

Title: Oblique and Away
Content: Obliques, diametrals, diagonals
Dancers: Maggie Morris as soloist, with Hideaki Onuki*, Jean Jarrell, and David Armstrong as partners
Costume: Orange, with shades of brown for her partners
Time: movement 1, slow 2½ minutes, a solo
movement 2, vivace 2½ minutes, 3 duos
Design: Klee's 'Rock Flora'
Music: Graham Jenkins, solo clarinet
Lighting: Shafts for her solo, in front of an orange cyclorama; generally bright for the duos.

Refer to Appendix II pages Oblique 33-43, Oblique 44-59

Refer to Video at 8.40 mins.

The dance contained two-dimensional units, both evenly and unevenly stressed. (e.g. hr - dl, and hr - dl) and occasionally three-dimensional units, sometimes unevenly stressed, as hrf, hrf, or hrf. It was cast for Sharon Filone, a Graham trained dancer from New York, light in build with copious curly black hair. Preliminary thinking planned around her body with its extensive physical range and sense of line but she withdrew for reasons of injury just before rehearsals commenced.

* Marcelo Ramos takes his place in the video recording.

It was re-cast with Tricia Keating, a Laban Centre trained dancer, much less experienced in theatre. She is taller than Sharon Filone, slim, dark with a more compact head. Rehearsals began with her, using the planned material but it was quite inappropriate to her body proportions, movement style and more cautious quality. Fresh material was devised for her. The choreutic units used were similar to those originally planned; it was the manner of materialisation which was changed to make full use of her potential. The vivace second part, created in a much larger studio, contained difficult large moves requiring spatial accuracy, body fluency and timing control, which she decided were not within her range. I was reluctant to change the choreography, for it provided what I considered to be an essential example of choreutic content.

The piece was re-cast with Maggie Morris, a graduate Laban Centre student. Her qualities are an extensive physical range, long hair, a quality of serenity with sustainment, and an ability to immerse herself in the role. Tricia Keating's movement was quite out of place on her body which was strong in projection and in length of design. So the dance was re-commenced, this time in the studio theatre for which the piece was designed.

The obliques were placed in one limb at a time, large body sections contrasting with small (video 9'15"), long lines through both arms contrasting with short lines in a foot or a hand. Tilted right-angled designs were used. Projections through focus and arm intention were included. A simple floor pattern was used to set off the obliques. Standing was placed between kneeling, sitting and reclining, and obliques during turns were included.

I structured to a duration scale for ease of co-ordination with the music. The music score was then introduced and it transformed her movement into dance. The virtual lines immediately became visible, the dynamic became sensitive and the spatial tensions obvious. Through her, the choreutic structures changed with the fusion of movement and sound.

In the vivace section (video 12-25), she was able to perform the original difficult motif although it did not suit her style. She is too long-limbed to cope with speed and large movement size readily. The idea of 'Away' was introduced. The oblique lines and off balance body situations inspired by it influenced the flow and extensions into space. A series of duo situations was tried in which the loss of equilibrium from the obliqueness was exploited. It was overdone; the fluidity masked the choreutic lines, which, although there, were so fleeting, or were turning and falling, that they became unperceivable. The movements of this section were therefore abandoned but the idea of three duos was retained. A more restrained use of oblique was decided upon, with the intention of exploiting spatial tension across the space and body design shared by two bodies.

The physique of the three partners partially dictated the selection of the actions structured. Hideaki Onuki is stocky and strong but is at his best when his feet are on the ground for his strongly central movement. He is used to support Maggie Morris for leans and drags and pulls, all of which are vehicles for the oblique choreutic content. Jean Jarrell is used for touches, hand holds and partial supports, using progression and design. David Armstrong is tall, strong, with a good technique. He is used for lifts, swings and leaps which contain spatial projection as well as design, and progression, and tension.

The organisation of the sequence of events was eventually structured on similar lines to the music which was phrased in a type of progression, / 5, 13, / 7, 15, / 9, 17, / familiar through Messaien's use of it, a composer who has influenced Graham Jenkins' piece. The notion of cumulative time was used for a cumulative movement phrase, leading to: kneel, turn, sit, lean, lift, extend, slide, all with oblique content, and a variety of materialisation.

Dance Three

Title: Rounding
Content: Curves, arches, around a variety of axes
Dancers: Helena Coelho and Hideaki Onuki*
Costume: Pale turquoise with dark brown
Time: Her solo, 2 minutes, slow
His solo, 2 minutes, slow with sharp interruptions
Their duo, 2 minutes, slow
Design: Klee's 'The Embrace'
Music: Graham Jenkins, piano
Lighting: Pools of light, Hideaki only just visible in the first section.

Refer to Appendix II pages Rounding 60-70, Rounding 71-72,
Rounding 73-74.

Refer to Video Recording at 14.40 mins.

This dance was completed without music. It is built up by placing curves in the whole body and in different areas of the body. A feature is made of contrasting curves of large and tiny size. A second device used is the alteration of the axes of the curves from the point of view of both the audience's eye and the dancer's body.

Helena Coelho is an artist of high calibre, small with an ability to commit herself to the movement. She can find its unique expression and transform it into a dance with virtual form. For clarity of performance of choreutic content she is ideal. Hideaki Onuki was her partner. His talent lies in a uniquely concentrated performance with a coolness of exterior which half masks a range of delicate affective content, which, in a very muscular and dark oriental body is rivetting.

His movements were conceived to complement hers. After completing her solo (video 15.00), the duo (video 19.40) was created by using the same choreutic units, placing them in quite other levels and

* Marcelo Ramos takes his place in the video recordings.

spots in the space, and in quite other parts of his body, and in giving them another size to hers. He was also given a different orientation of front to her and danced many of the units in the counter direction to her. He joined her moves occasionally. His solo (video 18.00) was then made, by repeating the moves of the duo but elsewhere in the space and with repetitions using diminishing or augmenting techniques. The dancers did not need music at all to bring out the choreutic content, but a sparse piano score was added, for the audience.

Dance Four

Title: This Way and That
Content: Zig-zags, angles, of mixtures of verticals, horizontals and obliques
Dancers: Walli Meier, as soloist, with Penelope Best, Maggie Morris and Ilana Snyder
Costume: Dark green, with black
Time: A rondo $\frac{3}{4}$, 1, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, 1 minutes, alternating irregular with regular rhythm
Design: Klee's 'Small Room in Venice'
Music: Graham Jenkins, clarinet, alternating with piano and percussion
Lighting: Deep green/blue cyclorama, against which figures are silhouetted, a pool of white light in centre stage.

Refer to Appendix II pages This/That 24-109.

Refer to Video Recording at 22.30 mins.

This dance was the last to be created. There was uncertainty on the choreutic content because the other four dances each used one basic choreutic unit. The title 'This Way and That' emerged later on, as the parameters of the content became clear, namely that it should show up angular combinations of units from the other four.

Zig-zag and angularity of moves, of floor pattern, and of focus, are given a variety of materialisation. Angles both within one individual and shared between two in design, are used. The horizontals, obliques and verticals with occasional curves, which are all present, are mixed and structured in more or less retracing lines.

Walli Meier is short, with a neat head, sharp decisive movement, and a compelling dynamic. Her timing had the effect of altering the virtual lines.

The score was a six minute rondo. I decided that she would be seen at her best against accompanying figures, contrastingly large beside her shortness.

This initiated angles and crossed lines between her and the three figures. Her strength lay in the expressions of her arms, body, and head which were allowed to dominate the choreography. However, it left unused a mass of choreutic material for the legs. A sombre and somewhat threatening mood developed which grew out of the casting, lighting and costume. I intentionally increased it by closing the tall figures in round her, turning their backs to the audience and stressing the contrast of her zig and zag sharpness with their tall stillness.

Dance Five

Title: Vertical Event
Content: Verticals
Dancers: Jean Jarrell, David Armstrong
Costume: pale mauve and purple
Time: cantabile, 2 minutes
staccato, 2 minutes
Design: Klee's 'Meeting'
Music: David Jenkins, clarinet solo and bass clarinet solo
Lighting: Warm general light.

Refer to Appendix II pages Vertical 110- , Vertical 113 -113.

Refer to Video Recording at 27.10 mins.

This was created quickly and smoothly through my increasing dexterity with the material, by deciding to work with music and use its simple structure from the beginning, and through working in a large rehearsal space. The result was uncomplicated choreutic content in a variety of materialisation with consistent style.

Jean Jarrell's qualities are an extensive Graham technique, disciplined approach to work, a sculptured exterior and a willingness to try new movement. Verticality suited her temperament. Her strength lies in clarity of design and progression rather than in the virtual lines. David Armstrong is fluent both physically and mentally. He is tall, long limbed, strong, reddish haired and has an aliveness in all he does. His virtual lines are apparent straight away.

The same method as before was used, but with verticals, placing them in the body, of different sizes, at different levels, with different dynamics. In this case 'above and below' relationships were structured extensively. Retrograde, which also occurs in the music, is used in this piece, the first two and a half paragraphs being repeated in reverse. The cantabile section (video 27:35) is primarily progression, with small designs of hand, leading into a high lift. In the fast section (video 30:00) because of the incongruity of the small, brief, isolated moves with two such contrasted dancers, one austere the other bright eyed, a humorous quality developed. This I enhanced by placing the verticals in unlikely body parts, and giving inverted body positions, and unusual relationship designs.

7.21 It was the intention to make use of an 'entracte' motif. There was a 'barre' at the back of the stage and figures, in practice costume, used class work phrases. The soloist for each piece emerged from this group. It was interesting in itself but cluttered and added nothing to the choreutic content, so was abandoned

The impression of a visit to the Guggenheim Museum in New York was strongly in my mind, together with the Matisse figurettes exhibited there in the summer of 1979. The notion of figures, watching, was ever present including the image of the Tate Gallery

security men, in each room, who are observant figures, not really part of the action. So, too, were the Dutch musicians playing Messaien's 'Quartet for the End of Time' at the Purcell Room in London. Acutely interesting was the stillness, and body designs of the waiting string players, listening to their clarinet colleague in his virtuoso solo, so contrasted in dynamic and spatial form. I wanted to use these ideas as a way of linking one dance with another. But it had no obvious choreutic content, only theatre content. By trial and error, the whole notion was dismissed as irrelevant and distracting to the intention, leaving only a trace in the watching figure of Hideaki Onuki as Helena Coelho danced her 'rounding' statement.

7.22 Music

To consider music here presupposes that it is part of the medium of choreography. While a dance can clearly be with or without sound, this dance was intended to be with sound. Did the sound affect the performance of the choreutic units? Undoubtedly it did, especially in the production of the virtual lines. The music is therefore part of the medium, in this case, although dances exist, with a score, where the dancers do not alter their movements at all, in space or time, because of the sound.

For 'Going for a Walk with a Line' a score was commissioned from Graham Jenkins, after hearing a piece of his played for solo clarinet. The instructions to the composer were broad, including the approximate duration and overall tempo of each section plus the dynamic for every subsection. The instrumentation of B^b clarinet, bass clarinet and percussion was agreed. The percussion never materialised but piano and rhythmic beat were used in one part instead.

The music for 'Horizontal Encounter' is scored for two clarinets with fast, slow, very fast sections of about two minutes each. Sections 1 and 2 arrived during the rehearsal period so that sound and movement integration was fully structured. The third section arrived at the dress rehearsal. The movements had been choreographed and timed. The satisfactory coexistence of dance with

sound was achieved through a stop watch and a video recording of the dance. There was one rehearsal only.

My intention in the first section was to use musical cues. During a run through, chance moments of interesting sound/movement coincidence were noted, timed, repeated, until a synthesis emerged. As the dancers began to hear the sound their actions brightened in dynamic, particularly Ilana Snyder's. Penelope Best was affected by the change in dynamic of Ilana. Her dynamic became more defined, her timing more dependable, her concentration deeper. The choreutic content was affected in one area only, that of spatial tension between them. What strengthened that most was my calling out when it occurred, because they had no means of feeling it, for only the audience sees it. Bringing to consciousness the incidence of tension meant that they could enhance the dynamic at that moment, for acceleration and deceleration and changes of flow are necessary to focus the audience's eyes to the place where the tension happens.

In the second section, the music had no effect on the dancers. The choreographed timing and dynamic was already producing the virtual choreutic forms fully. The third section was affected by the sound in mood only. It took off as a lively experience and because the music was a fraction shorter than the dance in duration, they had to speed up. No effect on the choreutic content was made by the music.

Contrastingly, in 'Oblique and Away' the sound transformed Maggie Morris's solo movements. Gestures choreographed as progressions turned into projections, body designs came to contain spatial tension. Her musicality brought overtones of virtual choreutic lines which were then taken into the choreographic structure. The allegro second section, with her three partners, was affected by the sound only in that the dance had to be speedier than she really wanted. As such, projections into the space were less, almost non-existent in her case.

In 'Rounding' eventually the music had no effect whatsoever. The dance was ready before it arrived. In this section the composer had difficulty with the material which resulted in a piano score instead

of the planned percussion score. In a live music/dance session we worked for sparsity. Chords of seven parts were reduced to three, thick moving sections were reduced to one line. Lengths of silence were structured. All cues were from dancer to musician. Before the sound was satisfactory, the heavy piano had a curious effect on the dancers. Their rhythm was erratic, their concentration interrupted, their choreutic design diffused and their spatial tension missing because the syncopation was destroyed. Only when their decided-upon and rehearsed and absorbed rhythms were returned to them did they recover their choreutic content in full.

In 'This Way and That', the sound was essential to the three supporting figures. A trilling clarinet of changing pitch was the initial sound. I added a metric pulse on wood, as an ostinato. The result in the movement was confidence and clarity but lack of projection through a slight relaxation of tension which the sureness of the sound provided. Walli Meier was disturbed by her sound for many rehearsals. When she could dance without listening and concentrate on her commitment to the choreographed structures she succeeded. The sound was not for her but for the audience, for whom it made a difference. I had been impressed with the affect that Webern's music had in Balanchine's 'Episodes'. In that work without the sound much of the movement is apparent as classwork, but with it, the movement has a virtual form and style of modernity. The disparate, irregular sound causes the audience to 'see' the moves as disparate and irregular when in fact, they are not. In Walli Meier's case the sharply non-metrical sound, which had recognisable motifs, repeated, caused a heightened impression of angularity.

'Vertical Event' was not affected by the music visibly because the sound was there from the beginning and an integral part. It gives check points to the dancers, nothing more than that in a rhythmical sense, and adds a little to the mood, especially for the audience. The fast section is played on a bass clarinet giving an unusual combination of timbre and speed. It adds to the light-heartedness but not to the choreutic content.

Live and recorded sound

The musicians were available for the performance in London but a tape was used for the out of town performance and the video recording. The tension of live sounds added to the vibrancy of the dance performance. Potentially the projections are enhanced but in fact other factors are stronger influences on the nature of the performance. In this dance the only piece visibly affected was Rounding. Live, all cues come from the dancers, which cannot happen with a recorded tape. Helena Coelho's flow was disturbed, and with it her balance, but she was too experienced a dancer for it to disrupt choreutic content, which was immaculate, if somewhat restrained.

7.23 Design

The visit to the Guggenheim Gallery was again influential on the choice of design, in this case for the atmosphere of a gallery. Study of the period most influential on Rudolf Laban which I had undertaken in 1978 had brought me into close touch with the works of Arp, Kandinsky and Klee. Here were artists of the period searching for new forms, as Laban was. Klee's interest in lines, and where they go, led me to study his pictures further. Six were chosen for the design, as follows:-

For Horizontal Encounter	= Heroic Fiddling (1938)
Oblique and Away	= Rock Flora (1940)
Rounding	= Embrace (1939)
This Way and That	= Small Room in Venice (1933)
Vertical Event	= Greeting (1922)
Pre-set and Post-set	= Flowers in Stone (1939)

Each contained linear forms of the kind being used in their section of the choreography.

The dominant colours in each painting were the inspiration for the costumes:-

Horizontal Encounter	= Slate blue
Oblique and Away	= Orange with tobacco, nigger, red
Rounding	= Turquoise, nigger brown
This Way and That	= Dark green with black
Vertical Event	= Maroon and pale violet

What effect did the design have on the choreutic forms?

Nothing measurable in the dancers' performance except heightened involvement through the theatrical experience and, thence, clearer lines, especially projection and tension. But in the audience, the potential effect is clear. Dancers are linked to the Klee through the same colourings. The choreutic content of the Klee pictures is overt, especially in 1, 3 and 5. The link of dancer, Klee design and title, shaped the audience's perception by causing expectation and visual images with which the movement could be matched, or associated.

Ross Cameron's lighting design was determined by the projection of the Klee slides on the backcloth. Lateral lighting and light behind the backcloth and spots were the scheme. Pools of light were entered, limbs were highlighted, the audience's eye was guided to the main action through lighting. But its effect on the choreutic performance was very small, if at all. Its function was to heighten the audience's involvement in the aesthetic event and thence their perception of the piece and its choreutic content.

7.3 The method of the Ch/U, M/m analysis of 'Going for a Walk with a Line', contained in Appendix II

The whole choreography was video recorded during rehearsal onto a black and white tape for a SANYO VSII slow motion recorder using a Central Long Shot throughout. Simple Labanotation of the movement events was completed using the video as a memory aid. The slow motion was essential for this, and efficient. The degree of

detail to be recorded in the Labanotation was considered. There was no question of recording the dance in a manner suitable for reconstruction purposes. The recording had another function, namely, to outline the movement for ease of handling on paper so that the analysis in terms of choreutic unit and manner of materialisation could more easily be effected. Simplicity was essential. The relative durations of the movements were not important. Continuity was also irrelevant, as the analysis was, in any case, presented as discrete examples as well as continuous examples. The Labanotation was therefore interrupted or continuous according to the ease of presentation of the Ch/U.M/m material for the reader.

To coordinate the Labanotation with the Ch/U it was decided that a continuity line should be drawn on the right of the Labanotation to which numerals would be added to signify the occurrence of a choreutic event. Beside the choreutic unit the manner of materialisation in M/m notation was written. This was sufficient, giving all relevant data. Bearing in mind however, that the reader might not be fluent in this notation system, a broad verbal description was added, to link the manuscript and the actual movements and to give guidance to the reader towards comprehension of the notation.

7.31 The relationship of the analysis of 'Going for a Walk with a Line', to the analysis of a work by another choreographer
The Ch/U. In each section of 'Going for a Walk with a Line, only one kind of choreutic unit was noted. All other units were ignored. For example, in the case of 'Horizontal Encounter', only horizontals were noted. It was manifestly impossible to move only in horizontals, so that rounding, vertical and oblique movements did occur, as transitions from one horizontal unit to another. But in the analysis only the horizontal unit was noted. The Ch/U notation was therefore simple, for, in the case of horizontals, the choice is limited,

either (f - b) or vice-versa, (r - l) or (rb - lf)⁽¹⁾. In 'Vertical Event' the choice was even less, either (h - d) or (d - h). In 'Oblique and Away' (hr - dl) or (fh - bd) predominated, while (hrf - dlb) or other diagonal examples, occurred from time to time. The choreutic units for 'Rounding' were more varied, for curves around any axis were included. The choreutic units in 'This Way and That' were also straightforward, but appeared more complex because each move was, at least, two choreutic units, to make the angles about which the dance was made. The concurrence and sequentiality of the two lines made for interest in the movement. The manner of materialisation and its M/m notation revealed that complexity, but not the Ch/U notation which was still straightforward.

Throughout, the question of choice of referential cross of axes was considered. For example, in 'Horizontal Encounter', one dancer was facing across stage, moving backwards. Her choreutic unit was (f - b) but, analysed from the stage dimension, it was (\boxed{r} - \boxed{l}). Which should be written?

Occasionally it might be necessary to think in terms of the cross of the body axes or (\odot - \odot). While this cross was borne in the mind, it was rarely used in this piece for the parameters of the dance presupposed a constant vertical dimension, which is not the case in the cross of the body axes. The principle adopted, after trial and error, was that whenever I was conscious of having transferred my thoughts to another referential cross, during the making process, that fact was recorded. What was not recorded, was changes of referential cross which occurred to me during the contemplative period of thinking about the dance and its analysis, for this would have

(1) Lower case letters are used here to co-ordinate with the score of 'Going for a Walk with a Line', which was written and completed before the decision to use upper case letters for the Ch/U of other choreographies in this study.

meant a mass of double analysis. The fact of a mass of data was not forbidding in itself if its record should prove revealing. In this case, it would only have revealed the cognitive analysis of afterthought, which is an unrewarding intellectual exercise. The mass of data would also have hidden the spontaneous moments when the double analysis did occur. Because such double looking is revealing of the choreographic act its recording could be instructive.

The M/m recording of the four kinds of manner of materialisation of the choreutic units was based on:

- i) knowledge of my own intention,
- ii) visual scrutiny of the dancers' performance.

A decision had to be made on whether to write the structure of the movements or their utterance. These linguistic terms are used to pinpoint the important difference between the individual performance of the dancer in action, the phenomenon of the dance enacted, and the structured choreography of the movements as they were intended to be performed, the composition of the dance notionally. These two are not the same. The utterance of a verbal sentence and its written form are not the same. The semantic content may change radically through intonation and stress. The performance of a movement is vulnerable to radical change too, by individual dancers and all the environmental pressures which influence their particular performance, at that moment. In the case of these dancers, the two video recordings made, the original black and white rehearsal tape and the colour purpose-made tape show how different movements can look. Neither of these record the performances at their peak, which was in the Laban Centre Studio Theatre in April 1980, when they were fully rehearsed to eliminate such differences. Therefore, it was decided to record the intentional M/m of the structures in the dance and to ignore individual utterance.

7.4 Video recording project

Recordings of this choreography needed to be made in such a way that the choreutic content was readily discernible. Co-operation with the Visual Communications Department of Goldsmiths' College was sought. Ken Hoole, the department's director, and I discussed the ways in which discernment could be tackled. The notion that lines illustrating the choreutic content might be superimposed on a recording was raised. Two methods were discussed. The first involved using a computer co-ordinated with the recording equipment, and programming the lines to appear. They would commence, on the video picture of the moving body, at a point on the body where the choreutic unit was manifest, and elongate in the required direction.

The following problems emerged:-

a) that horizontal and vertical lines on the monitor were readily made by the spatial co-ordinates, the x and y factors; vertical movements could appear as vertical lines on the monitor but horizontal movements would often appear as slanted lines because of the z factor. Slanted lines have to be manufactured by manoeuvring x and y factors; they are tedious but possible. The possibility of 'spotting' the end of the line as well as the beginning, and programming the computer to join them up was suggested. It required more sophisticated equipment than was available. Time lapses would be needed to manufacture the lines and this would have to be allowed for in the video recording.

b) curved lines were a problem for the computer. There were two alternative programs which might produce a satisfactory curved result:-

- i) entirely with x and y factors,
- ii) a program about circles of varying sizes, sections of which could be used for curves. The identifications of the 'spot' for the centre and the radial dimension are needed.

A second method was discussed; the graphic tablet. This has a less accurate but more versatile method of drawing lines; one superimposes the line or curve by hand. The graphic tablet was decided

upon as the most practical and reliable method available.

'Rounding' was the first recording to be treated with the superimposition. Several decisions had to be made:-

i) Should the line be black or white? It ended as white on the x factor and black on the y factor because this gave the best contrast against all backgrounds.

ii) Should the movement and the line commence at the same time? The line should wait until the movement was finished, and be drawn during a five second pause, allowed for in the recording. Occasionally, for expressive effect, it could be concurrent with the movement.

iii) Should the line be drawn slowly and carefully or fluidly and faster? The expressive effect was remarkably different. Where time allowed, the dynamic of the movement and the dynamic of the line were co-ordinated.

iv) Should the crosshairs cursor, the visible moving index, be seen as little as possible or was it helpful to see it hovering near the place of the next move? The hovering was helpful to attract the perceiver's eye to the right place in anticipation of the next move.

v) Should each line clear before the next appears? No, it was interesting to see the several lines of a phrase appear around the dancer, at different levels and of different sizes, so that a visual impression was given of the build-up of choreutic content of the phrase.

7.41 The video recording of the dances in real time, and in interrupted time

The intention of the first video recording, in real time, was to capture the aesthetic happening through an imaginative use of the television medium, and also to record the timing and dynamics necessary for the materialisation of the virtual choreutic units.

This was only partially achieved because of difficulties of schedule beyond the control of anyone involved in the programme. A recording date in May, when the dances were in performance, was changed to July, when the cast were dispersed, fully working, or gone abroad. Instead of the anticipated three-day recording, one only

was available. This gave no rehearsal time to either dancers or camera crew, who had not worked with dance before, nor time to experiment with the medium.

The carefully planned story boards were not useful for the real time recording because their intricacies would have made rehearsals necessary. Because time was at a premium there was only one run through before each take. The cameramen were given broad guidelines only, and responded to my instructions, live. It was only possible to have one take of each dance in the time available. My directing method had to include, concurrently: instructing the dancers, to begin, to pause, to exit; cueing the sound; cueing the cameramen in advance of each shot; calling the choice of camera shot for the mixer.

Later, the captions were prepared and filmed, the Klee paintings were recorded, and the tape edited to make a continuous run.

The second video recording in 'slow time' or 'interrupted time' was necessary for the planned superimposition of lines. Detailed preparations had been made using story boards and camera cards in the standard manner. Four camera shots were planned: Close Up, Medium Close Up, Big Close Up, and Long Shot. Zooming was to be omitted, panning to be included.

Shooting the interrupted version of 'Rounding' was experimental. There was no precedent for a recording method which would prepare for the later line imposition. The action of drawing had to be imagined, and the necessary time allowed for in a pause. The prepared story boards were used; a time delay of five seconds after each move was decided on.

After editing and superimposing the computer lines of the choreutic units in 'Rounding', it was decided that, in the other four dances, only a selection of the movements and situations should be recorded in interrupted time. The research point could be made with carefully chosen examples.

The interrupted recording of the four other dances was delayed, through studio problems, some three weeks. At the actual recording there were technical problems which took up all but 40 minutes of the available recording time. The tapes were eventually made, therefore,

with no coordinated rehearsal for the dancers and the camera. Superimposition of the lines was completed, the tapes edited, and a sound track designed and added. Appendix III contains a short excerpt.

7.5 Evaluation of the 'Going for a Walk with a Line' Project

7.51 What was learnt of relevance to this study by embodying the manner of materialisation examples in a dance work?

- i) A divergent approach to the project meant that there was much more experimental work done on an intuitive level which provided a richer variety of examples than could have been the result of a longitudinally organised project.

In analysis, Ch/U may materialise in unexpected ways for which an open eye is necessary.

- ii) The use of a critical sense in seeing what examples dancers presented and moulding them, again produced a wider spectrum of manners of materialisation than could have been thought out by one person.

Ch/U will materialise in different styles which again requires an open eye.

- iii) Dancers' utterance is crucial to the manifestation of some virtual forms. Their commitment and dynamic range can radically alter the perception of a structure.

A dancer's interpretation of a role needs checking wherever possible in the search for authenticity of virtual forms.

- iv) Structure will, of itself, determine many forms both actual and virtual which a dancer's performance, provided it is reasonably accurate, will not disrupt. But it may be quite inaccurate.

Dancers are not infallible. A checking method for straightforward structural accuracy is advantageous.

- v) A level of detail became apparent as the rehearsals proceeded, providing examples of forms in sophisticated layers.

There is more than one level of form to look for.

Detail is rich.

Of the decor and shared space:

- vi) Decor has choreutic units and a manner of materialisation in design, size, intensity. These forms and colours contained in decor influence the perception by an audience of the choreutic content in the work by subliminally and overtly drawing attention to specific lines.

The decor should be included in a choreutic analysis.

The work should be analysed in colour and black and white if possible.

- vii) Spatial tensions, progressions, and designs across and through the shared space are as important a part of the choreutic content of a work as the forms within the kinesphere.

Shared space should be included in a choreutic analysis.

Long shot view, at some point, is important.

Of the music:

- viii) Dancers may respond to music and thereby produce virtual forms beyond the structures of the choreographer, which may then be incorporated into the piece as required structure.
- ix) A situation of co-existence between dancer and music may occur, which affects neither, but which may affect the perception of the audience. The music may set up expectations of angularity, or curves, of dynamics which lead an appreciator to see them in the dance more sharply, or possibly erroneously.

A work should be analysed both with and without its sound track.

Of the programme:

- x) Titling of works undoubtedly sets up expectations and goals in an attentive audience. The inclusion of the words 'horizontal', 'oblique', etc. in the programme guided peoples' looking.

- xi) The influence on perception of decor, programme, and music together should not be underestimated.

Background knowledge of the work, what the director writes about it, as well as the choreographer, may influence the way in which it is viewed. First impressions are important to catch, so that the whole may not be lost in the morass of detail gleaned from insight.

7.52 What was learnt, of relevance to the analysis of choreographic works of others, through the Ch/U, M/m analysis of 'Going for a Walk with a Line'?

- i) It was thought that knowledge of the choreographer's intention might prove important to choreutic analysis, for I obviously knew what I intended for analysis. In fact, choreutic content proved much more obvious in all the works studied than was anticipated, and intention became irrelevant. For example, Danny Grossman's intention, which was ascertained in interview, was far removed from choreutic content. He never thought consciously in terms of direction at all.
- ii) 'This Way and That' included all kinds of units. Simultaneous units and phrases began to appear. This somewhat prepared the ground for the unexpectedly rich and complex units to be found in the works studied, where up to 8 simultaneous strands occurred in one body.
- iii) The realisation of the variety of centres used for curved units occurred through the analysis, not before. So also did the appreciation of size differences, and multiple stranding.
- iv) The choreutic content came out of three distinct ways of working: intentional pre-planned rehearsing, use of visual imagination with the dancers' bodies, accidental occurrences and mistakes, noted and included. There were no problems of recording the results in all three methods. All produced choreutic content which confirmed the view that there is no

need to intend to make spatial forms; they will materialise in dance unintentionally as well as intentionally.

- v) The distinction of structure and utterance and its importance in dance making as well as in dance analysis became clear. Much of the Ch/U.M/m was done from the rehearsal black and white tape, which was taken early on before the performances were beyond the first stages of mastery of the basic requirement. Virtual forms were hardly apparent in the utterance but were there in the structures. It would be necessary to take care of the structure/utterance component in the analysis of other works. In the event this was done, through the score/film check of 'Day on Earth', the film/interview check on 'Couples', the unison dancing of 'Les Noces'.

7.53 What was learnt, of relevance to the analysis of choreographic works of others, through the video recording of 'Going for a Walk with a Line'?

- i) None of the films/videos studied were made in a studio. They are recordings of the work as it is performed on stage. None of the problems of change of venue, size, and shape, change of front through camera angle, occurred.
- ii) Video diminishes dynamic. Exceptionally acute looking is needed, with reference to the kinesthetic feel of the movement, to get a full appreciation of the dynamic content.

SECTION 8.

- 8.0 THE SELECTION OF CHOREOGRAPHIC WORKS FOR ANALYSIS
 - 8.1 'Day on Earth'
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 - 8.13 'The Art of Making Dances'
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8.0 THE SELECTION OF CHOREOGRAPHIC WORKS

8.1 'Day on Earth', choreography Doris Humphrey (1947)

'Day on Earth' was selected primarily because of the availability of both a film, a score, and a book by Doris Humphrey on choreography. A second film was available, and interviews and a workshop with people intimately connected with the work became possible later.

8.11 The film was made in 1972 after Miss Humphrey's death, under the direction of José Limón, who was the original 'Man', with Letitia Ide, who was the original 'Woman'. The authorised notation score was available with an accredited notator, Billie Mahoney, assisting the production.

The dancers in the film, who were at that time students at the Juilliard School in New York City, were Peter Sparling and Janet Eilber, both of whom went on to the Graham Company, and Ann de Gange. The child's part was played by Elizabeth Haight.

In a discussion with Billie Mahoney⁽¹⁾ some of the discrepancies between the score and the film were looked at. She recalled that José Limón was reconstructing the work from memory, with Letitia Ide's help. A fortnight before the performance he had to leave and Billie Mahoney was asked to complete the rehearsals. The score was therefore only brought in at this point. Ann de Gange, whose performance is very different from the score, was not the first cast but the second. She never performed the piece but was brought in for the film.

A second film was consulted on two separate visits to the Dance Collection at the Performing Arts Research Library in New York City. This is an earlier film made in 1959 at Connecticut College, filmed by

(1) Discussion in New York City, April 13, 1981.

Helen Priest Rogers. José Limón and Letitia Ide are in their original roles, with Ruth Currier as the Young Girl, and Abigail English as the Child. This film provided a comparison of performances which was most helpful in discovering what Miss Humphrey intended.

Letitia Ide recalled⁽²⁾ that the film was made after a performance, at about 1 a.m. when the cast was exhausted. In addition Ruth Currier had a fever and was considerably unwell. The style of the earlier production is clearly visible from the film. Letitia Ide, who danced with Humphrey from 1929 to 1937 and with the José Limón company from 1946 to 1960, worked with me painstakingly through the Woman's role, discussing, demonstrating and recalling style, content, intention. She was also verbal about Ruth Currier's performance of the original Miriam Pandor role. They both 'did a beautiful job, different but acceptable.' The role is about 'young love, playful, affectionate youth, a joyful encounter, whimsy in the break off; it is an escape.' On the film Ruth Currier is much more passionate, effervescent and alive than Ann de Gange. She uses her head in inclinations, and the timing is faster and then lightly held. Humphrey had worked directly with Ruth Currier, and used her body to give Ruth's own interpretation of the role.

Muriel Topaz recalled⁽³⁾ that the 1959 film was silent. The music was dubbed on afterwards. She described that on her first day of notating the work, she was unable to write anything. She was completely undermined by the marvellous expressive dancing and partnership of José Limón and Letitia Ide.

Letitia Ide was 39 when cast in the Woman's role, while Janet Eilber was still a student. Letitia provided movements to Humphrey's outline and for her selection. Her performance is rounded, voluptuous, womanly, full of dynamic change, less consciously designed than Janet Eilber. José Limón has a greater dynamic range

(2) Interview at Purchase campus of SUNY April 11/12, 1981.

(3) Interview at Dance Notation Bureau, April 9, 1981, New York City.

than Peter Sparling. His head, feet and hands are much more active, breaking the lines. His emotional motivation is overt. His time changes, flow and energy changes are marked while Peter Sparling's fade smoothly into one another.

8.12 The score was originally written in 1959 by Muriel Topaz, now director of the Dance Notation Bureau in New York, in connection with the Connecticut College performance which resulted in the early film. It was updated by Muriel Topaz in 1978⁽⁴⁾. She has reconstructed the work several times. The updating of the score means that it contains data collected from the various reconstructions. It also ensures that it is written according to the decisions on orthography of the International Council of Kinetography up to that date. There was therefore no difficulty in full comprehension of the score. A comparison of the written movement with the filmed movement was possible, in detail.

8.13 'The Art of Making Dances' is Miss Humphrey's classic book on choreography, in which she puts forward her methods and her philosophy. Thorough study of it enabled 'Day on Earth' to be looked at from the point of view of the specific points that she makes.

8.14 Additional research material on Miss Humphrey was studied in the Performing Arts Research Library in New York City, including tapes of lecture-demonstrations on choreography, part of which discusses an excerpt from 'Day on Earth', letters written while she was creating it, reviews of its performance.

Humphrey stresses in her lecture that she is 'going back to behaviour for source material.' In a letter to her friend Hay⁽⁵⁾ she

(4) She was interviewed about it in London in the summer of 1980 and again in New York City in April, 1981.

(5) Mar. 26, 1947, letter from D. H. to Helen Mary Robinson in the Doris Humphrey files, at the Dance Collection, New York City.

writes, 'It is a naive piece, of sentiment and simple people. I am prepared to hear that beholders, who find in it no murders, suspicion, neurosis or bitterness or guilt will think it unbelievably naive. We shall see if there is anyone left who can savour a dish without a taste of arsenic for flavouring.' In another letter⁽⁶⁾ just after the first performance in Boston, again to Hay, she writes, 'each of the four people in it is extremely suited to his part.' Of the role of the Young Girl she writes, 'I remember you were there when I tried out the very first phrase with Miriam. You should see her do that now. She does it like a silver bird.'

The reviews are all complimentary. Doris Hering writes⁽⁷⁾, 'It is impossible to ascertain where the greatest beauty of this work lies, so closely are the elements interwoven.....'

Walter Terry⁽⁸⁾: 'Miss Humphrey has created movements which are the logical motor results of such physical, emotional and mental conditions as exuberance, fatigue, ire, anguish, love and hope.' Of the Man's actions: 'one soon forgets the picture frame of the stage and feels suddenly that he is seeing fields and homes and highways.'

John Martin⁽⁹⁾: He heads his review "Her 'Day on Earth' for Limon a Masterpiece." Of the different characters he writes: 'Her Man labors unremittingly but the life he lives above his labor is full and rich', 'young love', 'the riper attachment of the family', 'the child passes into a life of her own', 'the wife into an extraordinarily moving death.' He ends, 'a truly wonderful foursome in a magnificent work.'

(6) May 14, 1947.

(7) Dance Magazine Feb. 1948.

(8) New York Herald Tribune Dec. 28, 1947.

(9) New York Times Jan. 4, 1948.

8.2 'Couples', choreography Danny Grossman (1979)

'Couples' was considered among a group of possible dances for which the choreographer was available to talk about his work. Jane Dudley's 'Harmonica Breakdown' was discussed and initially chosen but it was finally not available on video or film and so had to be abandoned. The same problem arose for Ashton's 'Month in the Country'. All three were stylistically different from 'Day on Earth'.

'Couples' was finally selected because:

- i) Danny Grossman's company was in residence at the Laban Centre in February 1980. Live performances of 'Couples' could be seen, and also rehearsals,
- ii) an interview with Danny Grossman was possible then,
- iii) Danny Grossman agreed to a special performance of 'Couples' for the purpose of making a video recording for this research.

8.21 The performance recorded was given on February 20, 1980 at the Studio Theatre, Laban Centre. The dancers were:

Eric Bobrow	Gregg Parks
Judith Ann Miller	Randy Glynn
Pamela Grundy	Trish Armstrong

The music, which was taped, is a Terry Riley score of minimal sound changes.

'Couples Suite' has two sections, 'Couples' and 'Inching', and the first part was selected for this research.

8.22 Interviews in February 1980 and May 1981

Danny Grossman, born in 1943, is from San Francisco and works in Toronto. He names his main influences as his teachers May O'Donnell and Don Farnworth through whom he found his dancing centre, his parents particularly through music and supportive encouragement, Bonnie Bird as a mentor, and Paul Taylor from whom he learnt theatricality and the beginnings of choreography, who 'was for 10 years my prime influence, through a wonderful opportunity to work'.

His aim in 1980 was to find 'a new vocabulary' for dance. In 1981 he felt he had already found it, through distortion.

Grossman regards himself as an intuitive artist. He works by his body's feel and his eyes' message. He is conscious of his own physicality and interested in how his own movement looks on other peoples' bodies. Distortion suits his body so he uses that as a main invention point in his works. He says, 'I know I'm different. I don't need the other movements.' He means the accepted dance vocabulary from both ballet and contemporary styles. Indeed his body, his dynamics are unique through his volatile, hyperactive, strangely proportioned self. 'I chose to lead a full life to music.' He worked by starting with ordinary dance vocabulary and then 'making it more like me'. By 1981, the translation process was automatic. 'It starts like me, now.' Human content is most important to him. 'Abstraction without human feeling is not powerful' in his view. But, 'All movement is emotional - it is just dynamics of the space' implies that he sees human feelings in movements which are not overtly based on images of feeling in behaviour. He wants to illuminate the human condition.

In 'Couples' one can see the distortion, the result of search for new material, the physicality, the human feeling/abstraction interest. Of his dancers he says, 'They must have strength and power - be bigger than life, be God-like; honest with their bodies and open with their minds.' He chooses them because they interest him as bodies and as people. He goes for individuality and group cohesion. Who dances with whom matters. 'They must learn from me, not technique but aesthetics.'

'Couples' started at a workshop improvisation, in San Francisco, for some 30 people. The sound then was Miriam Makeba singing. He saw what two girls did and 'took it from there'. It started as a boy/girl relationship experiment, but he had some girl/girl pairs because of workshop numbers, tried boy/boy, and finally settled for person/person. He makes this clear through the three couples of boy + boy, girl + girl, and girl + boy, and through the fact that they change partners.

The dynamics of the piece are integral to it. 'The tallest you, the most intense you, is dancing.' He never looks at the piece to assess its structure, but only 'for performing quality.' The importance of the dancers' part in the visual presentation of virtual forms is evident in the dynamic performances.

He thinks that the dance may not be finished. It had another section but he dropped it and added 'Inching'. He has 'never seen the piece too clearly.' There is no reason for the order; other parts could be inserted. The verticals and horizontals in it are not in his mind at all; they arise out of his eye for what should follow what.

The translation of theme into choreutic units is not cognitively reasoned but rather achieved through the critical use of his aesthetic sense. That is of interest in this research, for one can study his intuitive translation process from theme into choreutic units and then in materialisation in the body, which are the negotiation currency of visually perceivable forms.

8.3 'Les Noces', choreography Bronislava Nijinska (1923)

Nijinska's 'Les Noces' was chosen out of a group of possible choreographies which were available on video only and not in a notated score and where the choreographer was not available. Balanchine's 'Episodes', Horton's 'The Beloved' were considered. 'Les Noces' was decided upon because:

- i) it was an acknowledged masterpiece,
- ii) it was created much earlier than the Humphrey work,
- iii) it has a balletic stylistic background although its modernity is a hallmark,
- iv) it is in the Royal Ballet repertoire for the 1980/1981 season, and the music is included in the Stravinsky festival performance in London in 1981.

8.31 'Les Noces' was created finally in 1923 to Stravinsky's third version of the musical material. It was danced by the Diaghilev Ballets Russes and performed in June in Paris. The music was the starting point. The folk poetry of Kiveyevsky provided material for the text. The treatment is rooted in Russian folk and church music as well as wedding customs. Nijinska was asked to choreograph by Diaghilev in 1922 but he disagreed with her rejection of Gontcharova's richly colourful costumes. It was shelved until 1923, after her 'Renard' was successfully staged. Gontcharova took her cue for the austere decor and costumes from Nijinska when the piece was nearly complete. Stephen Weinstock, who has taken 'Les Noces' as the subject for his doctoral research⁽¹⁰⁾, quotes Gontcharova's version of how the set and costumes came to be changed one month before the opening, and suggests that Nijinska's claim to total authority on the production is suspect.

8.32 The revival of the work for the Royal Ballet in 1966 was undertaken by Nijinska herself, using the original Gontcharova designs. She died in 1972.

For a choreutic analysis 'Les Noces' has several points in its favour. It is based on two styles, ballet and Russian folk dance, which contrast with Humphrey's own technique style in 'Day on Earth' and Grossman's own style in 'Couples'. Its 1923 date should also provide stylistic difference to the 1947 Humphrey work and the 1979 Grossman. It presents problems for group choreutic forms which neither of the others do. Much of the dancing is in unison so that the problem of error in individual interpretation is minimised. It was staged by Nijinska herself so that authenticity is not in doubt. It has been seen several times in performance at Covent Garden and at a dress

(10) The Evolution of 'Les Noces' in Dance Magazine Vol LV, No 4, April 1981, New York. S.W. is a PhD candidate at the University of California at Berkeley.

rehearsal, although the Royal Ballet would give no special access to rehearsals or company video material. The piece was presented on television and that is the version used for analysis.

Four reviews are quoted here.

John Martin⁽¹¹⁾ wrote in 1936 that 'Les Noces' contained 'no nods and becks and wreathed smiles, no personal display, no moment of coyness.' He saw 'the awesome power of ritual' in the strict conventionality of primitive society. Although he had heard it described as 'barren, ugly, geometrical and above all intellectual and emotionless', John Martin thought it was 'a remarkable creative achievement.'

Louis Untermeyer⁽¹²⁾: 'a set of the most intricate plastic arrangements ever unfolded on the stage, a bewildering series of units scattered disintegrated and re-uniting about a central figure.'

Jane Dudley⁽¹³⁾: 'The entire language of 'Les Noces' was specific to 'Les Noces'. One of the first precepts of modern dance in its beginnings, in the late 1920's, was that each choreographed work must have its own special movement vocabulary, created freshly for each dance.' And she likens 'Les Noces' to Graham's masterpiece 'Primitive Mysteries'.

James Monahan⁽¹⁴⁾: On the effectiveness of the work: 'in the contrast between the stamping violence of the male friends and villagers and the uniform meek gentleness of the girls', and 'the extraordinary felicity with which Nijinska has made her group patterns.'

(11) in New York Scrapbook May 3, 1936.

(12) This cutting is to be found in the 'Clippings Folder' for 'Les Noces' at the Dance Collection. Paper and date are not known. However, it is included here for its unique description of the work.

(13) in The Dancing Times July 1972, Vol LXII No.742, pp.522-524.

(14) The Dancing Times May 1966, Vol LVI No.668, pp.400-402.

8.4 The method of analysis

'Day on Earth' was analysed first, especially the Man's theme, in great depth. The detail which emerged was copious. It was decided to select particular segments of the remaining part of the piece which would illustrate the analytic technique and test its parameters. 'Les Noces' was analysed next, by choosing fragments and testing the ability of the analytic method to cope with the group problems unique to that piece. 'Couples' was analysed last, and the three were then compared.

SECTION 9.

'DAY ON EARTH'

Choreography : Doris Humphrey
Music : Aaron Copland, Piano Sonata (1944)
Costumes : Pauline Lawrence
Premiere : Dec. 21st 1947, at the New York City Centre,
after an earlier performance on May 10th at
a school in Boston
Company : The José Limón Company
Notated Version danced at Connecticut College, August 1959.

9.0 THE ANALYSIS OF 'DAY ON EARTH'

N.B. This Section is large and the numbering complex. For ease of reading, 9. is omitted before each subsection reference number. Hence, 9.1.4 is written 1.4 and 9.8.3 is written 8.3, and so on.

This section contains text related to diagrams which, for ease of reading, are placed on the same page. Unavoidably, therefore, short pages occur from time to time.

1 - 6 The analysis of the Man's main thematic material

- 1.1 Imagery
- 1.2 Choreutic analysis
 - 1.21 Fixed form
 - 1.22 Centering, size
 - 1.23 Simultaneous and sequential strands, shapes
 - 1.24 M/m sequencing
- 1.3 Units in the shared space
- 1.4 Manipulation of the thematic material

- 2.1)
- 3.1)
- 4.1) subsections as in 1 above
- 5.1)
- 6.1)
- 7 Overview of the Man's solo
 - 7.1 Structure
 - 7.2 Choreutic manner of materialisation structure
 - 7.3 Summary
- 8 Developmental use of the thematic material in the Man's opening motif
 - 8.1 Early in the Duo with the Young Girl
 - 8.2 Later in the Duo with the Young Girl
 - 8.3 Conclusions
- 9 The Use of Ch/U, M/m in the Analysis of Choreutic Forms Made by Two Bodies
 - 9.5 Conclusions
- 10 The use of Ch/U and M/m to show how two different clusters of choreutic forms give two distinct images of the same occurrence
- 10.4 Conclusions
- 11 The use of Ch/U, M/m in statements in 'Day on Earth' of 'Emotional gesture'
 - 11.3 Conclusion
- 12 The use of Ch/U, M/m in the analysis of a statement of family relationship and its development
- 13 The use of Ch/U, M/m to compare the film performance of Ann de Gange with the written score for the Young Girl
- 14 The use of Ch/U, M/m to compare the Young Girl's statement of self and the Woman's statement of self

14.1 Summary

15 The use of Ch/U.M/m to compare performance on film with instructions in the score

15.1 Conclusion

16 The extraction of Ch/U.M/m from the score, without recourse to confirmation from film

17 A Summary of Doris Humphrey's choreutic style in 'Day on Earth'

9.0 THE ANALYSIS OF 'DAY ON EARTH'

The aim of this analysis is to find choreutic unit clusters and manner of materialisation clusters which can be shown to constitute essential features of the work. In 'Day on Earth', the main character is the Man. If Doris Humphrey has choreographed this role well, and there is every reason to suppose that she has, then essential features of the role should be found.

In this Section:

Sub-Sections 1 - 6 divide the Man's opening solo into parts, and depth analysis of each is given.

In Sub-Section 7, the Man's solo is looked at as a whole, its structure is investigated and its Ch/U.M/m content is gathered in a summary.

Sub-Section 8 analyses the development of the Man's theme as it appears in two of the duos; and summarises the findings.

Sub-Sections 9 - 12 are analyses of duos. Section 9 looks at the problem of finding the choreutic content when the forms are shared by two bodies.

Sub-Section 10 investigates the notion that relationships are shown choreutically, and

Sub-Section 11 that emotional gesture is expressed choreutically.

Sub-Section 12 looks at a fragment of the trio.

Sub-Section 13 uses the analysis to compare the film performance of Ann de Gange with the score of her part.

Sub-Section 14 compares the manners of materialisation of the statements of self of two characters, the Young Girl and the Woman.

Sub-Section 15 looks at the information a score, alone, provides of virtual and actual choreutic forms, and at the contribution made by words in the score to the choreutic content.

Sub-Section 16 tests the score alone.

Sub-Section 17 summarises the findings.

Throughout, examples are shown from the copious notated Ch/U.M/m recordings of the work.

1. The analysis of the Man's main thematic material

The Man opens with a motif transformed from the idea of work, work linked to a farmer's daily habit. This is primary material reiterated and developed throughout the choreography. A depth analysis is given to it so that aspects of its developmental treatment may be found, together with symptoms of Doris Humphrey's choreutic style.

The method adopted is to subdivide the Man's theme and to analyse each part according to the decisions made in Section 4, on the choreutic concept and Section 5, on manner of materialisation, follows:⁽¹⁾

- .1 What imagery is known or evident?
- .2 What is the choreutic content, either as the form given to the images or as form itself?
 - .21 Are any fixed forms contained?
 - .22 What centering and size of kinesphere is used?
 - .23 What simultaneous and sequential strands are phrased together and what shape do they contain?
 - .24 What manner of materialisation sequencing is there?
- .3 What units are there in the shared space through floor pattern and connection with other dancers?
- .4 How is the thematic material manipulated to give compositional structure?

(1) The analysis order has been altered from that given in Section 4, for this dance, because the imagery in it gives a helpful and obvious division of the material, but the analysis principles are those planned.

1.1 Imagery: ploughing⁽²⁾. (Score 2.6 - 3.16)

Movement: he sets the scene with five fragments:

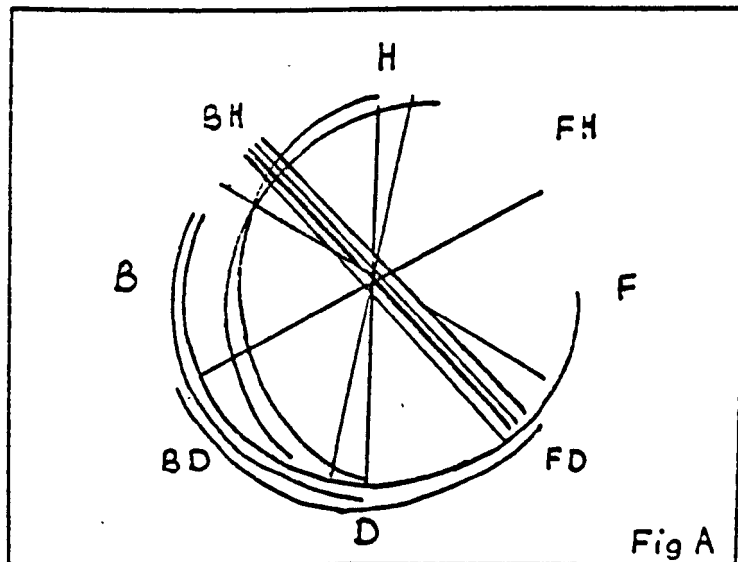
- i) the intention of his whole body forwards and to the ground,
- ii) his continuously held focus,
- iii) his symmetric and parallel arm gestures,
- iv) his bent leg gesture,
- v) the rise-to-fall phrasing of his weight.

1.2 Choreutic analysis:

1.21 Fixed form:

Bars 6 - 16 are entirely in the wheel plane, either round the edge or diametrically across it. Fig.A shows the units superimposed on each other with a notional single centre and notional common size.

The diameter (BH-FD) dominates the sequence; the area in front of the face is not crossed; the lower back half of the kinesphere is much used.

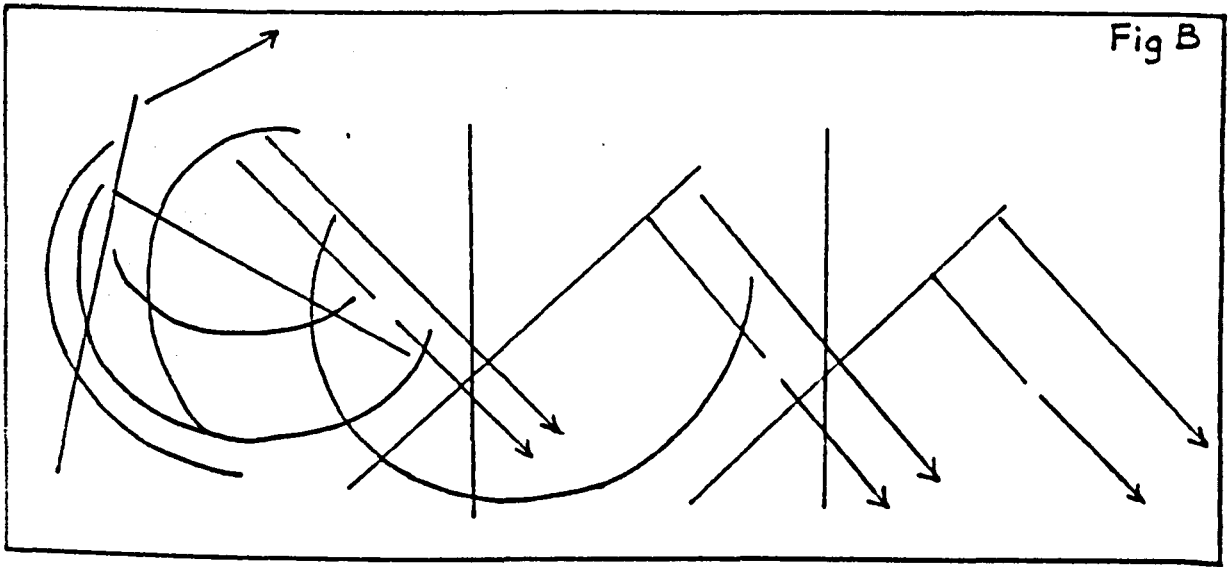


(2) This word is not in the score proper, but in the quotation from The Borzoi Book of Modern Dance given as an introduction to the score.

1.22 Centering, size:

Fig. B shows the same data expressed with the actual centres that occur through arm/leg dual centering and his locomotion.

His leg gesture is smaller than normal - his focus is low; parallelism becomes apparent; dual centering gives the phrase a compactness which is indicative of the character.

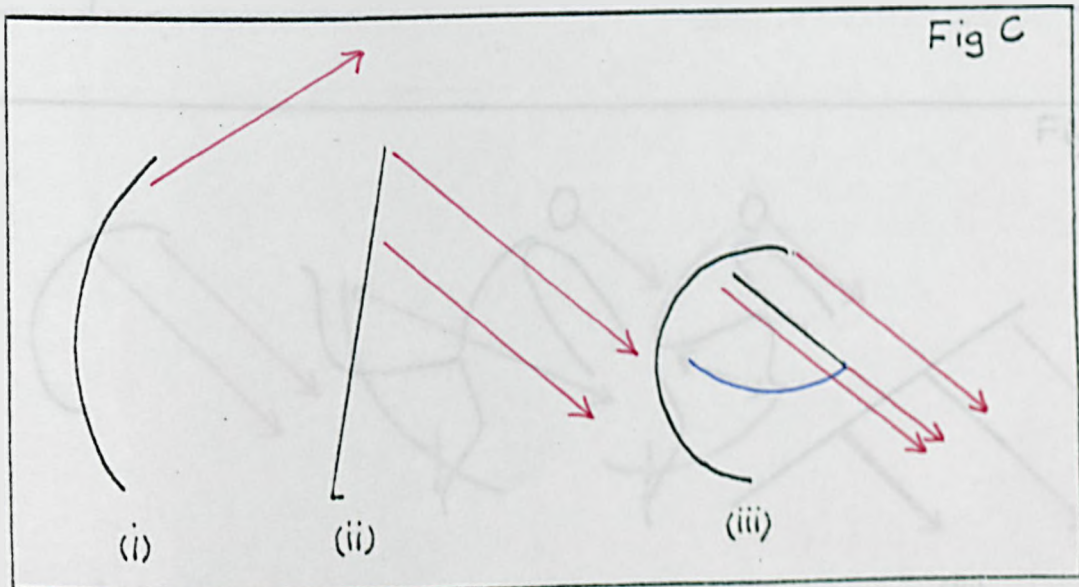
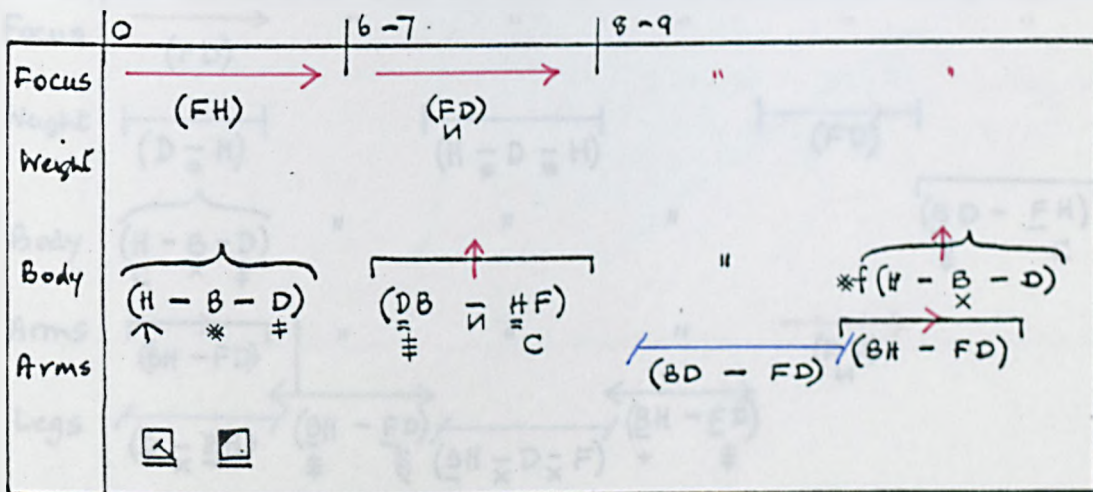


1.23 Simultaneous and sequential strands, shapes:

Bar 0: the opening situation is double-stranded; his compact body design pulls back in counter direction to his uplifted face (Fig. C i).

Bars 6-7: double-stranded; unison intent through extended lean and far focus (ii).

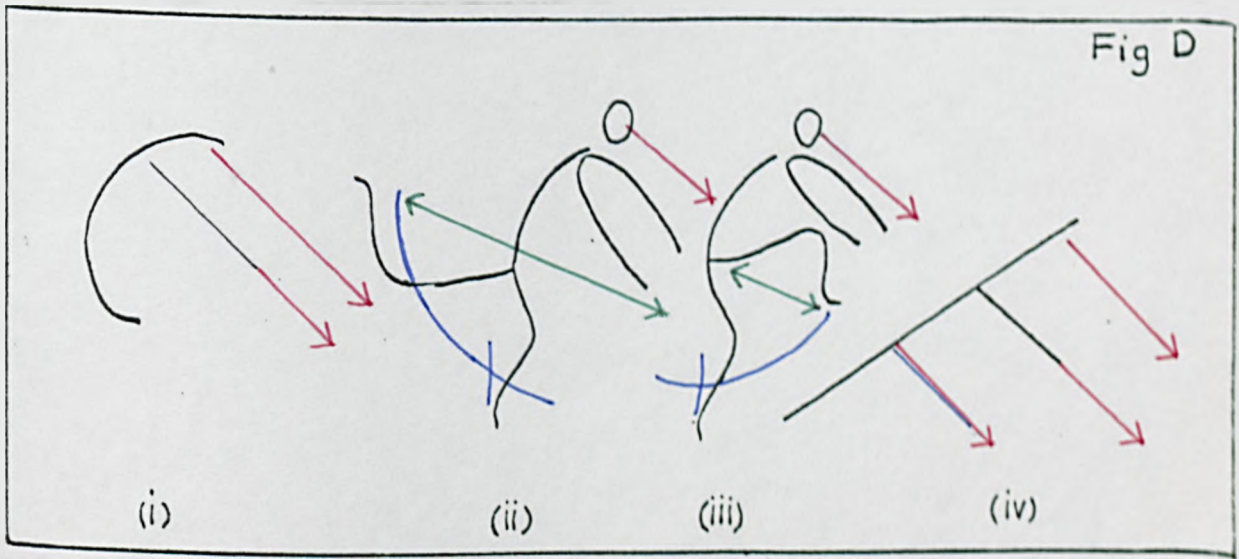
Bars 8-9: multi-stranded; concentrated action through collective intent, (FD) (iii).



Score 2.11: multi-stranded phrase, separating and reinforcing.

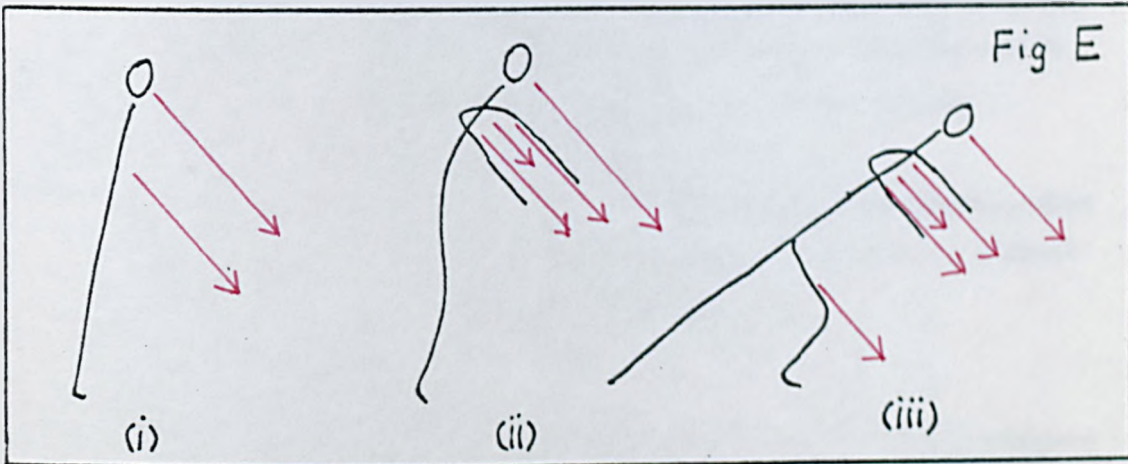
Three strands are constant, his focus and torso and arm design (Fig.D i), as his leg gestures and his weight rises and falls. Note the spatial tensions during his leg gesture, which produce separated and gathered chordic tensions (Fig.D ii, iii) followed by an extending collective intent (Fig.D iv).

	11, 12				
Focus	$\xrightarrow{\text{(FD)}}$	"	"	"	"
Weight	$\overline{\text{(D * H)}}$		$\overline{\text{(H * D * H)}}$		$\overline{\text{(FD)}}$
Body	$\overbrace{\text{(H - B - D)}}$ C x ‡	"	"	"	$\overbrace{\text{(BD - FH)}}$ ‡ C
Arms	$\overline{\text{(BH - FD)}}$	"	"	"	$\xrightarrow{\text{(FD)}}$ v
Legs	$\overline{\text{(D x BH)}}$	$\overline{\text{(BH - FD)}}$ ‡	$\overline{\text{(BH x D x F)}}$ ‡	$\overline{\text{(BH - ED)}}$ ‡	



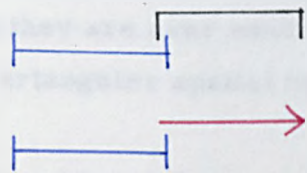
1.24 M/m sequencing

Score 2.6 - 3.16: there is a build-up of strands to produce collective intent through spatial projections (Fig.E); first the focus and lean (2 strands), second the focus, lean and arms (4 strands), third the focus, lean, arms and a large weighty step (5 strands).



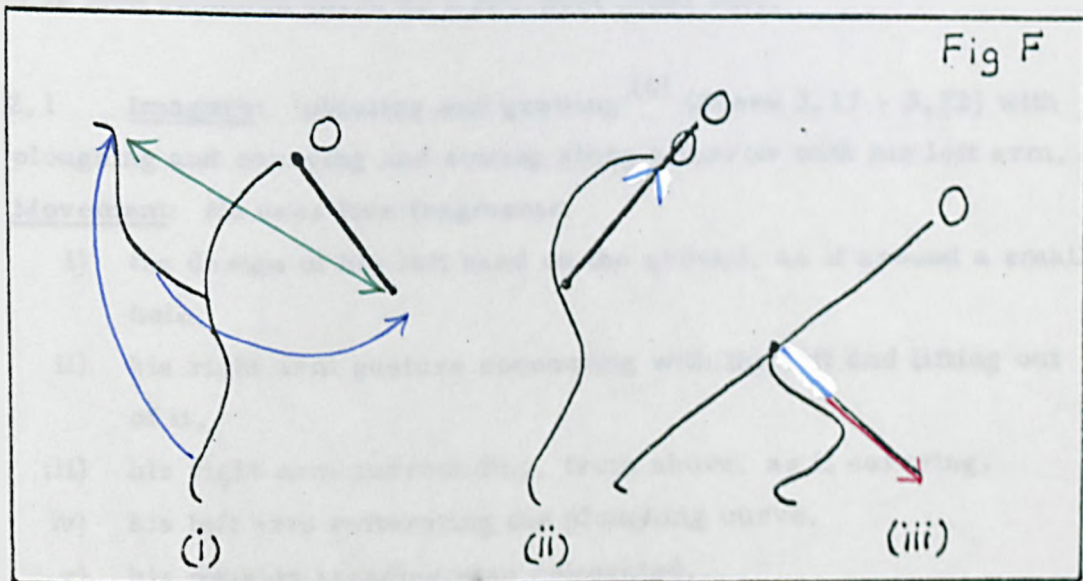


The straight radial design and tension of arms and leg are arrived at through progressing curves on the circumference. This gives the 'stopped' quality which Humphrey called 'hitting the design' (Fig. Fi).






The straight units in torso and weight are arrived at radially which gives them a 'going on' quality (Fig. Fii).

In the weight transference this is strong enough to produce a virtual line (Fig. Fiii).



1.3 Units in the shared space

His motif is on the stage diagonal, from  to , and he is facing . Humphrey is using her theory of stage area strength and weakness⁽³⁾ to give form to her intention to convey the dignity of this man⁽⁴⁾.

His connection with the other characters is remote. They are not facing him either directly or obliquely nor are they near him. But they are near each other, obviously belong to each other through the triangular spatial tensions between them⁽⁵⁾.

1.4 Manipulation of the thematic material

His focus is stated and remains constant.

His torso lean is stated and remains constant.

His arm gestures are stated once and remain.

His three part leg gesture/step motif is repeated symmetrically; it is then repeated twice as a two-part motif only.

2.1 Imagery: 'planting and growing'⁽⁶⁾ (Score 3.17 - 3.22) with ploughing and carrying and sowing along a furrow with his left arm.

Movement: He uses five fragments:

- i) the design of his left hand on the ground, as if around a small hole,
- ii) his right arm gesture connecting with the left and lifting out of it,
- iii) his right arm surrounding, from above, as if carrying,
- iv) his left arm reiterating the ploughing curve,
- v) his weighty treading step reiterated.

(3) Doris Humphrey The Art of Making Dances p. 82.

(4) Doris Humphrey op. cit. p. 75: 'the eye will clothe the figure in a heroic strength'.

(5) E. T. Hall in Silent Language and M. Argyle in Interpersonal Communication have proximity and orientation as basic kinesic categories for intercommunication which overflow into choreography.

(6) These words are taken from the score.

2.2 Choreutic analysis:

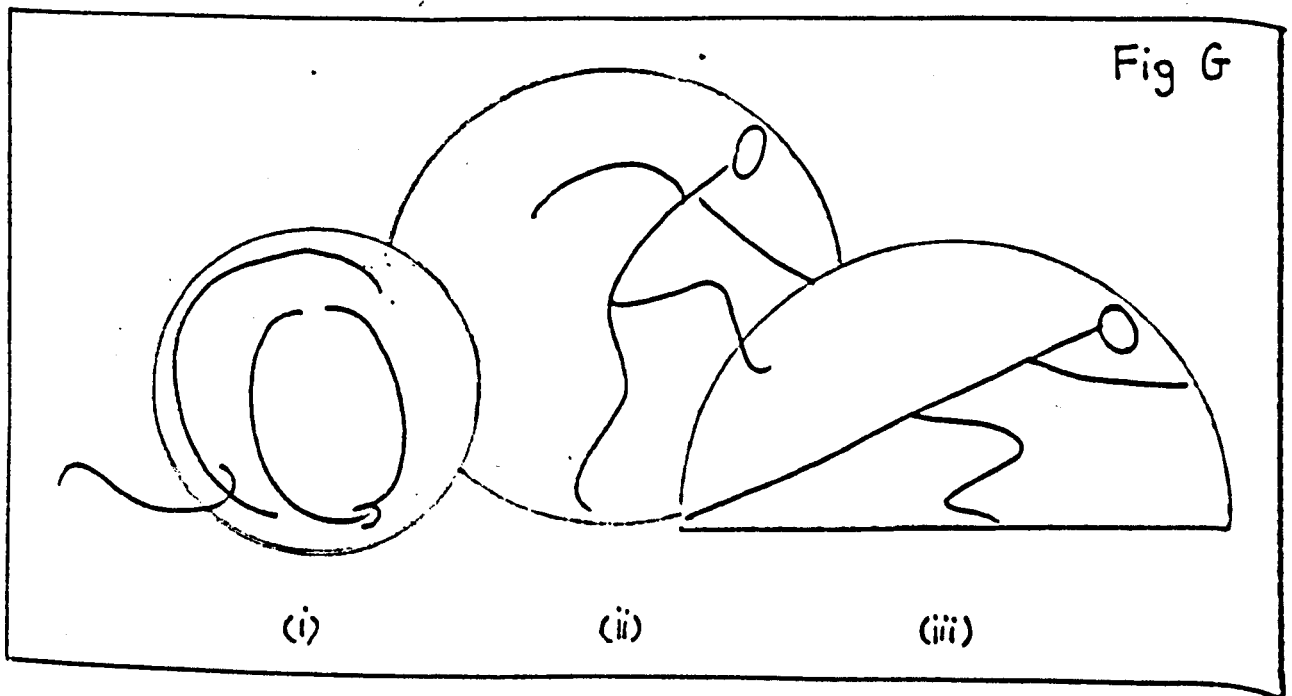
2.21 Fixed form:

No new material. Wheel plane reiteration.

2.22 Centering, size:

Fig G shows three kinesphere sizes:

- i) one small, complete, and near the floor for his planting/
growing motif, with a centre in front of him; an absorbing
world of miniature dimension,
- ii) one normal-sized, for the repetition of the leg gesture/step
ploughing motif, with a centre at his body centre; man-sized
and constant,
- iii) one lower than normal, for an arm motif of sowing, with a
centre under his foot; half his world is underground; the
gesture pierces his kinesphere connecting him with the
horizon.

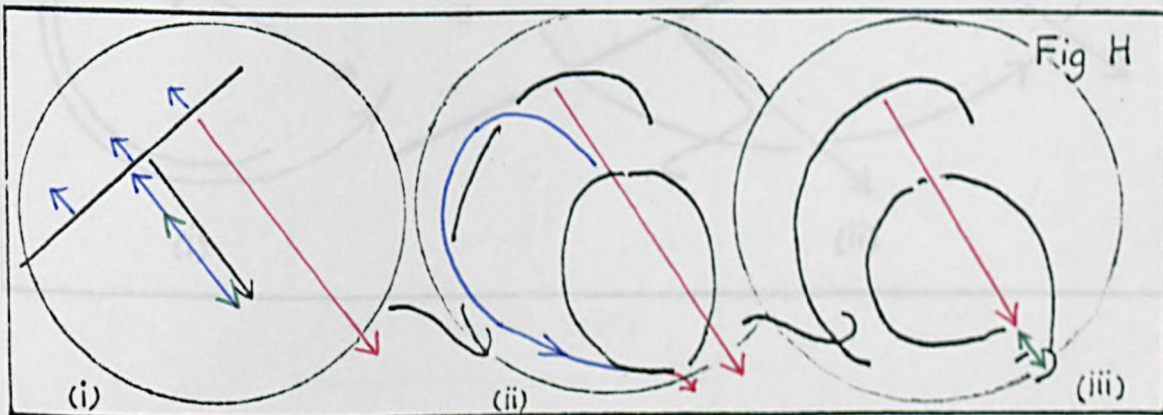


2.23 Simultaneous and sequential strands, shapes

Score 3.17: (i)(Ch/U.M/m column (a)) counter directional, weight and right arm against left arm and focus; (ii)(column (b)) his arm and weight return to intensify the focal meeting of fingers in an oval design (column (c)) in an oblique plane; (iii) his left hand has a tiny design in the table plane, displaced to the floor, which his right hand pierces (bottom of column (c) and (d)). This chordic arrested moment is multi-stranded and in three different planes, the wheel for his torso, the table for his hand, and oblique for his arms, linked by his direct focus (See Fig. H iii).

Score 3.18: single strand for his right arm, accompanied by his left arm and weight which reinforce the lift back; his arm design, at 19, is displaced door plane with an image of carrying something large, from above.

	17	a	b	c	18	d	19
Focus	$\xrightarrow{(FD)}$	"	"	"	"	"	"
Weight	$\overline{(BH)}$	$\overline{(FD)}$	"	"	"	"	"
Body	$\overline{(BD-FH)}$	"	$\overbrace{(BD-B-FH)}_{\neq}$	"	$\overline{(BH)}$	"	"
R. Arm	$\overleftarrow{(BH)}$ $\times f$	$\overleftarrow{(BH-R-FD)}$ $\times f$	$\overbrace{(L-FD-R)}_{BH}$ fd	"	$\overleftarrow{(D)}$ \times \overrightarrow{H} \times \overrightarrow{HRB}	"	$\overbrace{dr(L-H-R)}^{\times}$
L. Arm	$\overline{(BH-FD)}$	"	$\overbrace{(F-L-B)}^{*}$	"	$\overline{dlf(D-H-HLB)}$	"	"
	\square \square		\equiv \equiv	\equiv \equiv			



2.24 M/m sequencing

Score 3.17 - 24: The small and interwoven progressions and designs of the planting suggest habitual and skilful intimacy which contrast with the much larger progressions and projections of the developing ploughing motif with virtual lines indicative of his furrow.

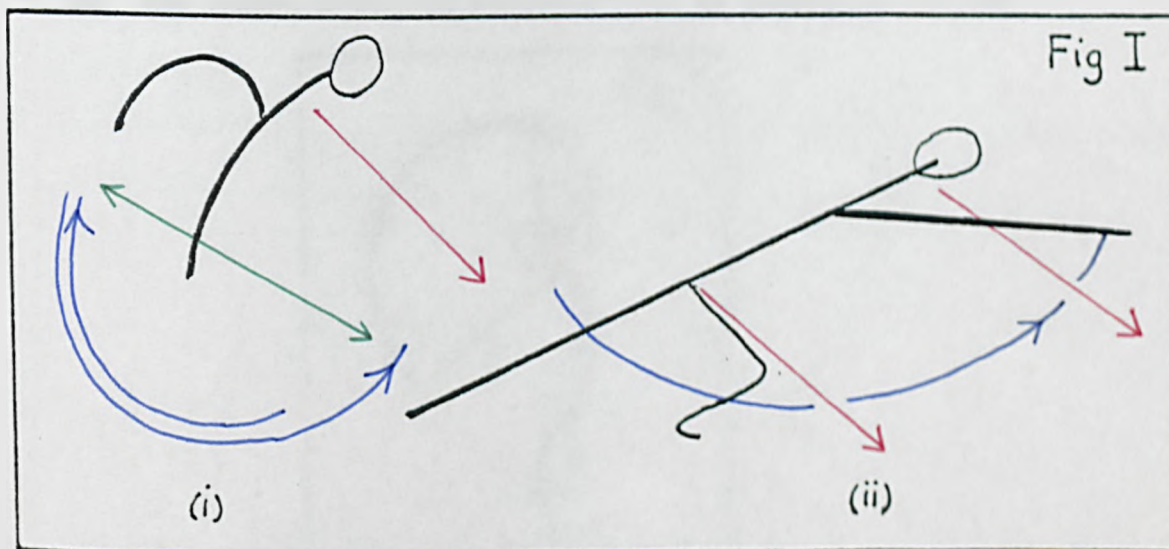
Score 3.17, 18: the spatial tensions in his right arm, twice, give emphasis to those moments.

2.3 Units in the shared space

He continues down the stage diagonal, with no contact with the other characters.

2.4 Manipulation of the thematic material

Reiteration of the leg gesture/step motif with the addition of his right arm design in the door plane (Fig. I i). Reiteration of his left arm movement of bar 6 but augmented by a preparatory swing backwards, still in the wheel plane, and an enlargement with flattening, of the curve to arrest beyond the line of focus (Fig. I ii).



3.1 Imagery: 'lifting a heavy object'⁽⁷⁾ with ploughing (Score 4.24 - 4.29).

Movement: He uses five fragments:

- i) the progression and design of his left arm, lifting and loading his back⁽⁷⁾,
- ii) the same with his right arm,
- iii) his torso design, from head to closed feet,
- iv) his same focus, kept,
- v) his leg gesture motif repeated.

3.2 Choreutic analysis:

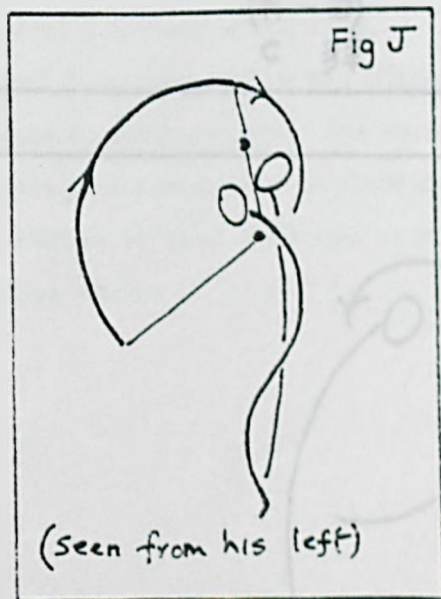
3.21 Fixed form:

Four-part fragment of the 6-ring DR-FD-LF-HL-BH-BR-DR performed as a diminishing spiral as his hand touches his bent back. The following body design takes up the other half of the 6-ring as an arrested chord LH-BH-BR-DR-FD.

3.22 Centering, size:

Full-size kinesphere, centre progressing down the same stage diagonal.

- i) his arm movement has the centre first in the shoulder but ending in the elbow (Fig. J),
- ii) the centre of the leg movement is, as before, in the hip.



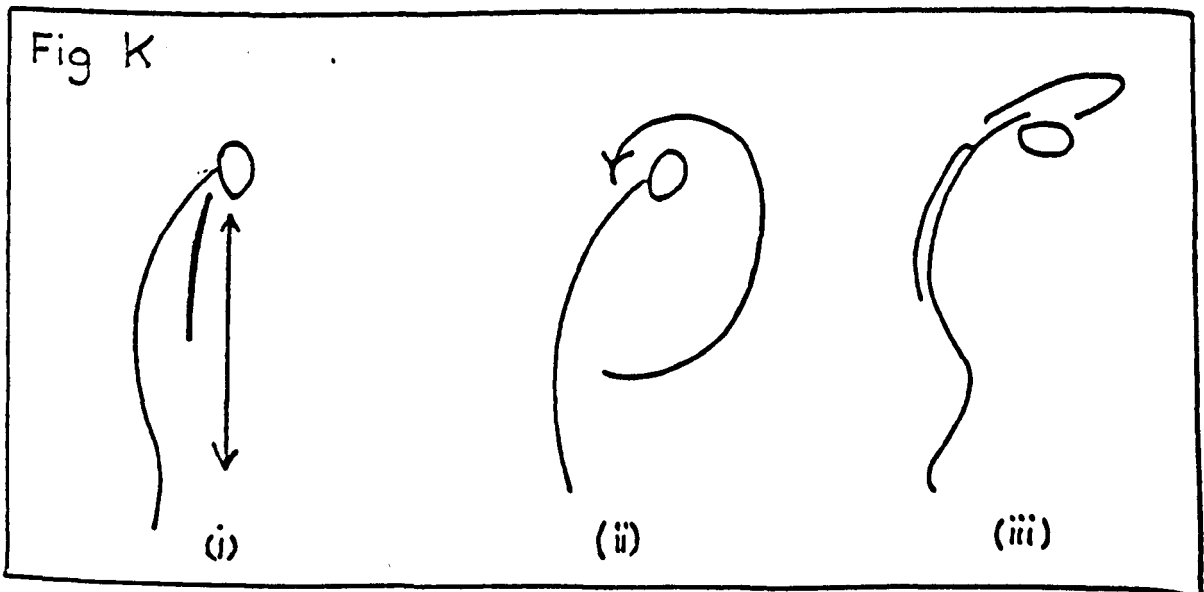
(7) These words are taken from the score

3.23 Simultaneous and sequential strands, shapes

Score 4.24: (a) his leg gesture/step motif is used as a transition with a unison statement into the direction (D). (b) It is given emphasis by the counter placement of his head in spatial tension (Fig.K i). (c) Double-stranded through his spiralling arm with torso design (Fig.K ii) which leads into a single strand. (d) When his hand touches his back a single successive body design is made from his elbow through to his feet (Fig.K iii).

Score 4.25: symmetric repetition of the spiral making a single design with a projecting right elbow (not illustrated).

	24	a	b	c	d
Focus	$(FD) \rightarrow$	"			
Weight	$(D \bar{x} H \bar{x} D)$				
Torso	$(FH - B - D)$		"	"	$x f \{ (LFH - B - FD) \}$
L.Arms			$(H - D)$	$(D - LFH)$	$(LFH - H - DRB)$
R.Legs	$(D - F - D)$				
	\square		$(H - D)$		$\square \neq$



3.24 M/m sequencing

This arm progression into a curved single-stranded design of the whole body is characteristic of the manner of materialisation of forms for this man. His opening statement is this kind of design, and he concludes the solo with the same compacting of his body into a tight successive form to watch the Young Girl's first statement. What is also typical is the small secondary strand. In the opening it is his tilted head, here it is the projecting elbow, in the closing statement it is again his head, turning to look.

3.3 Units in the shared space

He has completed his traverse of the stage diagonal. He is past the other characters but still has no contact with them. Whereas earlier he was in line with them, across stage, and the same size as them, he is now nearer to us and larger, potentially more personal than an archetype. His cross stage focus, constant until now, is given up, breaking the contact between his kinesphere and distanced space.

3.4 Manipulation of the thematic material

Variation is used. The leg gesture/step motif ends in a closed design instead of a large projecting step. Humphrey uses a successive compact design instead of an oppositional extending one. She uses it as a transition instead of a strong statement.

New material is presented in the lifting/loading arm action. It is in a diagonal plane to contrast with the wheel plane dominance of everything else, except the moment of planting.

Varied repetition is used with the usual leg motif, now with a new torso/arm design above it.

4.1 Imagery: 'cutting with a sickle'⁽⁸⁾ (Score 4.30).

Movement: There are four fragments:

- i) a sweeping curve with his arm, with congruent weight transference,
- ii) the curve returns but the weight does not,
- iii) focus change,
- iv) a step closing the body design.

4.2 Choreutic analysis:

4.21 Fixed form:

The arm curve is a fragment from the choreutic form, 5-ring HR-FH-LF-LB-BH-HR, performed with weight congruence and arm dominance.

4.22 Centering, size:

The kinesphere is full size with single centering. The distance used is just beyond his body's extension.

(8) Peter Sparling performs 'holding a bundle' after 'cutting' but in the score it is in the reverse order.

4.23 Simultaneous and sequential strands, shapes:

Score 4.30: Multi-stranded, the step, torso and head reinforce the downward arm curve (column (i)). The chordic tension between his head and his hand and the tension between his hand and his foot make a virtual angular shape (Fig. L), which is emphasised by the sharp dynamics of the second step (iii).



Score 5.31: Repetition.

	30	i	ii	iii	iv
Head		(F - DLF - F - HR) ↑ ↑			
Weight		(L)			(L)
body		(LH - RD) C ‡		"	(DLF - HRB) ‡
L arm	(D - L - HR)	"		↔	"
R arm		(HRB - RF - DLF - RF - HRB)		(DLF - HRB) C ‡	
	◇	□			

4.24 M/m sequencing

Progression into tension dominates this phrase.

Projection, through his distant focus, has gone. The virtual lines are across his kinesphere, not piercing it strongly as they were in his sowing motif.

4.3 Units in the shared space

He is turning. His curving arm gesture is repeated in relation to his standard cross of axes, but augmented through the turn in relation to the axes of the stage space.

4.4 Manipulation of the thematic material

New material, repeated while turning.

5.1 Imagery: The image 'cutting with a sickle' begins a complex phrase, which will be taken as a whole. The images are 'holding a bundle' (bar 31), 'like a blacksmith hammering' (bar 33), 'like tossing wheat' (bar 34).⁽⁹⁾

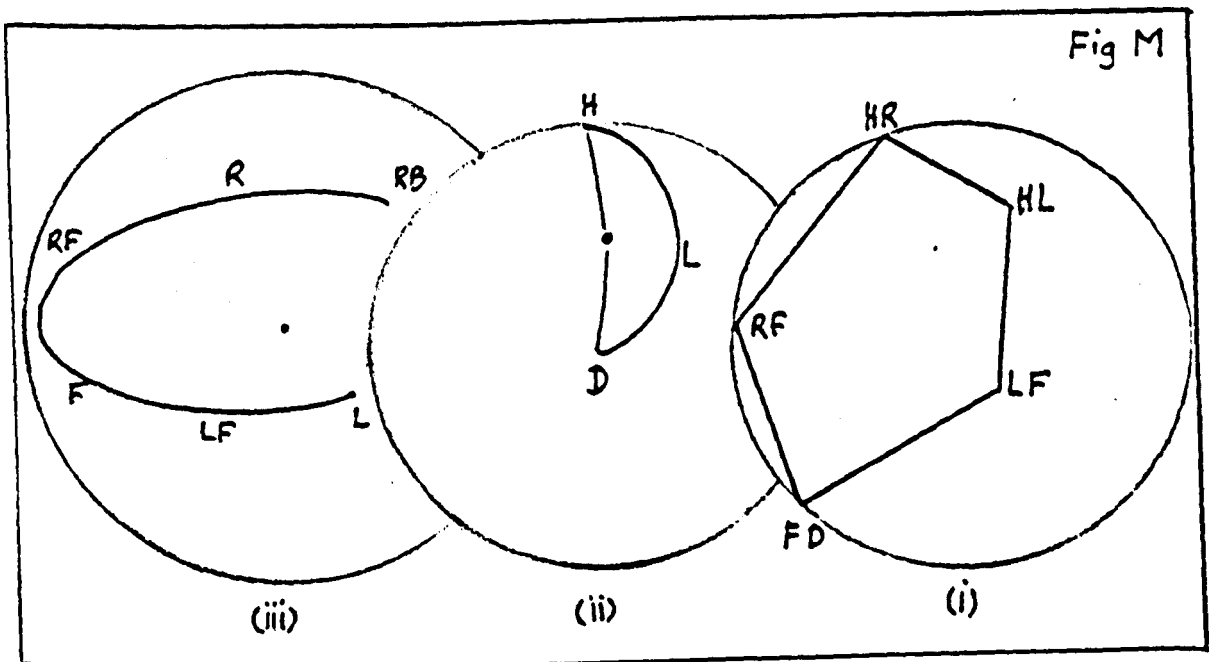
Movement: The phrase is: gather in (the bundle) and lift with a hit down (with a hammer), toss round (the wheat), lift-hit, toss round.

(9) These words are taken from the score.

5.2 Choreutic analysis:

5.21 Fixed form:

A complete 5-ring (Fig. M i) is used HL-LF-DF-RF-HR for the 'gather', with progression and congruent body behaviour, with additionally HR expressed in the held design of the right arm. A fragment of the door plane (Fig. M ii) is used for the 'hit', nearly half of it, but with the centre at chest level. A fragment, $\frac{1}{4}$, of the table plane (Fig. M iii) is used for the 'tossing', in an extended kinesphere⁽¹⁰⁾.



5.22 Centering and size

The centres are varied. The 'gather' curve is centred F, the 'hit' curve is centred in the shoulder area, the 'toss' curve is centered in his pelvis. The kinesphere is large. He is at full stretch. In the 'scatter' it is extended by his virtual occupation of the space beyond his reach.

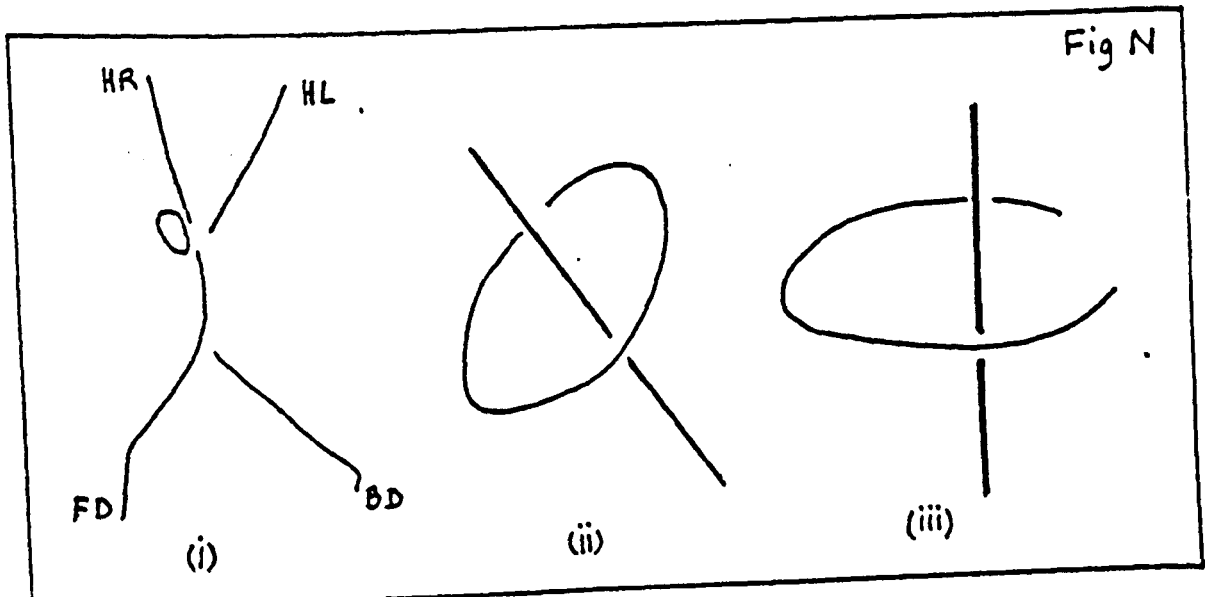
(10) The diagrams M i, ii, iii run from right to left because the Man is moving in that direction.

5.23 Simultaneous and sequential strands, shapes

The whole sequence begins with a classic tetrahedral tension, his arms HL and HR, his weight and legs DF and DB. His head has an additional strand through intense focus FD (Fig.N i) (see Ch/U. M/m on next page).

The overall shapes of these three actions are:

- i) oblique rounding to wide tall,
- ii) narrow tall,
- iii) horizontal circling, wide and lower.



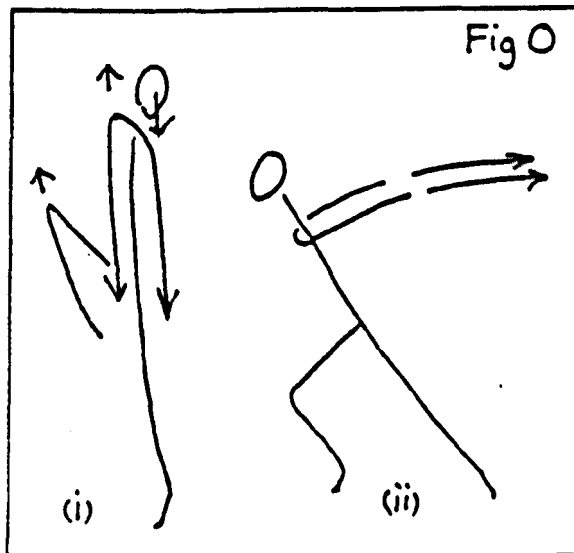
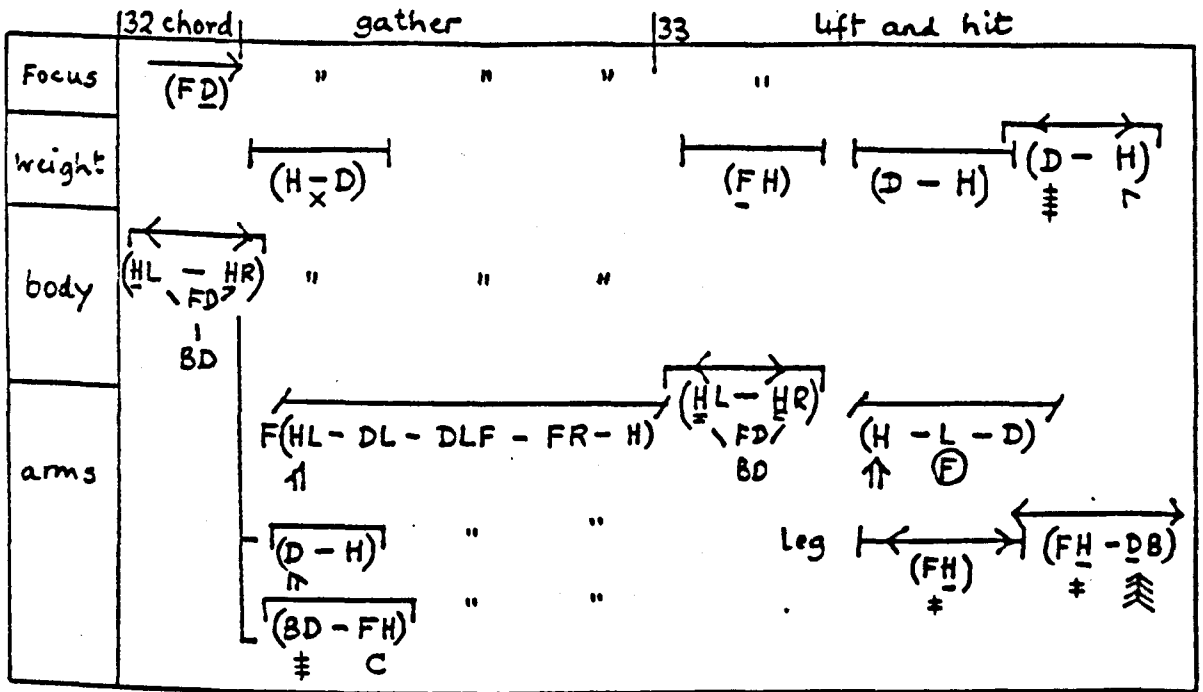
Score 5.32 (score/film discrepancy here): The tetrahedral chord is held. As his arm circles, his oblique head to foot design forms the axis of the same circle (Fig.N ii), a choreutic device Doris Humphrey uses again in this sequence through the vertical design in his hammering motif followed by the table plane circle around it (Fig.N iii); she uses the verticality as an axis in time design⁽¹¹⁾.

Score 5.33: The moving choreutic tension arrived at in preparation for the lift-hit action is counter directional through the focus (DF) and the arms (H) and the weight coming up. It is a preparation for the impetus needed for the very strong hit down. In fact it is the tetrahedral chord again but fleeting.

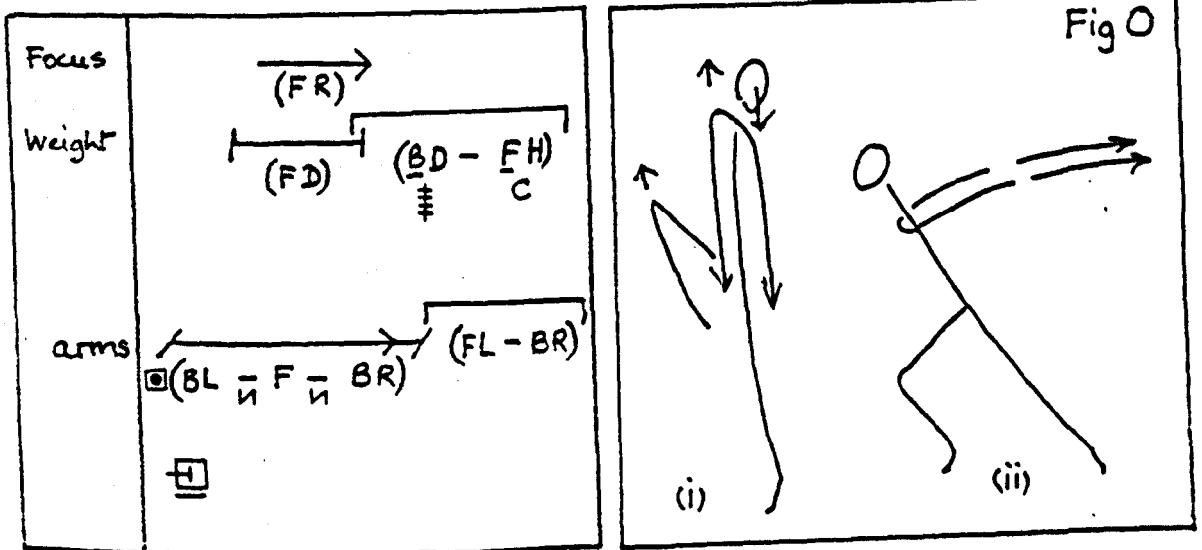
Score 5.33: The hit down is another characteristic Humphrey use of curved progression into straight design, 'hitting the design'. He has a divided front, through the twist in his waist. The door plane is seen in relation to the raised knee in the wheel plane.

(11) Doris Humphrey 'The Art of Making Dances', p.49 where she explains what she means by design in time.

This is a double-stranded progression in two planes, arresting in a vertical counter tension, which has three strands down, focus and two arms, and three up, knee and weight and design from shoulder to foot (Fig. O i). This gives a dense statement, which is compacted together by its narrowness.



Score 5.34: His spreading table plane motif has a dominant movement in the arms supported by weight and torso in congruent action. But the speed of his arms gives projection on and around beyond the limits of his body, which arrests in linear design (Fig. O ii).



5.24 M/m sequencing

The number of strands is heavy in this sequence and done with much spatial tension as part of the action. There is congruent body behaviour but never for long and never quite complete, for one part of the body or of the time is provided with a counter statement. This gives this whole sequence a statement in style with the character's earlier motifs. Humphrey's interest in the transformation of actual life actions in virtual characters occur in this Man. She displaces the actual action through changing the location of the place it is done in (the hammering is sideways), the body fragments doing it (the hammering is in the knee as well as both hands), and the sequencing (gathering, hammering, tossing, all in 5 seconds). The overlap of unison stranded movement with counter stranded movement is sophisticated. She puts downward hammering against an oblique lift, tossing around an inclined axis.

5.3 Units in the shared space

He has travelled across stage, across the still group behind him, with this complex dance phrase making a design in time through space.

5.4 Manipulation of the thematic material

This material is all new. It is repeated with locomotion.

6.1 Imagery: There is none for the next movement in bar 37, but it pauses with him regaining his original focus, looking down the diagonal 'along the furrow'. He reiterates the furrowing, with variation.

Movement: He is turning in the reversed curve to the 'tossing', with his foot pounding the floor, pushing himself around.

6.2 Choreutic analysis

6.21 Fixed form:

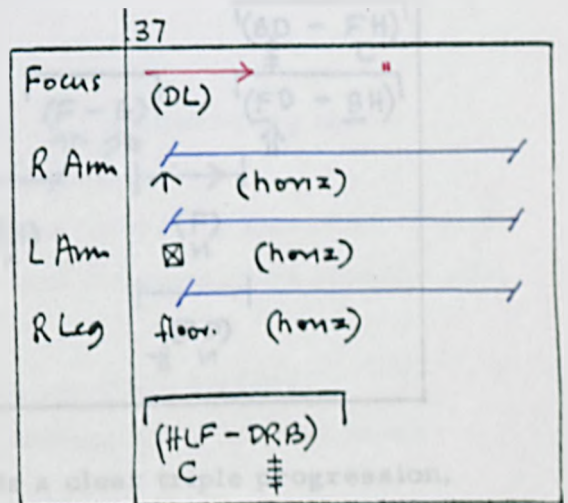
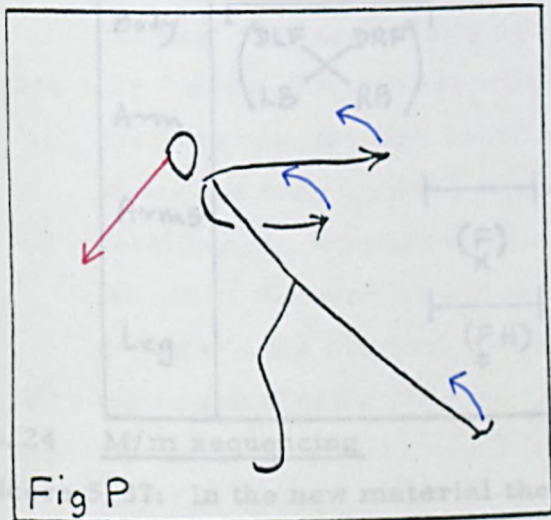
The table plane is used, complete, but in the stage space not the dancer's body. He returns to the wheel plane and uses it exclusively in the last movements.

6.22 Centering, size:

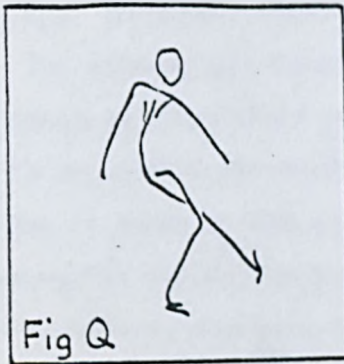
The kinesphere is full size, lowers in the transition to encompass the ground and continues to lower and rise during the ploughing variation. The latter uses the contrast of small with large arms and leg moves.

6.23 Simultaneous and sequential strands, shapes

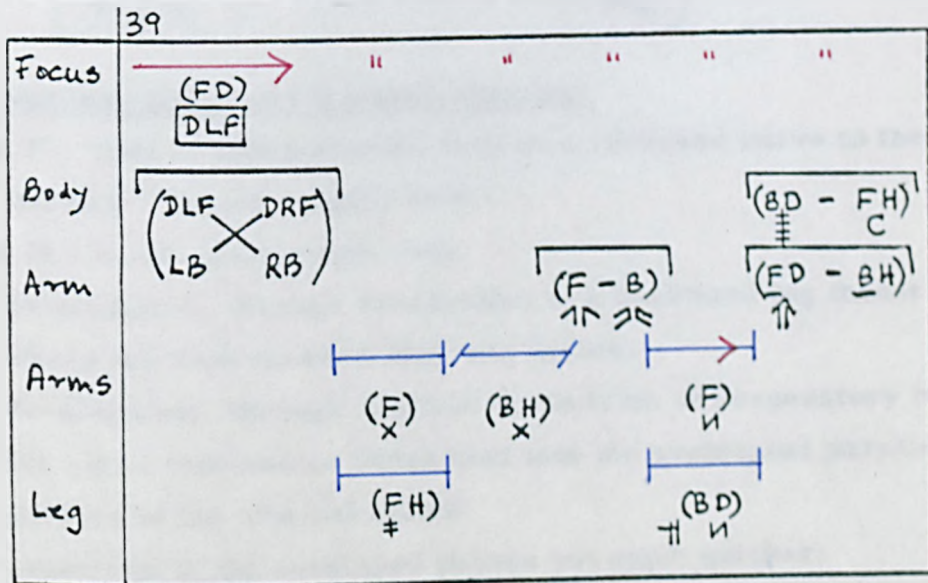
Score 5.37: Three circles, one above the other, are drawn as he pivots round, virtual parallel circles. His body design is oblique and his focus at right angles to the design. The result is a multi-stranded rotating chord (Fig.P).



Score 5.38 (not in the score): The top half of this movement is moved on beyond the arrested stance to give a focus down stage L in a twisted and bowed tetrahedral shape.



Score 5.39-40: The ploughing motif. Counter direction is given here where there was none in the original, his knee against his elbows, his arms against his leg. It is seen against an oblique torso, the original one, and his focus has returned; a five-stranded structure is the result.

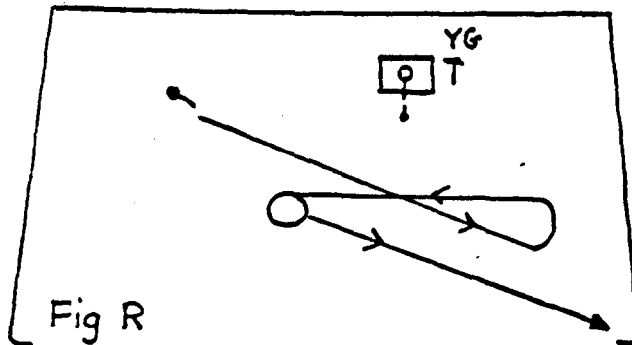


6.24 M/m sequencing

Score 5.37: In the new material there is a clear triple progression, around a design with a projection (Fig. P) into a multi-stranded design with a projection (Fig. Q). The ploughing variation is contained and then projected, in a sharp short-short-long rhythm, which is repeated, faster.

6.3 Units in the shared space

The sequence is finished and the whole floor patterning can now be overlooked (Fig.R). He clears the centre to give way for the Young Girl's entrance. No contact has been made with the other characters. His motif fades as he travels towards the darker part near the wings and the Young Girl's movement attracts attention so that a transfer of attention is made by the audience, but a tension is not yet established between the two dancers.



6.4 Manipulation of the thematic material

Score 5.37: This is new material; it is on a reversed curve to the 'tossing', but essentially new.

Score 5.39 - 6.44: Reiteration with:

- i) development, through substitution of a backward leg thrust where the deep forward step was before;
- ii) development, through addition in the form of preparatory to-and-fro elbow movements which lead into the augmented parallel arm gesture of the original theme;
- iii) repetition of the developed phrase but much quicker;
- iv) development of the to-and-fro movement into 'to, and to-and-fro' (not in the score).

Score 6-45: His solo ends and he dissolves into a successive body design, similar in concept to his opening one and to the lifting/loading one but different in orientation.

7. Overview of the Man's solo

7.1 Structure:

This solo has 38 subsections and 11 structural components. It could be broken down into further subcomponents but this has not been done as the 11 are revealing in any case.

It can be divided into 3 main sections:

1. The opening ploughing and planting, which uses the stage diagonal.
2. Loading, sickling, gathering, lifting, hammering, tossing, turning, which uses the stage L and R floor pattern.
3. The closing ploughing on the original diagonal.

Section 1. The ploughing has four structural components:

- a. The opening successive stance,
- b. The parallel arms,
- c. The to-and-fro leg gesture,
- d. The deep lunge forward with arms and torso.

The section is structured as follows:

a, b, c, d, c, d, $\frac{1}{2}c$, d, $\frac{1}{2}c$, d
b, b, b, b, b, b, b, b

Each component is introduced legato and very slowly. The timing is only altered in rubato and slight acceleration.

The planting has one component (e) which is danced once only.

The right arm carrying is (f) which only appears in this section.

The phrase continues as follows:

e, $\frac{1}{2}c$, d, $\frac{1}{2}c$, d, $\frac{1}{2}b$ aug., $\frac{1}{2}b$ aug.
$\frac{1}{2}b$, $\frac{1}{2}b$, $\frac{1}{2}b$, $\frac{1}{2}b$, d, d
f, f, f, f, f, f

The augmentation of b with d is performed with more sophisticated timing through accentuation, rubato, acceleration but still overall slow.

Section 3. This has five components:

- g. loading on his back,
- h. sickling,
- i. gathering,

j. hammering,

k. tossing.

The phrase is structured as follows:

g,	$\frac{1}{2}c$,	g,	c,	c,	h,	h,	i,	j,	k,	i,	j,	k,	k rev.
a	a	a	g	g									
			a	a									

Section 3. This has no new components. Its structure is:

b dev.	d rev.	b dev.	d rev.	b dev.	b dev.	d rev.
$\frac{1}{2}c$		$\frac{1}{2}c$		$\frac{1}{2}c$	$\frac{1}{2}c$	

7.2 Choreutic manner of materialisation structure

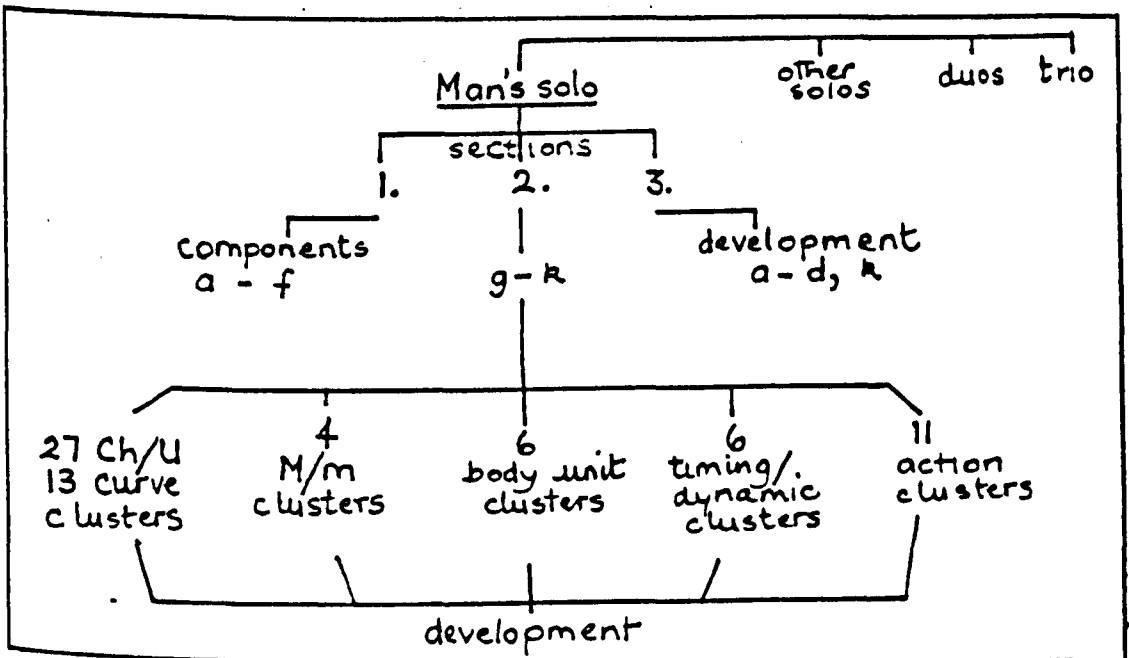
Each of these components are double or multi-stranded. Each is a distinctive simultaneous and sequential cluster of units. Each constitutes a cluster capable of development or variation through halving, augmenting, reversing, or repeating individual units of the cluster.

The relationship of image to actual dance is seen through a series of stages of transformation. Each stage is a matter of selection by the choreographer from the possible range. This selection may be conscious, intentional, or more likely it may be achieved unconsciously through a developed aesthetic sense, combining visual and kinesthetic sophistication. The transformational stages are:

1. Each cluster of choreutic units is the choreographer's form of an image in terms of geometric units of curve and line.
2. This geometry, this cluster, is danced through actual and virtual manners of materialisation in the dancer's performance.
3. The four main manners of materialisation form a further clustering through the choreographer's treatment of them in simultaneous and sequential groupings.

4. These double clusters, the Ch/U and the M/m, are danced in the dancer's body (or through his body's actions in the space). The body of each dancer provides six main fragments. The choreographer chooses those which transform his image into the danced forms he wants.
5. Each double cluster of Ch/U and M/m in the dancer's body is made visible through timing and dynamics. . Timing is a complex simultaneous and sequential use of the two main elements, quick and slow, and dynamics is the same with the four main elements of strong/light use of energy, and held back/let go use of flow. These the choreographer selects in phrases in accordance with his vision of the piece.
6. The double clusters of Ch/U, M/m in the body, with timing and dynamics, is choreographed through actions, of which there are 11, such as locomotion, turning, jumping, gesturing, transferring the weight.

The Man's solo therefore can be seen to have a sub-structure as follows:



This study is concerned with Ch/U and M/m. It hardly touches the use of Body/U and M/m of timing and dynamics and action. A further study might reveal clustering of these three aspects of M/m which would also illuminate personal style and choreographic sophistication. One expects that it would. The method used in this study could readily be adapted.

7.3 Summary

Because this is the first analysis of its kind, it is not possible to suggest at this stage what Miss Humphrey's choreutic style is, in this minute fragment of one work. Because no norms exist, one cannot say how she diverges from the norm. However it is possible to say what dominates and through later comparison with

- a) other parts of this work
- b) Nijinska's 'Les Noces'
- c) Grossman's 'Couples'

to state how this fragment differs. The nature of its uniqueness will emerge (Section 12). The following summary therefore does not attempt to go further than state dominant features by asking and answering questions on the topics used in the earlier analyses.

(i) Kinesphere size

a) The kinesphere is not constant in size. It is mainly normal, but shrinks in the planting motif and enlarges in the augmented furrowing, and the tossing sheat motifs.

b) The link through the kinesphere boundary to the shared space is constant through the projecting gestures, lunge and focus.

(ii) Kinesphere centre

It is not constant. It is at the centre of his body in much of the ploughing, the sickling, and the hammering. It is in front of him in his opening stance and his planting. It is under his heel in the augmented furrowing.

(iii) The shared space

- a) The space is traversed from corner to corner, so that one diagonal predominates.
- b) A shared space design in time of straight, curve, straight, curve, straight emerges.
- c) Still figures share the space with the soloist.

(iv) Number of Ch/U strands and their relationship

- a) The maximum stranding is five; the minimum is one.
- b) His opening stance has strands which are circumferential and tangential, combined as overall divergent.
- c) As soon as he moves his strands increase, and reiteration of the same unit in parallel strands predominates, both as circumferential curves, to and fro, and diametral and radial straight lines, until a picture of collective intent is built up.
- d) Much of the loading motif is dual-stranded but it ends in the only mono-stranded moment, when the whole body is in one successive design with no additional focus.
- e) The sickling increases to four strands, which are parallel and supportive and lead into chordic tensions of a triangular kind.
- f) The gather is multi-stranded using axis and circumference strand relationship.
- g) So too are the hammering and tossing motifs, but in time, the axis being first and the circumference coming afterwards.
- h) Hammering uses counter direction in triple parallel, tossing uses triple parallel circles around a vertical axis.
- i) There is reiteration of material in the third section, in A, B, developed A form.

(v) Choreutic units; selection

- a) The first part is dominantly in the wheel plane, with no strand out of it.
- b) The reiterated motif FD is noticeable.
- c) The planting introduces lateral movements and the door plane; an oblique door/table plane appears.

d) The wheel plane returns, with the addition of one strand in the door.

e) The loading uses an oblique plane (door/wheel), so too does the sickling (table/wheel). The gathering uses door/table, the hammering uses two planes, door and wheel, and the tossing uses parallel table plane circles. The wheel plane returns.

f) The overall impression is of a stability through the wheel dominance, interspersed with plastic, mobile 3-dimensional interludes.

g) Large and normal sized units dominate with one very small unit (hand design) and a series of smaller-than-normal units in the planting.

(vi) Manner of Materialisation

a) There is a marked use of projection, of a variety of kinds, not only through the focus which is indeed very active, but through projected progressions, appearing as impulsed pathways.

b) The projections are also maintained in the resulting designs through the dynamic of retaining high energy.

c) Spatial tensions are frequent, during progressions, and as the result of progressions.

d) They occur more rarely in chordic tensions.

e) Progressions, as always, are copious. They appear tensioned and projected, as well as by themselves.

f) They result in designs but are not designs of themselves.

i.e. not $\overline{(H - D)} \overline{(H - D)}$ but, for example, a spiralling arm ending in a whole body successive design (in the loading motif). This is especially marked in the middle section.

g) Progressions are coordinated in parallels, in counter directions, in to and fro but not in polylinear pathways.

h) Body designs are single-stranded in successive designs and multi-stranded in oppositional designs.

i) Parallel, collective, and divergent all occur.

j) Designs from head to knee, head to foot are used as well as individual limb designs.

k) The limbs are straight except in the planting; the torso is straight and curved.

l) Designs are held while movements are made.

(vii) The Body selection

a) The head is used independently for focussing, not for inclining.

b) It is not usually part of a whole body design.

c) The torso is used with the thighs in curved designs, and with the whole leg in straight designs. It does not accompany limb movements.

d) The arms move independently of the torso except in successive designs. They work together in parallel as well as independently of each other.

e) The legs gesture only in the one wheel plane movement. Otherwise their role is supporting in both closed, open, and widely apart situations.

f) The ankle is flexed on the leg gesture, giving a restricted dynamic and spatial tension.

g) The hand is distinctively used from time to time, a round hole-like shape, or as a plough, or as holding a sickle.

h) Simultaneous body flow occurs all the time.

(viii) Timing and Dynamics (limited analysis)

a) Slow tempo predominates in the first section, interrupted rhythms in the second, slow again in the third.

b) Acceleration at the beginning of the action occurs in the ploughing arm move, and at the end of the action in the hammering.

c) There is no vibratory timing, no swing.

d) The rhythms are not metrical but taken from the rhythm of the functional action of their image.

e) The energy use fluctuates from high level power with restraint in the opening, with lighter/stronger changes on the rise and fall of the ploughing, to delicacy in the planting and more plasticity of flow.

f) Impulsed slow restraint occurs in the furrowing arm/body movement, with a clear bound flow component.

g) High energy with free flow does not occur.

h) Sharp with delicacy does not occur.

i) Strong dominates over lightness.

j) Heaviness hardly occurs, only in the lunge FD, and then with restraint.

k) The dynamic is not always in the whole body, but sometimes two dynamic strands occur simultaneously, especially with a strongly restrained held position against a more fluid arm action.

(ix) Action selection (limited analysis)

a) Gesture and transferring of weight dominate.

b) The transference results in locomotion through addition.

c) The gestures are inclinational, more than extending or bending. In the ploughing, inclining while bent occurs in the leg, and inclining while extending occurs in the arm.

d) There is little rotation of parts of the body.

e) Turning occurs, as partial turns and as one whole turn around a vertical axis.

f) Jumping does not occur.

g) Overbalancing does not occur.

h) Stillness occurs in part of the body in held positions, frequently and momentarily at the end of movements, particularly in the beginning very slow section.

8. Developmental use of the thematic material in the Man's opening motif

Reference to the Man's work is made in the score on several occasions. It is evident in the film. These occasions illustrate reiteration and development:

1. Score 13.99 et seq: Early in the duo with the Young Girl.
2. Score 16.123: In the same duo when he is torn between his work and her.
3. Score 42.54: During the trio with the Woman and the Child as his work continues as part of family life.
4. Score 47.79: As accompaniment to the Child's solo during the trio.
5. Score 104.79: After the Woman's lament and collapse.
6. Score 113.148: After the Woman folds the cloth, in distress at her going.
7. Score p.114 - p.117: At the transition into the epilogue when he is alone; reiteration and reversal.

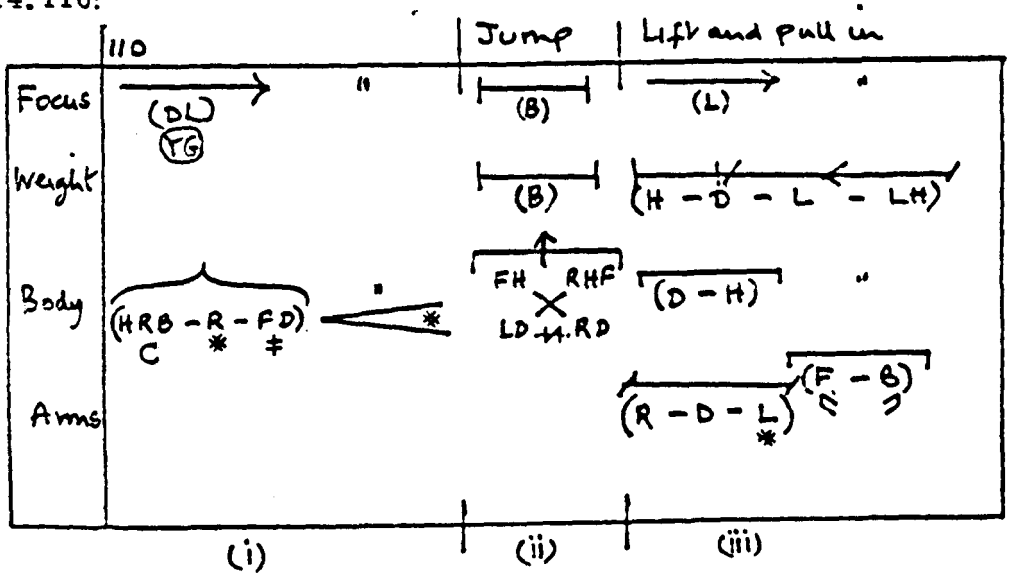
The illustrations 1 and 2 are looked at in detail in subsections 8.1 and 8.2.

8.1 Early in the Duo with the Young Girl

They have encountered each other. He returns to a working motif, according to the score, 'as if plowing a furrow'.

Score 13.99: He is in component 'a' of his original theme. He repeats component 'b', asymmetrically and while kneeling. It is clearly recognisable.

Score 14.110:



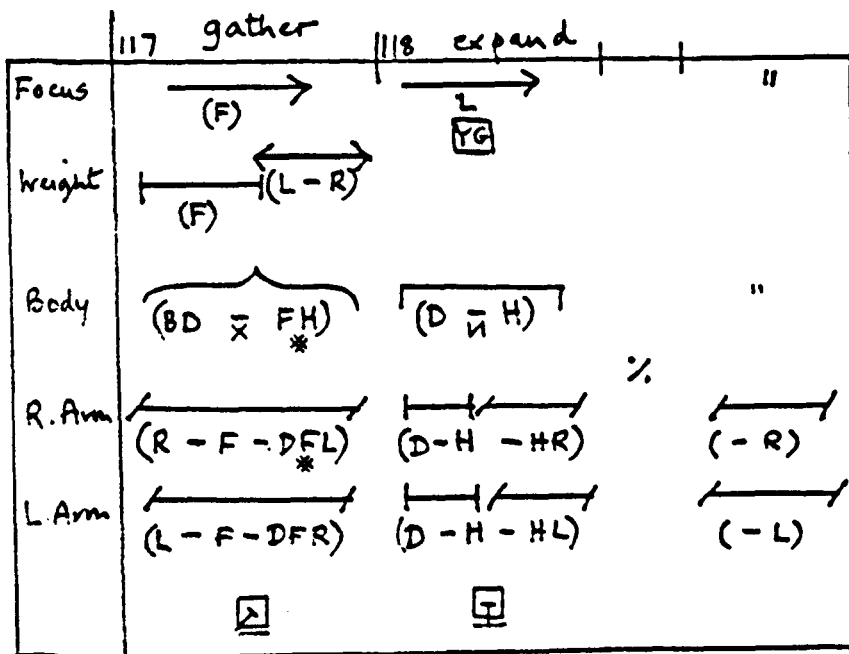
- i) He is in component 'a'. He contracts it more.
- ii) He jumps. This has no connection with the motif. It is the transformation of an emotional gesture⁽¹²⁾ through multi-stranded projection, an outburst of unfocussed energy.
- iii) He lifts and pulls in (This is very different from the score where he returns to 'a' again). But this movement is not out of character. Why? Ch/U.M/m analysis provides the following:
 Ch/U: multi-stranded, unison, door plane; with projecting focus on the Young Girl.
 M/m: progression into design via a spiral; congruent body statement with secondary strand of focus; arms working in parallel unison; slow and strong, fists.

The congruent body with secondary strand has occurred in the original theme, so have the symmetric arms. The fists have been introduced in the emotional gesture just preceding these bars. There is the theme's dynamic, strong and smooth, and the spatial tension. This movement is therefore surely a new component to the work motif, component 'l'.

Further research shows that it is indeed (score 9.68) and comes again later in the dance in company with components 'a' - 'k'.

(12) Doris Humphrey The Art of Making Dances, p.118.

Score 15.117:



The movement is roughly 'gather in' and 'expand'.

There is no obvious connection with previous material.

There is considerable difference between the film and the score:

'Gather' Ch/U

Score: table plane only, Film: table plane, drooping down.

Score: vertical body, Film: rounding forwards.

Score: closed feet, Film: open feet.
fists in both

Score: He is turning his back on the Girl, crossing his arms, very upright and closed in an oppositional design. This is an action with the image of interpersonal behaviour, not work.

Film: He is working, with congruent body, similar to component 'b' but with a successive design.

'Expand' Ch/U

Score: Turn to her, away, to her more, away, to her more.

Film: He alternates gather with expand, twice. His image is 'work, her, work, her'.

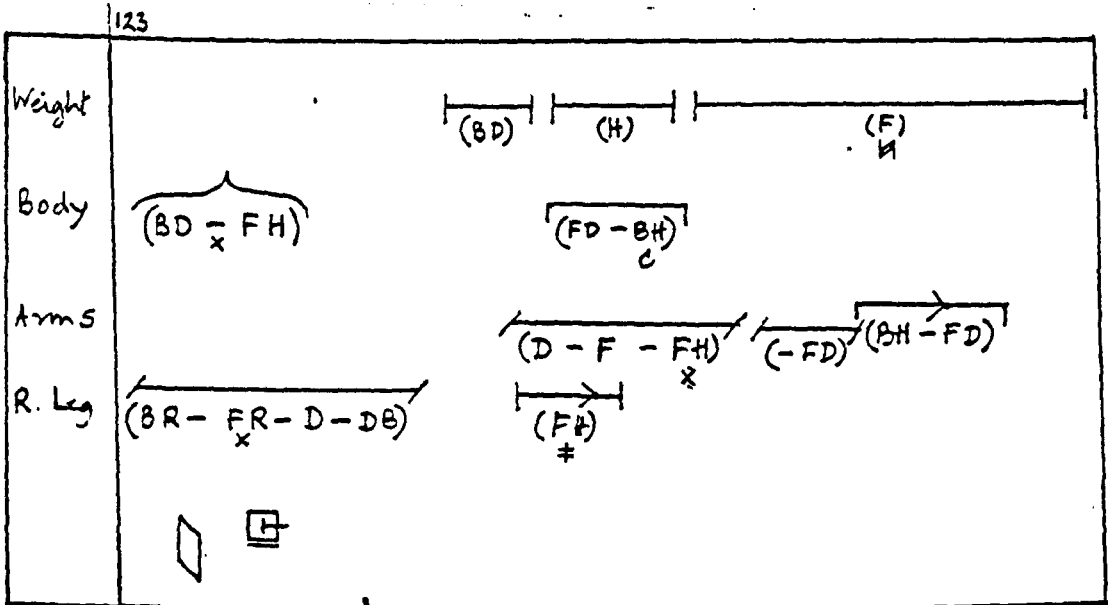
Score: The first turn is with arms remaining crossed; the second is with arms (HL) and (HR); then he opens them to (L - R).

Film: He turns with impulsive HL and HR, both times.

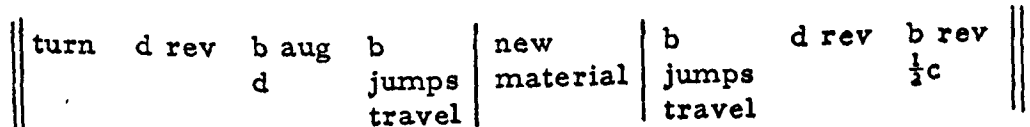
The film version is understandable as a rational development, but it is not a development of material, rather a reduction to symmetric congruency, which lacks Humphrey's hallmark. The score would seem to be right.

8.2 Later in the Duo with the Young Girl

Score 16.123:



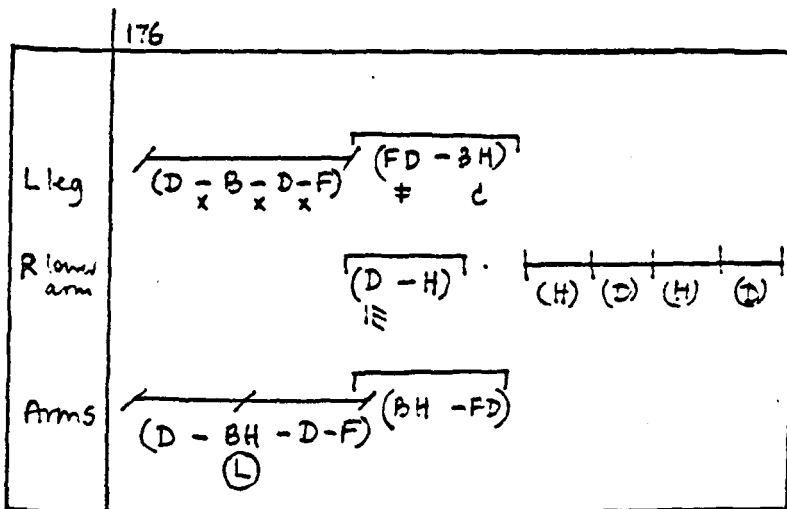
The movement, shown in the Ch/U.M/m, is roughly 'turn to face stage L, travel across'. The turn ends in a design which is a recognisable development of the wheel plane components. The phrase is:



The film is the same as the score and seems confidently to be what Humphrey intended.

The 'new material' is in two parts, a turn which is new in the score too, and an angular design, touching the floor, which is reiteration from earlier in his duo, when he first takes note of her presence (see subsection 11.23).

Score 22.176:



The movement is roughly 'slicing, sharp travel'. The score and film are the same rhythmically, broadly the same in the units of the planes, but different in body use, extension, arm direction.

Ch/U: 'Slicing' in the wheel plane according to his feet and next move but in the door plane according to his body. This is new material but with all the double-stranded counter tensions and displacement of authenticity.

Ch/U: 'Sharp travel' in the wheel plane. This is a development of component 'b', furthering the development of it in the third section of his solo. It is a piston-like action, here directed (H), formerly (F) and (BH), both with elbows in evidence and hands tightly pointed.

8.3 Summary

Through tracing the Ch/U and M/m of a movement, characteristic ways of putting movement together can be seen to emerge, especially characteristic types of Ch/U and stranding of M/m, characteristic body use, dynamics and timing (and possibly action) which also emerge.

This has, in this case, three consequences:

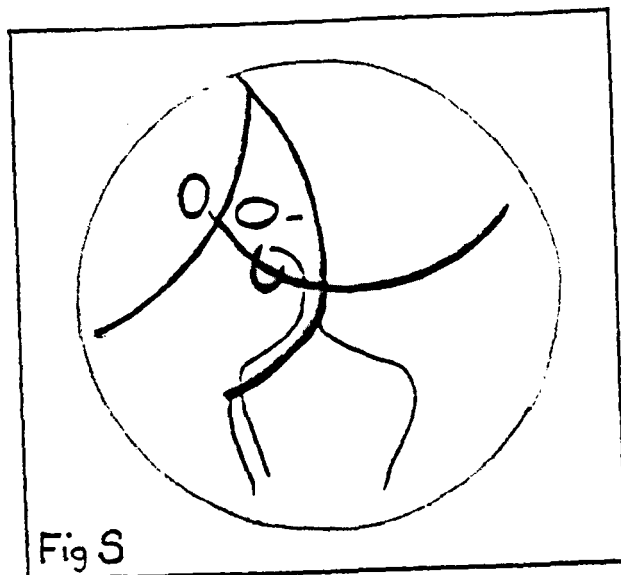
- a) it shows which of two versions of a movement sequence is likely to be authentic,
- b) it shows the developmental use of themes and identifies new material,
- c) even with new material, authenticity is possible to find by checking for characteristic treatment in terms of Ch/U and M/m.

9. The Use of Ch/U. M/m in the Analysis of Choreutic Forms

Made by Two Bodies

Two Bodies

Score 30.233: The opening of the duo between the Woman and the Man.



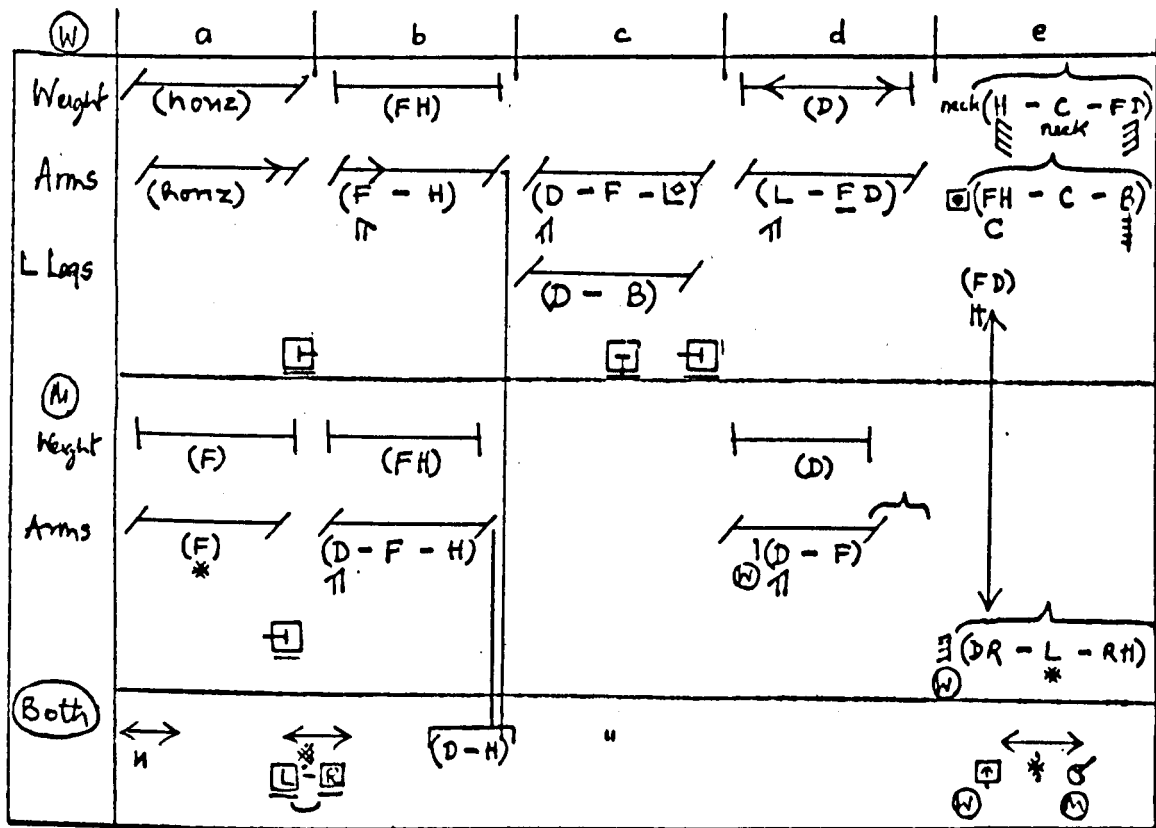
9.1 Imagery: There are no words in the score. The Man enters, pulled/beckoned in by the Woman. He follows her; they come together so that he is both holding her/lifting her and at the same time leaning on her, at rest through her close support of him, body to body. They are momentarily still (Fig. 5).

9.2 Choreutic Analysis:

9.21 Fixed Form: None.

9.22 Centering and size:

Their individual kinespheres merge into one shared one, the centre of which is at pelvic level for both of them.



9.23 Simultaneous and sequential strands:

- a) Both travelling simply, he straight, she on a horizontal curve, the arms with unison intent to the steps;
- b) They both use FH to meet and touch, which becomes a vertical design;
- c) A multi-stranded turn for her;
- d) A single-strand embrace of her waist for him as they lower, bringing them into:
- e) The three-stranded design made by their two bodies together, with a fourth tension between his cheek and the back of her shoulders.

In the score there is an additional virtual strand of far focus for her, reiterated by her left arm being outstretched. In the film her focus is not projecting at all, nor is her arm. It would seem more likely that the film is right, for why would she reach away from him, look away from him, here? She does later and then it is meaningful, for she is reaching in the direction of her child. (Subsequent work with Letitia Ide confirmed that the score is correct, not the film. She did reach away but in a downstage diagonal direction. She could not give the motivation. It reads as if the Man is more dependent on her than she on him, while Janet Eilber gives a more neutral expression of dependency).

9.24 M/m sequencing:

There is no projection of focus, but of the gestures they make towards each other. This is achieved through acceleration which gives an image of a desire to meet. The merging body designs, the tension between his face and her shoulders are slow and drawn out; their full implication is necessary, for the meaning of the piece as a whole. There is a use of virtual time, i. e. to convey a longer time than is actually covered.

9.3 Units in the shared space (shown in the bottom line of the Ch/U. M/m)

- a) They start apart but connected,
- b) the distance closes to nearness and touch,
- c) the vertical line is through both their bodies,
- d) so is the curved design and tension between his face and her shoulders. Humphrey is using succession and opposition together. They are placed stage right of centre stage, which is not the strongest place but is a little away from the box and covered Child.

9.4 Manipulation of the thematic material:

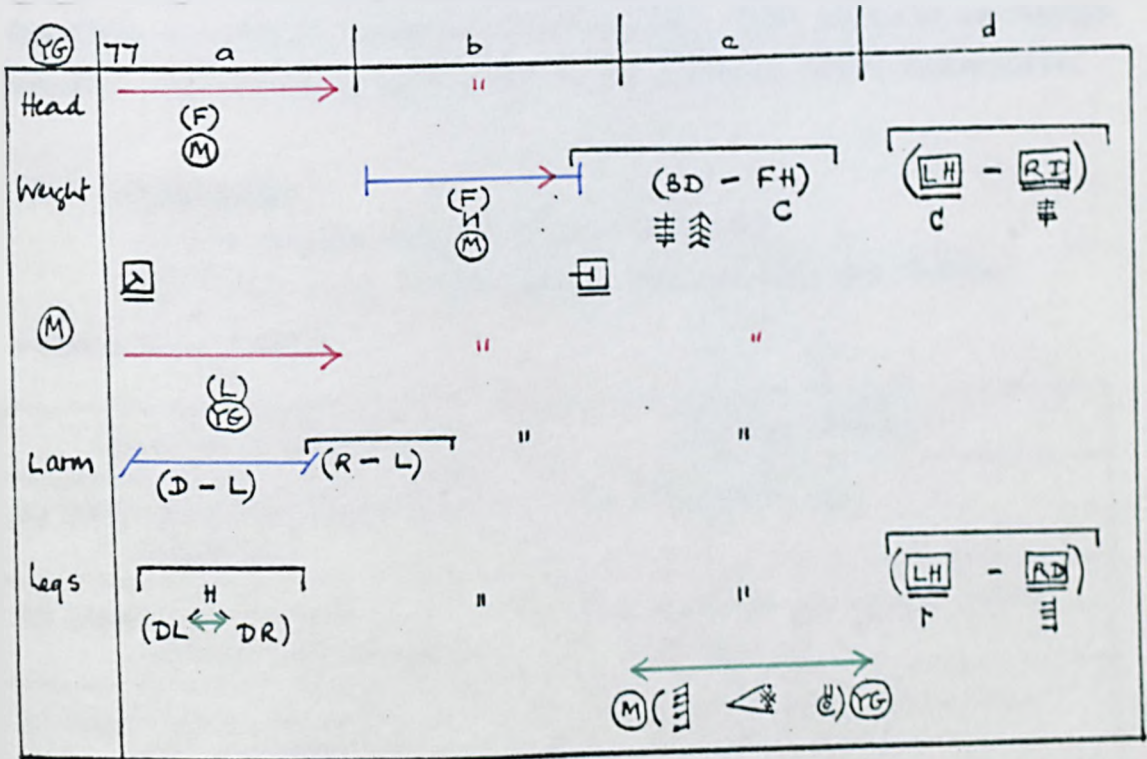
Neither his nor her movement has occurred before. However, for her, multi-stranded curved progressions into a lowering design with sustainment is typical. For him, all is new. He leaves her momentarily immediately afterwards into his own 'a'.

9.5 Conclusion

- a) A choreutic unit can occur across two bodies;
A choreutic unit can occur across the open space between two bodies;
A shared kinesphere can envelop two bodies.
- b) The score/film difference is revealed through virtual unit analysis.
- c) Style consistency can be revealed through the M/m consistency, even when the Ch/U are different.

10. The use of Ch/U and M/m to show how two different clusters of choreotic forms give two distinct images of the same occurrence

10.1 The occurrence is the first physical contact of the Man with each of two women. Here, the contact with the Young Girl is compared with the example of his first contact with the Woman, detailed in the last subsection, 9.



10.2 Choreotic Analysis:

10.21 Fixed form:

She uses congruent M/m in the Ch/U (FH).

10.23 Simultaneous and sequential strands:

- a) They focus on each other, he in a triangular design; he is lifting his arm to form
- b) a horizontal design as she travels towards him;
- c) Her oblique design creates a tension with him, her forehead to his fingers;
- d) From the audience, these designs appear parallel.

10.24 M/m sequencing:

The moment is captured in the monolinear progressions of both characters leading into a simple design, single-stranded for her and double for him. It is uncomplicated.

10.3 Units in the shared space:

They change from distant focus through the space, into physical contact near each other. Behind them, but visible, is the Woman (with the Child at her feet, probably unperceived). They pause in the design, briefly. The timing is necessary for the meaning of the whole piece.

10.4 Conclusion

a) Both movements are true to the score.

The comparison of this contact with the Man and Woman contact is as follows:

Man and Young Girl	Man and Woman
a) their parallel designs are combined	one shared design
b) contact of extremities, forehead and fingers	contact of body centres, pelvis and waist
c) touch occurring at the kinesphere periphery	touch occurring at the centre, through embrace
d) straight lines for the design	curved lines for the design
e) their kinespheres just overlap	their kinespheres fully merge
f) she faces him 'straight on'	she presents her back to him
g) he has her at his side	he is 'straight on' to her

b) Relationships of people are images used in this work. The nature of the relationship is transformed by the choreographer from the particular image into the medium of dance through the selection of choreutic units and their manner of materialisation in a sophisticated way involving, in this instance, seven distinct choreographic decisions.



11. The use of Ch/U.M/m in statements in 'Day on Earth' of
'Emotional gesture'

Doris Humphrey cites gesture as a motivational source for dance (13). She divides gesture into social, functional, ritual, and emotional categories. The Man's opening theme is motivated by functional gesture. Emotional gesture is evident, plentifully, for on one level the dance is about the relationship of a man with his work and with the people to whom he is emotionally attached.

The following example is chosen:

Score 8.56: The Man's initial attraction to the Young Girl.

11.1 Imagery: He has repeated his 'h' motif (sickle motif), after watching her in his 'a' stance.

He faces her , she is .

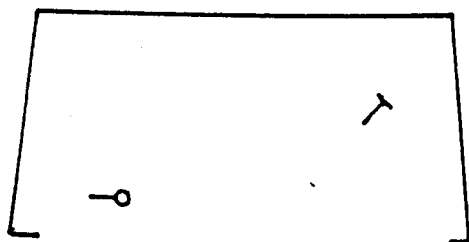
(There are the following differences between the film and the score:

Score: both arms move simultaneously,

Film: the right arm completes the move before the left arm starts.

Score: a deep pli  in wide 2nd position,

Film: no pli .)



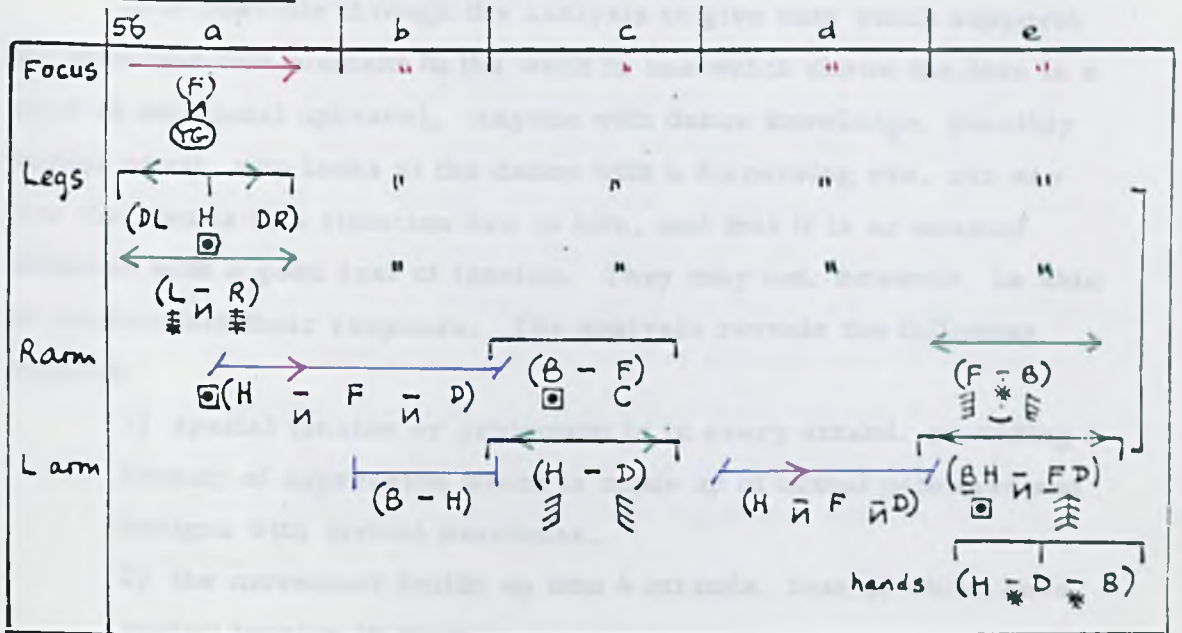
11.2 Choreutic Analysis

11.21 Fixed Form: None.

11.22 Centering and Size: Normal.

(13) Doris Humphrey The Art of Making Dances Chap. 13, pp. 110-124.

11.23 Simultaneous and sequential strands, shape, with M/m sequencing:



- His initial stance is full of virtual lines through focus and spatial tension over larger than usual distance.
- His arm moves, with his torso, in single strand against a retained stance, with added distance and projection. to arrive -
- at a double design with additional spatial tension through it.
- The second arm circles with parallel pathway, reaching and projecting, to arrive at a -
- second design which gives a tripod situation. His arms are closed as if in a 5th position, one is twisted, both full of tension. His hands add to the angularity because he is supporting himself on his knuckles. Very far and very near are both stated. The whole phrase is danced with sustained strength and physical tension.



His body contrasts with that of the Young Girl, as she kneels in the opposite end of the same diagonal. Her design is doubled curves, middle distance everywhere, no projection, no tension; she dances with dynamic and fluid undulating flow.

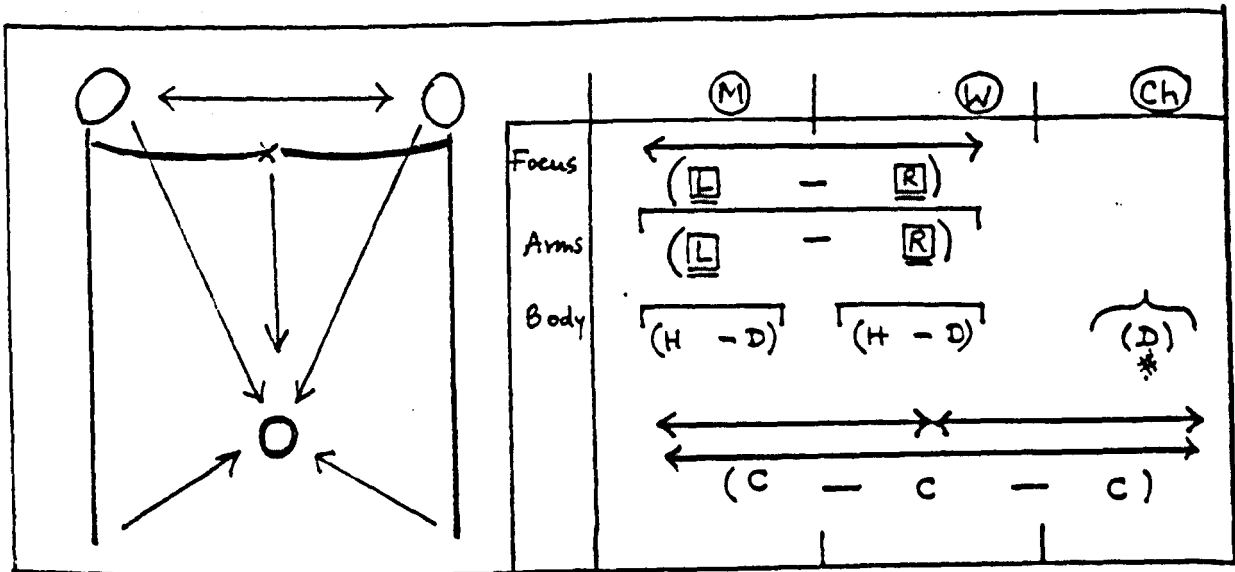
11.3 Conclusion

It is possible through the analysis to give data which supports the view that this moment in the work is one which shows the Man in a state of emotional upheaval. Anyone with dance knowledge, possibly anyone at all, who looks at the dance with a discerning eye, can see that the Man is in a situation new to him, and that it is an unusual situation with a good deal of tension. They may not, however, be able to substantiate their response. The analysis reveals the following support:

- 1) spatial tension or projection is in every strand, providing a density of expression which is made up of actual pathways and designs with virtual overtones.
- 2) the movement builds up into 6 strands, four of which have spatial tension in them.
- 3) exaggerated distances, both of length and of smallness, are used simultaneously, which indicates dichotomy.
- 4) angularity of design builds up through one triangle (a), through an oppositional cross (b), to the final pyramid (c), all of which are tensioned and/or extended.
- 5) none of these Ch/U.M/m occur in the Man's theme, either singly or in combination.

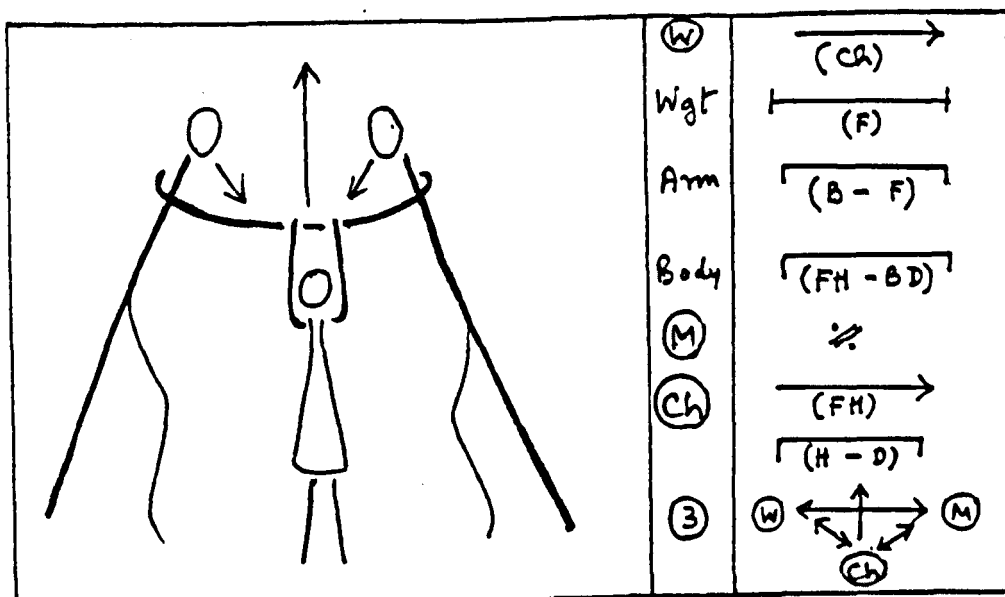
12. The use of Ch/U, M/m in the analysis of a statement of family relationship and its development

Score 32.1: The Man's and Woman's duo states their synchrony in time, their shared space, their mutual support. Doris Humphrey has to choreograph the 'birth', or arrival, of their child, which she achieves through symbolic use of the sheet of cloth covering the child's body. She is lying down with only the top of her head emerging from the cloth. Converging virtual lines of spatial tension become visible from the held position of the two parental figures whose combined body design frames her head. The space shared by the three is full of triangular spatial tensions against a square arch of actual body design.



Score 82.282: The development of this statement. The Child is preparing to leave. The parents join in making a barrier.

'Try to stop C' is written in the score. Again the triangular tensions are evident, with additionally a projecting gesture (FH) by the Child across the horizontal line of the barrier. She runs under their arms as they gesture over it towards the place where she was. Virtual tension again of a triangular kind. The simple vertical/horizontal designs of the first statement (Score 32.1) contrast with this oblique multi-stranded statement.



12.1 Summary

In this trio the impact of image is created by relatively simple movements of each individual so that the number of choreutic units presented, between them, to the audience is of manageable proportion. The similarity of the two situations is probably apparent to any discerning viewer. What the analysis reveals is the counter-direction of the projections of the parents and the child, the increasing dynamics of the situation through the oblique torso designs, as well as the more obvious fact that the child's final movement is in counter direction to the parents too, after she has ducked under their arms and they have missed stopping her or arresting her flow. (This last movement is not illustrated).

13. The use of Ch/U. M/m to compare the film performance of Ann de Gange with the written score for the Young Girl

Ann de Gange plays the Young Girl, originally performed by Miriam Pandor. The notation was taken from Ruth Carrier's performance, a dancer close to Humphrey and rehearsed by her. The reconstruction for the film was directed by the original Man, José Limón, and original Woman, Letitia Ide, but no original cast members for the Young Girl or Child were there. Subsequent to the following analysis, discussion with Billie Mahoney revealed that Ann de Gange was not first cast but second, brought in for the film, and under-rehearsed.

There is no doubt that de Gange's performance is only broadly that of the score. The following examples illustrate:

a) In timing, the score points to pauses where she continues moving (bar 82). The score says 'Question and Answer section', but she never achieves the two-bar pause for him to move alone.

b) She repeats a movement during the pause (bar 50). The first example is the arm movement after she has knelt. The result is a wafting gesture with no clear choreutic content. The second example is in bar 85, where she repeats the hand circling of bar 81 where none is written.

c) She makes a general gesture instead of one with specific designs and paths (bar 68). The score indicates an exact right arm gesture which simply is not there.

d) She alters the order of movements (bars 87, 88). The score indicates 'turn, travel, kneel' while she does 'travel, turn, travel, kneel'.

e) She has a gesture which, in sum, is so different as to have another semantic content (bar 1). Her outward-facing hand compares with an inward-facing hand in the score. She gives a projection through the palm, where the score indicates containment.

f) The movements in bars 42, 43 are danced quite differently when they come again in the score, at bars 118, 119, 120. The first performance is arm stretching and bending diagonally, as her torso

14. The use of Ch/U, M/m to compare the materialisation of spatial projection, body design, spatial tension, and spatial progression in the opening movements of the Young Girl's statement of self and the Woman's statement of self.

This subsection is illustrated by the pullout illustration and Ch/U, M/m.

a) The Young Girl's projections occur in space in a scattered pattern, reiterating her floor pattern. They precede her. The Woman's projections converge on the spot where the Man is, and away from it, with 3 small parallels. Her other two projections are slight and part of her progressions when she occupies a little more space than she actually needs.

b) The Young Girl's body designs are open curves mainly with an occasional horizontal or vertical straight line. The Woman's are rounds, horizontal, vertical and oblique lines. They occupy back stage mostly, while the Young Girl's are in the downstage corner.

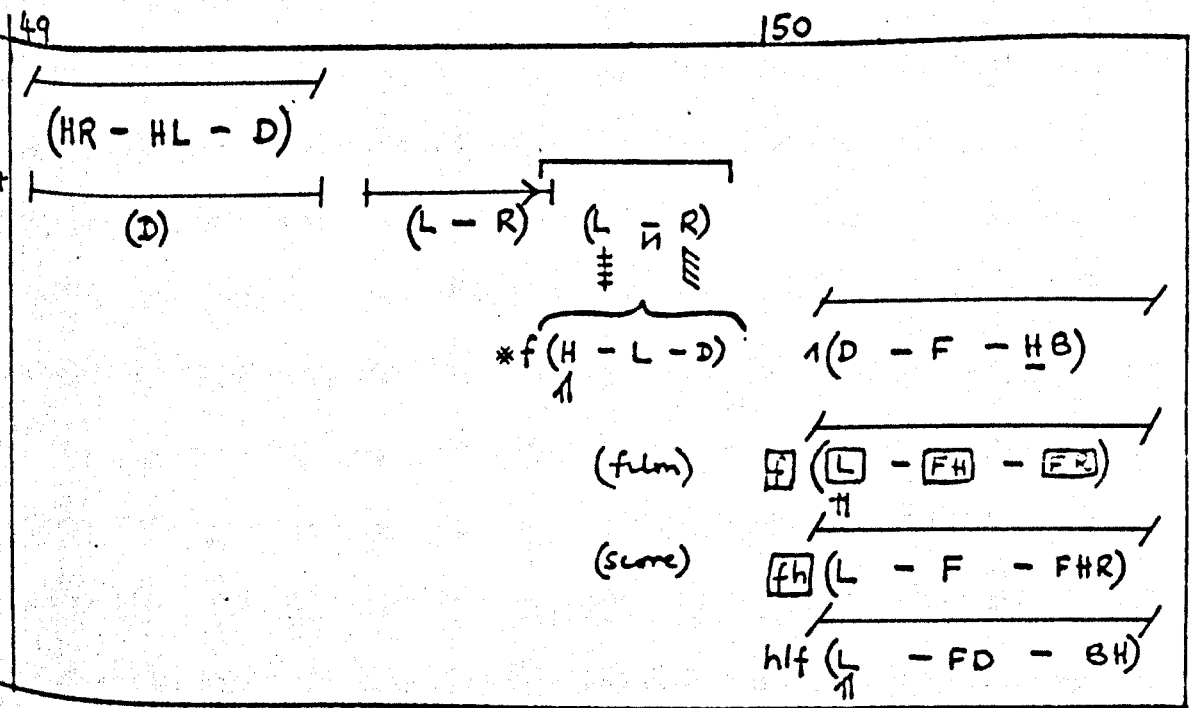
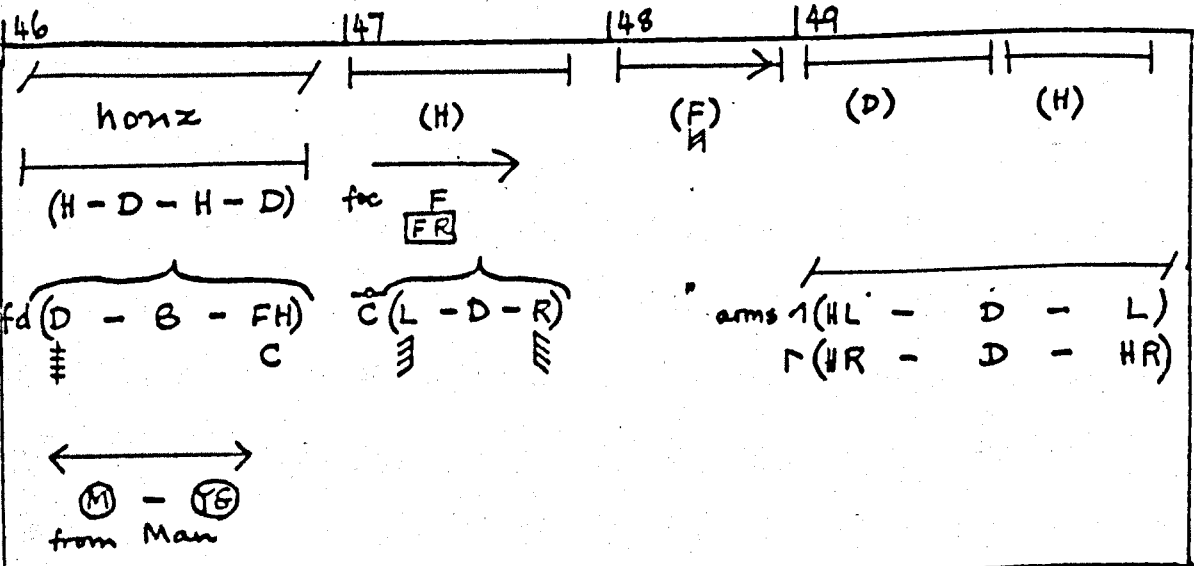
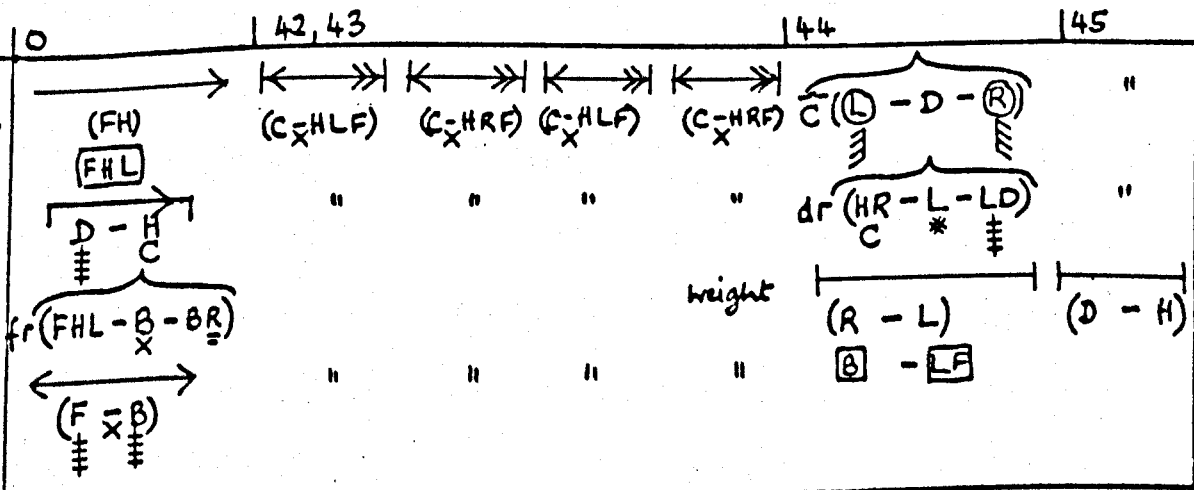
c) Very sparse spatial tension for the Young Girl, almost none. The Woman has some straight, associated with the straight body designs.

d) The Young Girl's spatial progressions are fluid and copious, curves that continue on from one another. The Woman's are much more disciplined open curves and straights of a variety of size and greater sophistication. They go to and fro, produce parallels. Where she had round body designs there are no round progressions, but these occur where she had less design or straight designs.

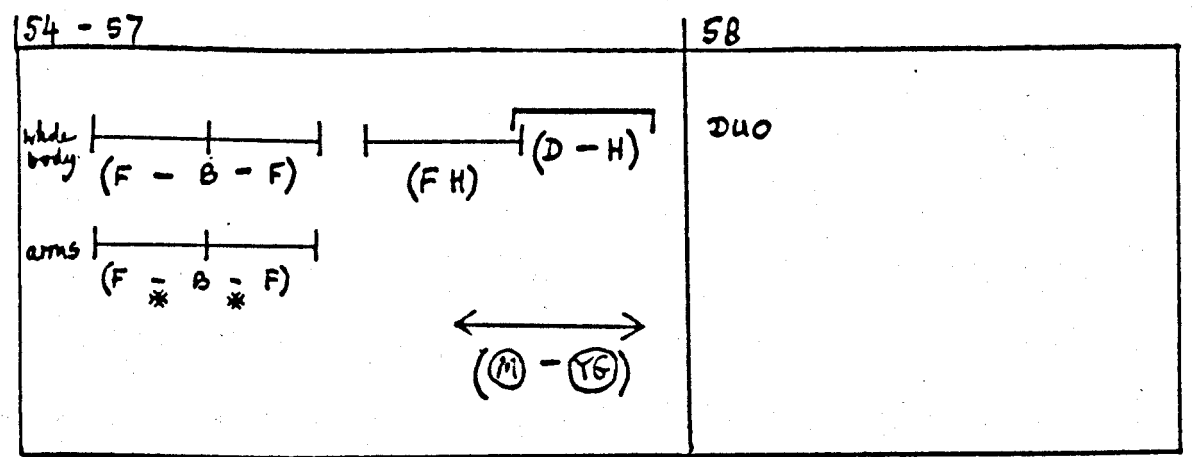
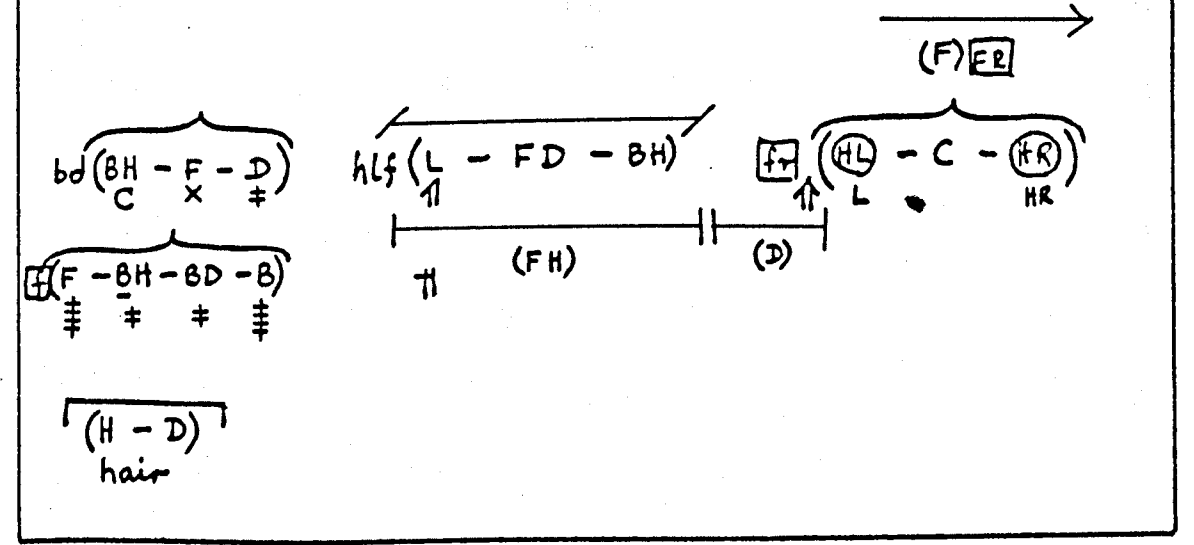
14.1 Summary

This analysis builds up a profile of each character through the study of the M/m strands. It is possible that the performance might be enhanced if data of this kind were available to the artists and director, especially in a reconstruction where no one familiar with Miss Humphrey's intentions were employed.

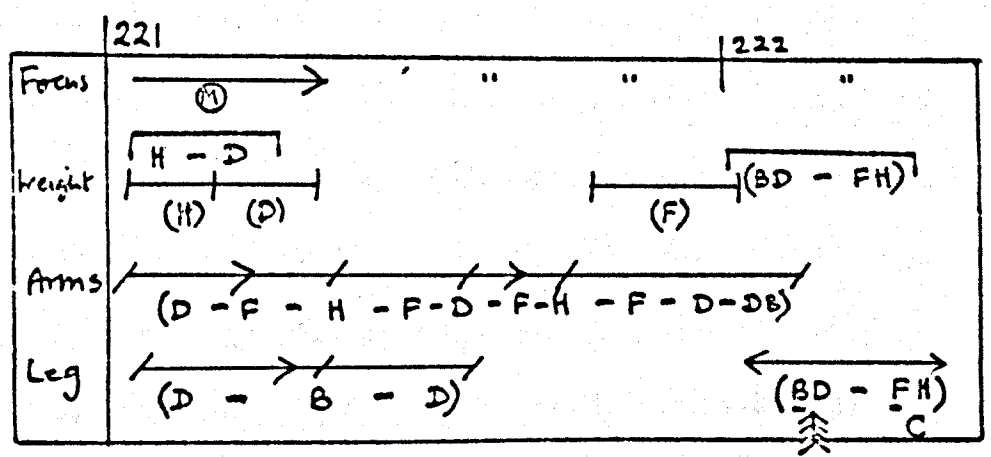
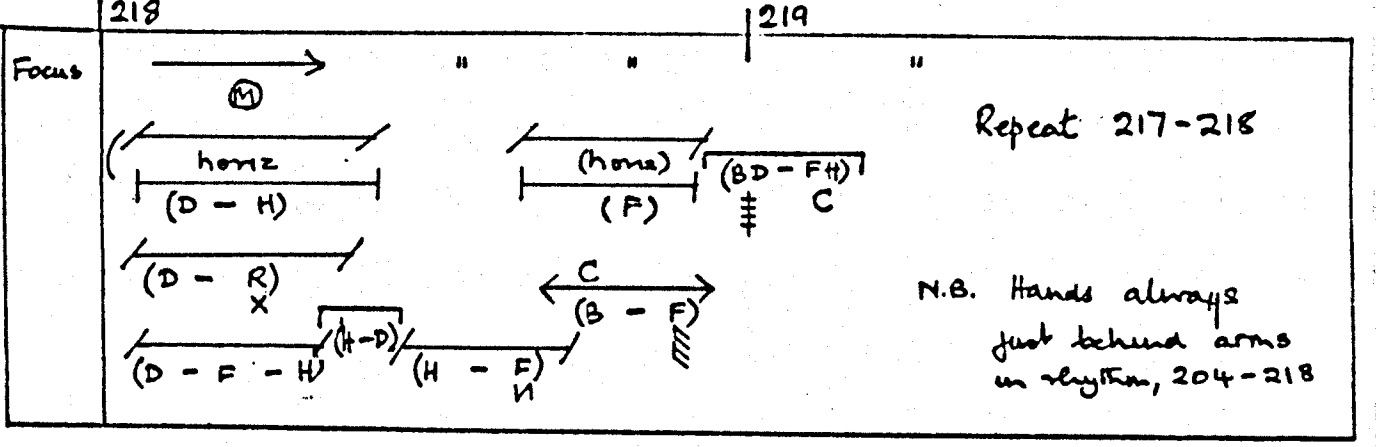
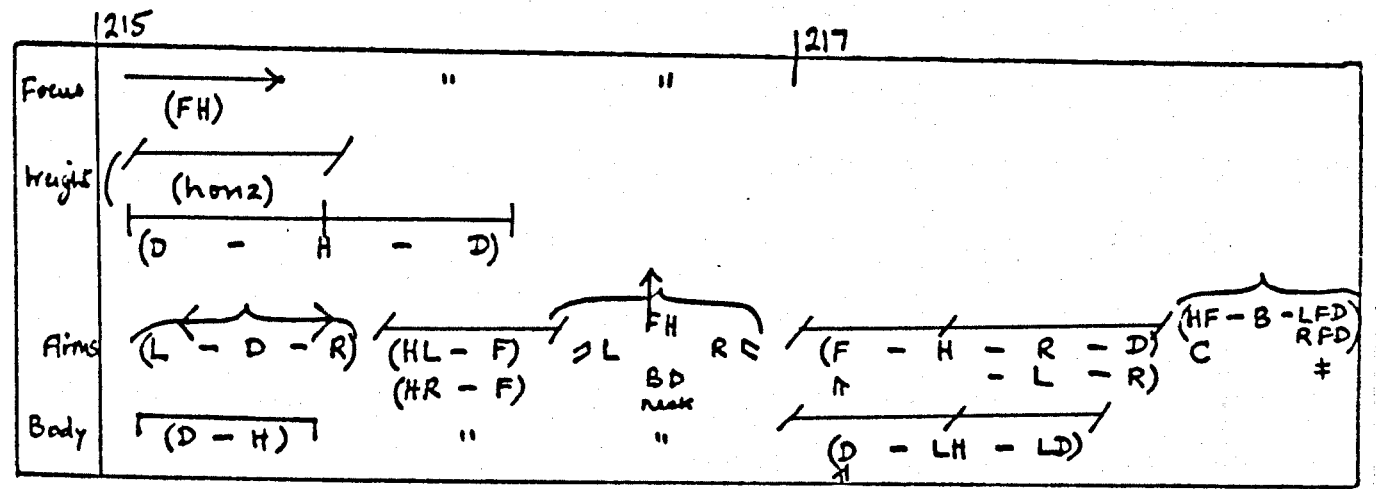
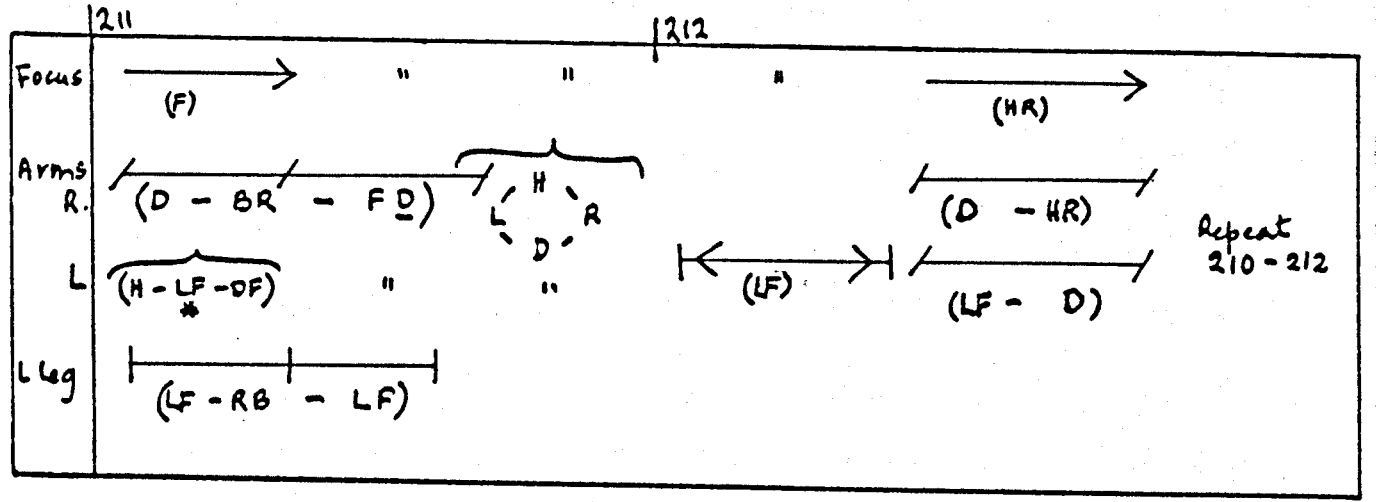
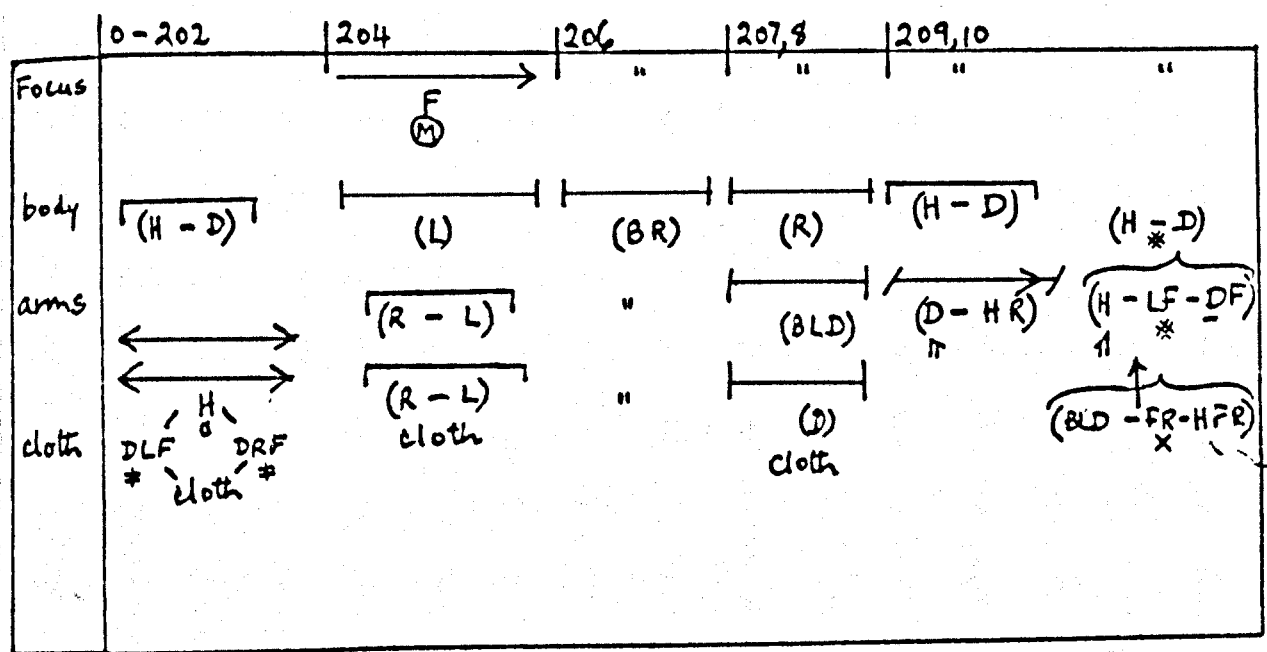
YOUNG GIRL



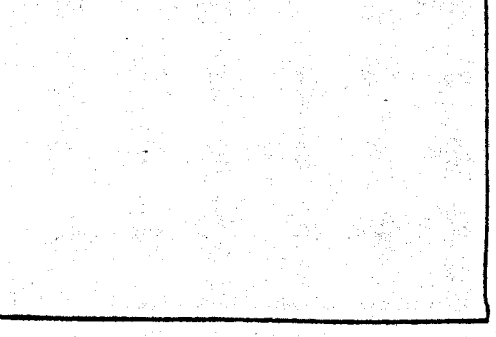
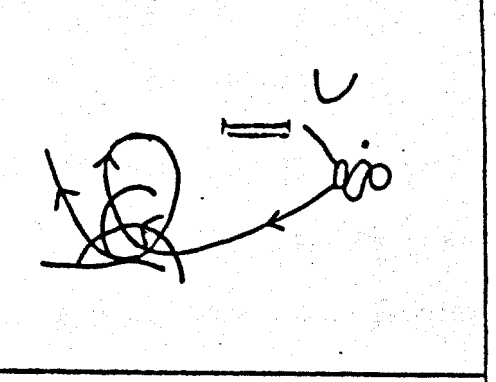
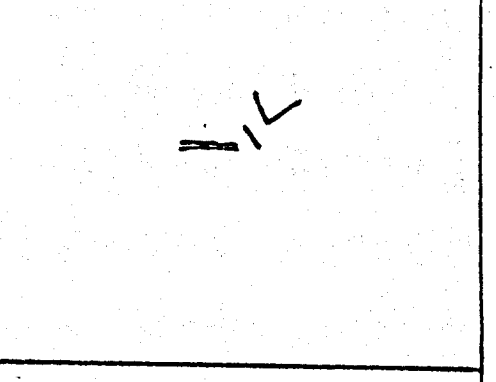
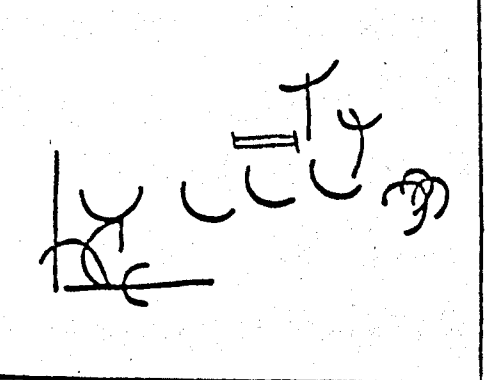
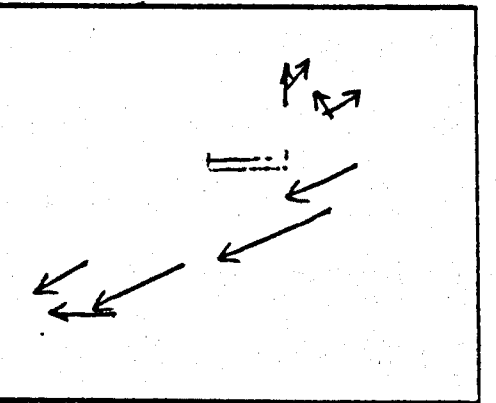
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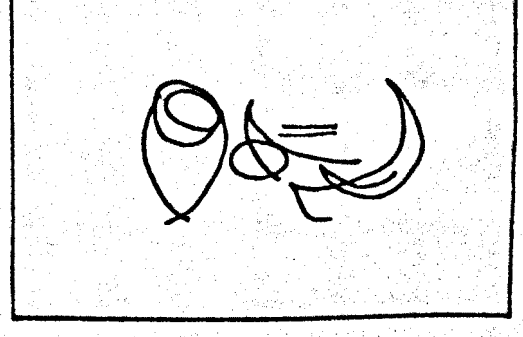
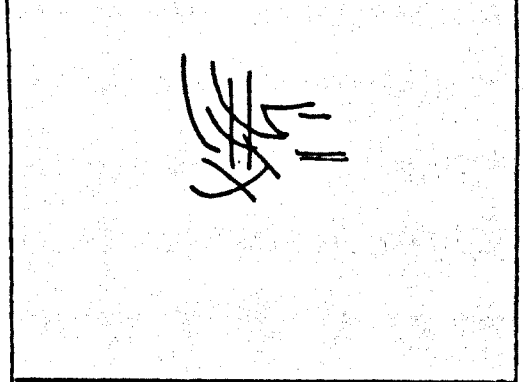
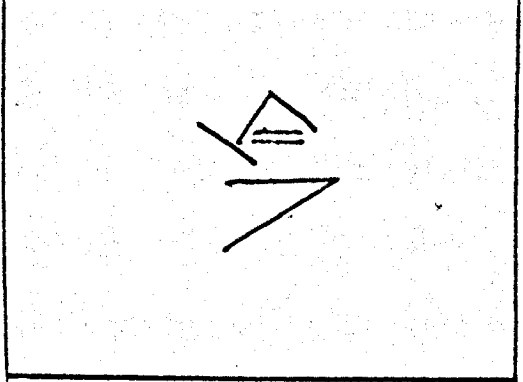
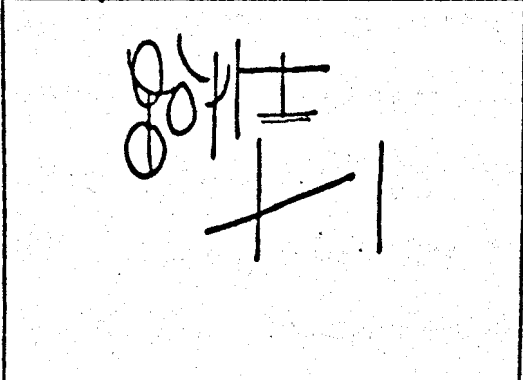
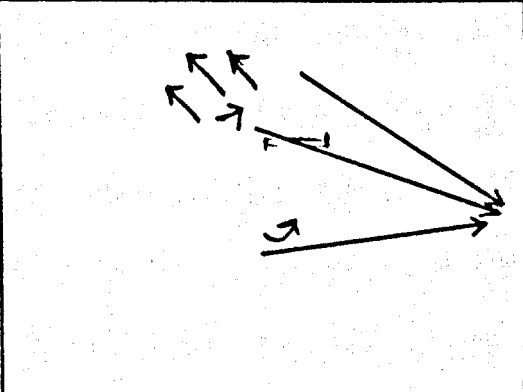
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**CONTAINS
PULLOUTS**

15. The use of Ch/U.M/m to compare performance on film with instructions in the score

Two lines of investigation were pursued simultaneously:

a) what information does a score provide about actual and virtual choreutic units?

b) what contribution do the words in the score make to the performance of actual and virtual units?

Method:

The words in the score from 89.1 - 93.32 were extracted. The score was searched at these points to see what connections could be made between the choreutic content available from the score and the descriptive words. Later, the film was searched at the same points and comments were made on the relationship of what was deduced from the score with what actually happened in the filmed dance. The title of the section of the dance chosen is 'L Lament'.

1. L Lament

i.e. the Lament of the Woman. It is the beginning of the 3rd movement in the Copland piano score.

2. In Lament L recalls movement themes from earlier parts of the dance. Each is interrupted by her realisation that the Child is no longer with her. This provides the imagery.

3. Where C exited

Score: The data is difficult to interpret. There are two obvious projections through facial focus and wide transference forwards, towards the Child's place of exit. The lean forward of the torso provides a design in that direction too. The arms are the problem. They do not refer back to earlier L motifs and yet they are written in some detail. This gives rise to the expectation that they are significant. The left palm faces up, the right faces down, not as a natural result of the arm contraction but because of an extra contraction in the wrist. Is this horizontal design an example of Humphrey's use of gestural reference to another place in space and body? Is it a 'shading of the eye' gesture referred?

Film: The hands could well be a Humphrey displacement. The image of the move is clearly one of straining to look at the place where the Child disappeared. The film is in long shot, which gives too small a figure for detailed viewing.


4a. diminish

Score: There is no choreutic change written for the diminishing of dynamic. In order to make it visible to the audience, some choreutic change, in fact, must take place. I would suspect that the virtual

content fades, that is $\text{head} \xrightarrow{(F)}$ and $\text{wgt} \xrightarrow{(F)}$ and also the design of the left hand $\overline{(L - R)}$

Film: In fact what she diminishes is the whole deep kneeling, in addition to the three units expected. She rises a little to turn on both feet before the next main thrust in bar 2.

4b. diminish

Score: What is to be diminished is  made in her clear turn to J, still kneeling. It is a transitional movement; there is no clear design but a small progression down for the arms, up for the weight, in preparation for a clear statement full of choreutic content.

But there is $\xrightarrow{(CR)}$ on the transition, which is not maintained during the next strong statement. Why? Humphrey is developing (89.1), the first movement. She lifts it from kneeling to en relevé $\xrightarrow{(FH)}$. She turns the straight body design into a successive curve $\overbrace{(BD - F - BH)}$. She changes the flow from bound to free. She maintains the arm and hand designs and makes the focus on the transition.

Film: She does make the focus on the transition. Additionally she makes the pathway $\overline{(D - H)}$ for the arm by leading with the wrist in a successive body flow which is typical.

of the flow of her previous movements.

4c. diminish

Score: the dynamics



for the statement described in 4b

is to be diminished. Does it refer to all the dynamics? It cannot, for the free flow clearly continues in the run into which she falls from the suspension. The strength is what is diminished. But is that all? Does it refer to the statement itself? Do the design of the arms and head fade too? It seems likely in preparation for the projected design of bar 4. Surprisingly, there is no $\xrightarrow{(Ch)}$ written. Is this movement not overtly to the Child's place, but nearer the cry of bar 32?

Film: In this performance she makes a transition in which her hands come to (c) as she runs. Her arms go out to $\overline{(FH)}$ and $\overline{(F)}$. There is a clear $\xrightarrow{(Ch)}$. She leans into (FH). The backward step in the score, which is a materialisation of the dynamic, is indicative of a second strand, not present in the utterance. This performance is too congruent, I suspect, and overt, for Miss Humphrey's style.

5. weak sink

Score: A spatial progression down for the whole body. With whole body open, half and half bent/stretched with outwardly rotated arms and bent wrists. Palms project very slightly upwards.

Film: She runs this movement into the next, making it into a preparation for the turn. She misses the design in the arms and the openness which are surely intended as an indication of weakness and vulnerability. But a preparation for the turn,

which is not accounted for in the score, is technically needed.

The turning seems rushed, for she should achieve both the expressive sink and the technical preparation.

6. Like an agitated internal flutter

Score: Very small choreutic units, close to the body; straight and repeated, then an outward tiny circle in the lower arm. The suspension, which is $\overbrace{\quad\quad\quad}^{\rightarrow}$
(H), via the breath, accompanies. I would expect the suspension to be repeated, as the circle is, but it is only in the progression and not in the breath. There is no facial focus.

Film: She does what the score says clearly, but regains a focus with each lift, and has two clear suspensions. She is, I surmise, right and the score here very slightly amiss.

6a. diminish

This must refer to the breath, hence to the fading of $\overbrace{\quad\quad\quad}^{\rightarrow}$
(H).

7. Like a scream

Score: There is (BH) in support and (B) in the central contraction leading into an uncommon chordic tension, which is curved in 3 sections:

- a) in the horizontal curves made by holding the chord during the turn,
- b) in the curve from finger to finger through chest,
- c) in the curved design of the torso which may link into either the supporting foot or the gesturing leg.

It leads into a very large curved progression through the stage space (B) to the dancer, which is projected by the weight, the held design, and the speed.

Film: In fact she makes a more spectacular turn with her leg (HLF) instead of (LF). This would seem appropriate with the image 'scream'. It is intended as a multi-stranded chord and Janet Eilber gives it, beautifully, but it is not Humphrey.

8. Where C first lay covered by cloth

Score: The projection is facial and also from the whole of the front surface of the body. Humphrey wants a memory to return, of the Child's first place. A virtual \longleftrightarrow is created, the projection out of the Woman turns into a spatial tension between her and the memory of the Child, i.e. the memory is a virtual point for the other end of the tension.

Film: Her body and face perform as expected. Her arms are more overt and projecting, less contained than the score.


9. As if child still under cloth: 10. where C exited

Score: A repetition of 33.7 where the Woman has already lifted the cloth off the Child. She is in deep 2nd position. The vibration in the original theme, seen as tiny choreutic changes, is absent here. It is no longer sustained, but brief and held. It ends with a virtual spatial tension between the Woman and where the Child exited. This is set up by a turn which gives horizontal curves in a conical or cylindrical shape, all brief and accented.

Film: The deep 2nd is changed into a shift of weight congruent with the arm movement. This is a tendency of hers, i.e. to diminish the second strand which Humphrey provides as a counter tension and which is written in the score. This adds up in the end to a more lyrical performance than perhaps

Humphrey intended. The Woman is, after all, a possessive mother.

11. as if seeing C: 12. as if C were there

Score: The theme from 33.7 used again with the identical projections and design, but now facing  .

Film: She misses this moment of spatial tension with the Child's memory, by repeating what she did in example 8, and going straight into the next movement which is from her first statement of self. In fact it is timing that makes the difference; the score indicates more sustainment on the sink towards the Child before a quicker crossing of the arm afterwards.

13. where C exited

Repetition.

14. L Bars 24 - 31: Worry section is improvised in style indicated. Literally walking and worrying. Don't be dancy. Keep movement simple. Direction & level not at all clearly delineated. Arm movements begin vaguely and become sharper and more exact as intensity increases. Intensity gradually increases throughout section. Arm movement seems uplifting as if speaking with hands. Work from the motivation and allow the movement to be colored by it.

Score: This is impossible to interpret in choreutic units, and rightly so, because of the improvisatory element. The deep structure in the score and the surface structure visible in the utterance will be substantially different. The deep structure however, can be seen to be:

- a) large progressions through the stage space,
- b) small progressions in the lower arms in counter direction, causing spatial tensions,
- c) horizontal turns, always to the left, in chordic curved and straight body designs, using lower arms again, not whole arms.

The thematic material becomes fragmented, and in variety, in increasingly interrupted rhythm. This is a device Humphrey uses for the Man's distress in the first movement after the exit of the Young Girl.

Film: She alternates a turn to the right making the whole sequence more fluid than the score indicates, because each turn is open instead of open and then closed. She does not gradually increase the intensity but makes three small and two large movements. The rhythm is not interrupted nor the movement fragmented. Again, her lyricism is stronger than indicated in the score.

15. A cry!

Score: A movement with horizontal spatial tensions between elbows and between feet, against body designs dominantly vertical, and angular arms. These combine to produce a chordic design with spatial and physical tension of some magnitude.

Film: This cry is missed. The choreutic tensions are simply not there. She rises slowly into a repetition of her version of her 4. There is no strength or accent, simply a sustained counter tension.

16. Collapse and lean heavily on J.

Score: Her weight collapses, in two moments of weakness, and she comes to a small rounded design near the floor, the right arm over her head, her left down to the floor.

Film: She moves down into the rounded shape, but does not do so with a collapsing dynamic but with sustainment. Her arms close symmetrically. Again, congruency creeps in to her performance and the dramatic dynamic is omitted.

15.1 Conclusion

Much of the Ch/U and M/m was obtainable from the score in this section. The ambiguity was through the words, especially 'diminish'.

What emerges through the detailed analysis is the interpretation of Janet Eilber. It is of interest to note that on first acquaintance with this film, I thought that the Woman's role was the least well choreographed of the characters. It turns out not to be so. But rather that

beautifully as Janet Eilber dances the character, she underplays the passionate nature of the Woman. This is given by Doris Humphrey through the asymmetric, dynamic, double-stranded clustering of choreutic units. The reinforcing strands or unison strands which Miss Eilber uses instead, from time to time, alter the impact of the character.

This is not intended as a castigation of Janet Eilber's performance, but it is a suggestion that an understanding of the intended choreutic content might assist a more accurate reconstruction from the score, or indeed from the film.

Letitia Ide's comprehension of the role confirms the passionate style which Humphrey wanted. Her performance is true to the score but with much more dynamic intensity than the score indicates.

16. The extraction of Ch/U.M/m from the score alone, without recourse to confirmation from film: a short experiment in four sections, A - D.

16.1 In 53.115, the Child's design as she is cradled by the Woman is not written. Choreography for the Child is concerned here with other factors than design, of which dynamic relationship to the Mother is one, spontaneity of performance is another. Miss Humphrey has left the director to use the child performer's 'movement abilities' to create the kind of images indicative of the human content of the piece⁽¹⁴⁾. At this point, that is a unified family with close maternal child ties. The image indicated in the score is 'L and C rock'⁽¹⁵⁾, and shows the progressional content and design for one thigh and torso of the Woman. The Woman's arms are functional; they are lifting the Child, but these can be designed too, if the director wishes. So too can the Child's legs which, in the score, are simply 'contracted'. The design is not

(14) On tour, the law requires that a new child had to be found at each town; related by Letitia Ide.

(15) L = Letitia Ide who is dancing the Woman, and C = Child.

indicated. The Child's arms are not written, nor is her focus, during the rocking (bars 115 - 120). In performance, both of these make statements with choreutic content, for it is not possible to dance without so doing. What these statements are, is of interest; they are under the manipulation of the director of the reconstruction, not the original choreographer, who will be more, or less, familiar with the choreographer's conception.

In this instance the Child's focus could be anywhere, but is likely to be one of the following:

- 1) eyes closed,
- 2) eyes on the Man,
- 3) eyes straight in front of her,
- 4) eyes turned towards the Woman,
- 5) eyes turned to another place, possibly the place of her exit.

These might symbolise:

- 1) sleep or rest,
- 2) desire for, or interest in, paternal participation,
- 3) ? unknown,
- 4) desire for reinforcement of maternal affection,
- 5) anticipation of readiness to leave, of growing up.

While it is clumsy to attempt interpretations of these foci, it serves the purpose of showing how the choreutic content could, and does, convey expression.

16.2 In 55.122 the Child has been lifted to stand on the Man's thighs, facing away from him, held by her waist. She lifts out high in front of her to make a star design, which follows through down into the Man's legs (bars 124 - 5). There is no indication of dynamic, no force used, no over-stretching, no vibration, a simple statement of spatial progression into a held design, with an eye focus outward and upward. The music indicates joy, which reinforces the score's information.

16.3 At 55.126 - 131 what is more ambiguous is the Woman's jumping movement. She is progressing to her right, alongside the Man and Child, traversing the stage space. As she goes, her arms reach towards them, alternately and speedily; stretching and bending. It is

clearly straight spatial progression, with some projection and design. But the projection is achieved through the palm of the left hand, which fades, and through the finger tips of the right hand, which withdraws. Is this simply play or not? Why a difference in the hands? Palm projection is conventionally indicative of rejection, finger tip projection of penetration. The fading of the left hand could mean no projection, when a playful situation, rather than a slightly defensive situation, is perceivable. One cannot tell from the score, interpretation is required by the dance director, or back-up information from a reliable film, or verbal explanatory data⁽¹⁶⁾.

16.4 Score 60,149 - 63,177. I looked to see whether spatial tensions could be seen between dancers. In these bars the main spatial tensions are simple, important to the meaning, and obvious from the score. The family are meeting and parting, taking it in turn to take the initiative. All exchanges take place on the stage diagonal FL - BR. The level of the line alters; it is sometimes horizontal and sometimes steeply or mildly oblique. That is difficult to discern exactly from the score. There must be body designs made between the dancers and secondary spatial tensions. These are impossible to image without a film.

(16) While working with Letitia Ide at Purchase campus she showed me the instances in which she has one palm up and the other down. She used it, or Humphrey did, in the choreographic style of the period in the transformation process from emotional or social gesture into dance gesture to state the multi facets of the Woman's character. The opening tableau is an example, ref. 1.0.

17. A Summary of Doris Humphrey's choreutic style in 'Day on Earth'

By combining the data from all the subsections, 1 - 16, a pattern begins to emerge of Miss Humphrey's treatment of her theme:

i) She provides each character with thematic material which is distinctly discernible and capable of being seen in terms of simultaneous and sequential clustering of Ch/U.M/m (see 7.3).

ii) She uses a method of choreography as concrete as building with bricks, by putting together distinctive components, each of which is a cluster of Ch/U.M/m (see 7.1).

iii) She provides rhythmic, timing, dynamic and action clusters for each character as well as body flow differences (see 7.3 viii and ix) which gives the clusters of Ch/U a manner of materialisation specific to each person.


iv) Each character's clusters are complex, so that a richness of person emerges, with no hint of caricature or simplistic treatment (see 14).

v) She develops each character systematically, especially the Man and the Woman, who have much fuller and longer roles than do the Young Girl and Child, by manipulating the material in classic developmental methods of augmentation, variation, repetition, reversal, etc. (see 8 and 15).

vi) She uses duo and trio situations to state clearly the relationships, and their development, of the couples and the family in terms of Ch/U and M/m. A comparison of moments of relatedness shows up a method of differentiating which is firmly established in the formal structures of Ch/U.M/m selection (see 9 - 12).

vii) The images she uses are of emotional gesture, emotional relationship, functional gesture, and social gesture. Each is treated in the same way, through displacement in the body, and displacement of location, but retention of the essential rhythm (see 1 - 6 and 15), and are presented in clusters of Ch/U.M/m.

viii) Her consistency is extraordinarily sophisticated, for it encompasses complex initial material, in terms of manner of materialisation, with complex but readily discernible development, all of which is accomplished by a diversity of movement which is nevertheless consistent in style through the retention of selected Ch/U or M/m.

ix) It was not her practice to use the terminology of choreutics to describe what she made, or to elicit what she wanted from her dancers. She used her own vocabulary which is not about units as basic as Ch/U or M/m. It is about specific clusters. For example, she uses 'successive design' which is a curved Ch/U presented as body design, i.e.  over one, or more, dancer's body. She uses 'opposition' which is at least two straight Ch/U presented at right angles to each other, either oblique or vertical, again in one body or through two. She uses symmetry and asymmetry, which are Ch/U, M/m clusters according to this sense of balance. She uses 'phrasing', 'design in time' which are sequential clustering ordered according to the breath and to the emotional or functional basis of the motivation.

x) A fuller comparison with 'Les Noces' and 'Couples' follows in Section 12, but here it can be said that Doris Humphrey's choreutic style gives a more diverse use of Ch/U, M/m than either of the other two, with behaviour and work images fully transformed into dance gesture.

SECTION 10.

'LES NOCES'

Choreographer : Bronislava Nijinska
Composer and Librettist : Igor Stravinsky
Designer : Natalia Gontcharova
Première : 13th July 1923, Théâtre de la Gaîté-Lyrique, Paris
Company : Les Ballets Russes de Serge Diaghilev

Revived in 1966 for the Royal Ballet by Nijinska with

Michael Someš assisting.

- 10.0 THE ANALYSIS OF 'LES NOCES'
- 10.1 Imagery in Scene One : The Consecration of the Bride
- 10.2 Choreutic Analysis
- 10.3 M/m sequencing
- 10.4 Summary and Broad Comparison with Humphrey

10.0 THE ANALYSIS OF 'LES NOCES'

'Les Noces' has been looked at in particular places and for particular purposes only. No attempt has been made to give the analysis of more than fragments. To do so would have produced redundant information, for the work is stylistically stated very early on. The two movement examples given in depth provide problems of analysis not presented in 'Day on Earth'. They are (1) small intricate movements of the legs, and (2) group shapes. The work has also been looked at generally for all-over choreutic style.

10.1 Imagery in Scene One: The Consecration of the Bride

1) The opening tableau is of the bride surrounded by her friends, with her parents a little apart from the group, all in a large bare place, with a little square window high above them.

2) The opening section concerns the ritual braiding of the bride's hair. The movements are alternatively gestures of salutation, and ritual gestures.

3) The scene ends with a ritual blessing of the bride by her parents and the making of a pyramid-shaped icon by them all.

Scenes Two, Three and Four are the Consecration of the Bridegroom, the Departure of the Bride, the Wedding Feast.

10.2 Choreutic analysis: There are no fixed forms throughout.

i) Kinesphere and shared space

The Kinesphere of each individual dancer is subservient to the kinesphere of the group. The distances usual in social encounter do not obtain in this piece. The group members are very close to each other, almost touching, so are the two parents. Only the bride has a

kinesphere to herself which isolates her from the others. Because they move collectively, they are seen to have a collective kinesphere with a common centre.

The shared space is filled with group forms, which are choreutic units made by dancers working together, in collective strands. They dance in unison, in mirror image, with much repetition, repetition with addition and deletion, or they make designs in gradation to form a collective choreutic unit through similar graded positions.

The shared space is stark, with only a small window painted high up, off centre, on a plain backdrop. The predominant lines, of and in this context, are vertical and horizontal, stretching as tension, across the space from group to group, and as design by the juxtaposing of bodies beside each other.

ii) Shape and Size of Kinesphere

The kinesphere of an individual is spherical. The sphere grows, shrinks, lifts, lowers, becomes oval, as the individual moves. But the shape of a collective kinesphere is more varied. In this piece it is sometimes oblong through the overlap of several individual kinespheres close together




The centres of the collective kinespheres shift. They are rarely the centre of the stage.

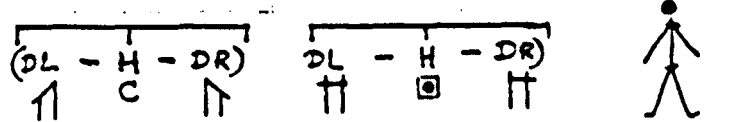
There are two centres in the opening tableau, one is the bride, the other is between the parents.


iii) Centering, size, and location of choreutic units

a) in individual kinespheres

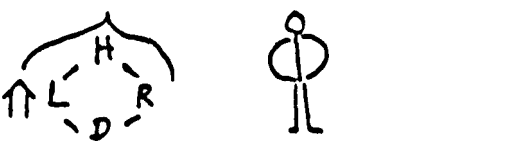
This piece abounds in shifting centres and changing sizes. It is one of its choreutic features. The following are examples, all taken from the first scene:

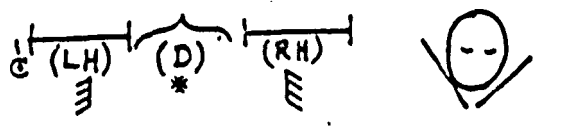
1) one centre in the middle of the body: 

2) dual centering: 

3) starting at the knee: 

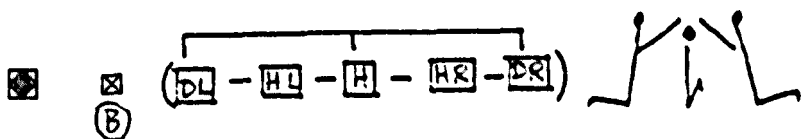
4) centering above the head: 

5) centering at the chest: 

6) starting at the chin: 

b) in the shared space, centres occur:

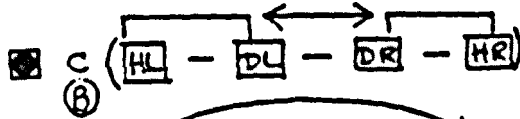
1) at waist level:



2) off centre, low:



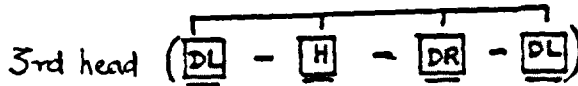
3) central, head level:



4) overlapping centre, 1) with 3):

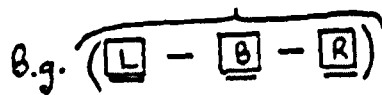


5) centre of a group:



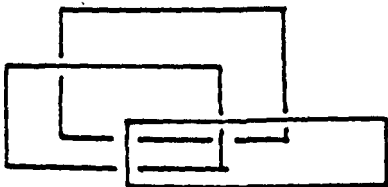
6) centering on a person

(taken from the Consecration of the Bridegroom)



Two-dimensional group forms, for which a diagram is simple and more effective than any notation.

(also from the Consecration of the Bridegroom)

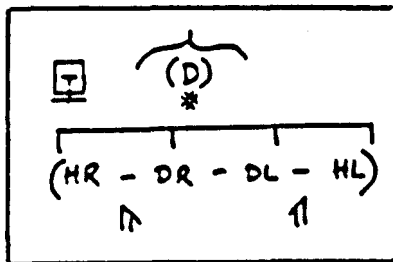


iv) Simultaneous and Successive Strands, Shapes

Two examples are given which illuminate choreutic content of two different kinds, both of which are used extensively throughout the work.

A. Video 002. The opening tableau is an example of what is repeated in the piece over and over again, namely a static group design with symbolic significance. The situation is given by the placing of the individuals, the ritual approach is given by the plain style of the movement.

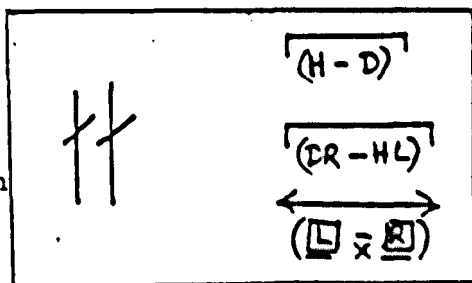
The Bride has a general choreutic unit
and a specific arm unit



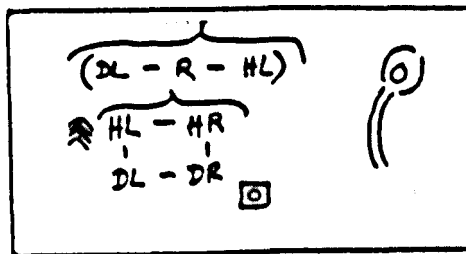
Her congruent situation is given design through her arms which are around her head. She is seen head-on, kneeling in the centre of the group.



The Parents have a vertical design
with an oblique arm design
with a narrow spatial tension
between them.

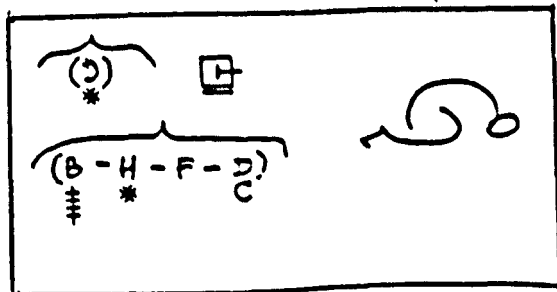


Three Girls L have a curved design
with an oblique circular
arm design.



Three Girls R have the mirror image.

One Girl L has a general unit
with a torso design

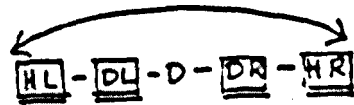
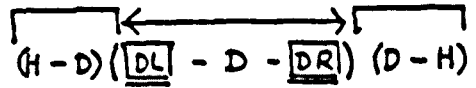


One Girl R has the mirror image

The Group around the Bride has a square shape which is in part virtual tension,

heightened by the plaits.

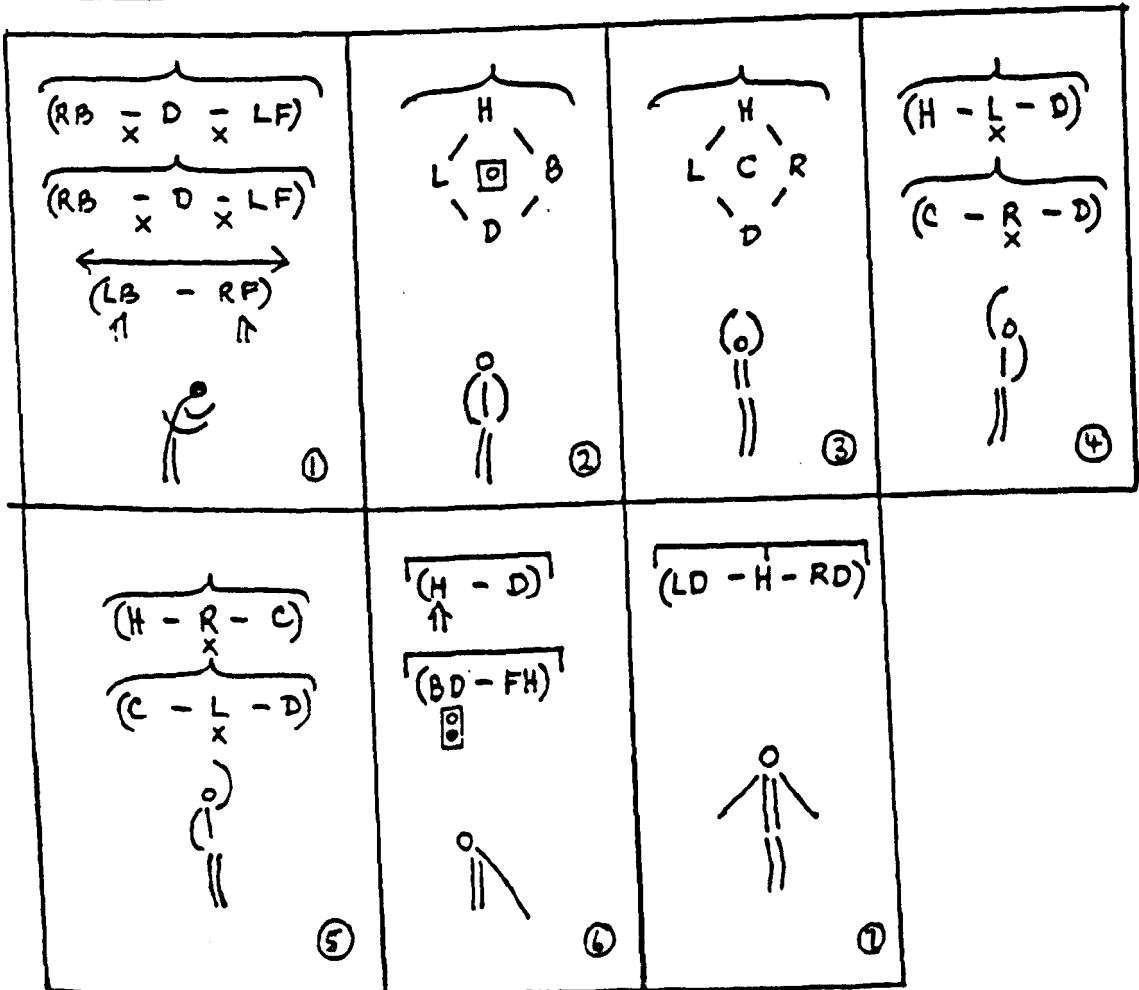
The Group also has a curved spatial tension.







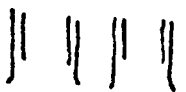
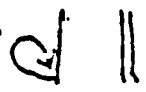
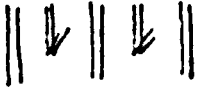
B. Video 060. Girls dancing in two groups, fast. This is an example of the kind of dance which forms a major part of the choreography, namely, unison dancing by groups of the same sex, based on folk dance motifs but danced in the style of ritual constraint and impersonality.

Like the Man's motif in 'Day on Earth', this is built up by components which are repeated, put together in different orders, shortened, lengthened. There are seven arm components and seven leg components at this point. They are:

The Arms:



The Legs:

<p>(FD) (FH)</p>  <p>①</p>	<p>(D) (B)</p>  <p>②</p>	<p>(DR) (DL)</p>  <p>③</p>	<p>(DR) (L)* (DL)</p>  <p>④</p>
<p>(H-D-H-D-H) (D-H-D-H-D)</p>  <p>⑤</p>	<p>(H) (D)</p> <p>(D-L-H-R-D) x</p>  <p>⑥</p>	<p>(H) (D)</p> <p>‡‡</p>  <p>⑦</p>	

Group A dances these components in this sequence:-

Arms	1	"	2	"	"	"	"	"
Legs	1	1	2	3	4	5	6	7

Group B dances them thus:-

Arms	3	4	5	3	6	4	5	3	6	3	"	"	7
	6	2	2	"	1	2	2	"	1	2	2	1	3

These components are used many times, and others are added in the same brief and clear-cut style. The bridegroom's friends dance with similar movements and constructions.

10.3 M/m sequencing

The manner of materialisation of choreutic units which is apparent in this section continues over the entire piece. The M/m is quite distinct and uncompromising.

a) There are no projections. This is extraordinary. Normally the main body fragment for projection is the face. Their faces are impassive with no specific focus although their heads move considerably.

The only person who projects facially at all is Gerd Larsen as the Bride's Mother, in the brief moment of intimacy with her daughter. The other usual body fragments for projection are the arms. Here the arms are tightly held in rounded positions, with fists and bent elbows. They are restrained and contained in the designs, definitely not projecting. Normally accents and impulses at the beginning of gestures produce projections: there are none. If the movement is speedy, it is speedy throughout. The movement is impactive, percussive, not fluid or swinging.

b) There are copious designs, usually three at a time, one design in the arms with a high centre, one design from head to knees, alternating with one in the legs or one leg. There is sometimes a fourth in the head.

c) Designs dominate over progressions in some sections. The progressions have very little choreutic content in that they are hardly seen, for they are an expedient for getting from one design to another. This is done quickly in the parts motivated from folk dance idioms, so that design after design hits the eye. It is done slowly in the ritual and religion-motivated parts, where the progression is again almost without choreutic content. It is simply actions of body fragments, or of whole body, by moving to another design, walking to another spot, changing legs, or shifting position.

d) Progressions in designed positions dominate in some sections. In some group sections the dancers take up a body position, bent forward for example, and they move for some time in that position, walking, jumping, progressing in patterns in the shared space. The group pathways in lines are simple but interwoven, very disciplined, and completely geometric. Their bodies are often bowed down but continuing to progress, or progressing in unusual, even contorted, situations, stamping while squatting, walking while leaning over with horizontal elbows, for example.

e) Group designs are copious. Lines, circles, triangles, pyramids, squares, layer upon layer of boys and girls in geometric shapes with icon allusions. The individual materialisation is quite subservient to the collective form. There is no individuality in any dancer; they are all identical, except the bridal party. They too are in the same clothes and colours. The feeling of peasant collective is strong, a place and function for everyone in a predetermined pattern, with no room for initiative or creativity. Function overrides everything else.

f) Spatial tension within individual bodies is non-existent. The designs are simply made, and complete. There is no tension during a design, nor during a progression. The virtual element is just not there. Nijinska has concentrated on design intricacy through rhythm, not design intricacy through play between actual and virtual.

g) Spatial tensions across the shared space are copious but cold. These occur by juxtapositioning, by parallelism, by grouping, not by dancers' dynamic. The tension is one of visual connection not dynamic connection. Group formations have spatial tension between several bodies which together make a virtual whole. The work is full of these.

h) Imagery and materialisation. Intimacy is expressed in this piece through design. The Bride and Bridegroom embrace. They move into a design and hold the position. There is no tenderness or warmth, no tension or projection, simply design. The parental goodwill is expressed by static positions. No eye-to-eye contact, no spatial tension between them, just juxtapositioned designs.

i) The body fragment structures are straightforward. The arms work alone, torso alone, legs individually, head independently, but all coordinated in design. There is no smudging of body fragment delineation. The designs start and finish in specific places, elbow to knee, shoulders to heel for example. But in the group situations there is a different treatment. Here the body fragment chosen to be seen in the design dominates; the rest of the body simply has to get that fragment to the right place. Elbow to elbow in a horizontal line is

one example, boys' arms and head is another, with the rest of the body invisible and uncomfortable.

j) Dynamically the materialisation is extraordinary and, like the spatial style, uncompromising. The energy level of the entire work is high, as high as the performers can make it. It is maintained throughout the held positions, giving a non-fading effect to each choreutic design. During the rhythmic passages the repeated and uneven beats, stamps, jumps, lunges, leg thrusts, provide a perpetuum mobile of contained energy. The effect on the choreutic content is of a continual pulsation in space alternating with sustained changes of place and position. The build-up of this repetitive energy over twenty minutes is very strong. It impacts the visual images, the choreutic forms, on the eye, and the ear has the same treatment from Stravinsky's score.

10.4 Summary and Broad Comparison with Humphrey

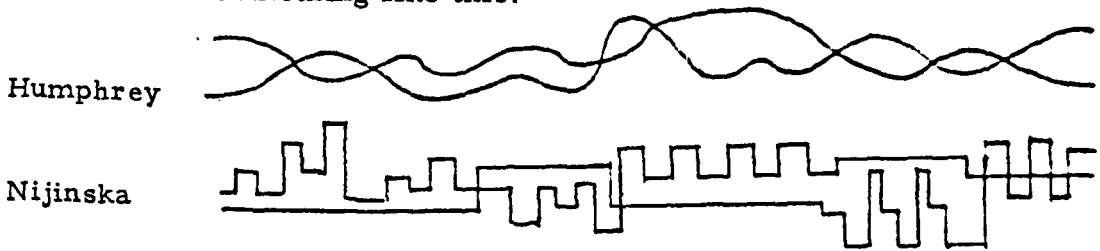
Nijinska set herself design and rhythmic parameters to which she resolutely stuck. The intricacy of the structures is evident. This study has touched on the choreutic content only but it does reveal that the itemisation of the manner of materialisation of spatial forms and the parameters of those forms, reveals structures of style. What has hardly been touched upon is the rhythmic organisation which, in this work, is a dominant feature.

This is a literal work treated in a non-literal way in that the transformation from extrinsic image to intrinsic dance is all but complete. The image does not quite disappear but there are only a few moments in the ballet when the content is available through instantaneous visual impact, that is to say, the Ch/U.M/m, in designed moments, occasionally contain images available to immediate comprehension, such as greeting, blessing, isolation, uniformity. In the remainder of the dance, the image is gradually built up, through time, through repetition, rhythmic pulsation, sustained high level energetic

performance of the Ch/U, M/m clusters. The image emerges after a while, of energy, suppressed feeling, ritual behaviour, endless power from the ground, images which are expressed by Nijinska in the intricate rhythmic organisation of fairly simple Ch/U, M/m.

This timing contrasts with Humphrey. She gives breath-long sequential and simultaneous clusters which clearly state their meaning, of maternal affection, anguished loss, youthful play. Nijinska gives clusters in breathlessly long sequences or in suspended moments which add up, eventually, to their meaning.

If one could use a pattern to describe the basic difference between Humphrey in 'Day on Earth' and Nijinska in 'Les Noces', it would look something like this:



Humphrey's pattern shows constant flux, ebb and flow with organic rhythmic organisation while Nijinska's pattern shows metric organisation with something maintained in stillness, with a third line representing the still designs of the solo figures smoothly changing from time to time.

Detailed comparison of 'Les Noces' with 'Day on Earth' and 'Couples' is presented in Section 12.

SECTION 11.

'COUPLES'

Choreography : Danny Grossman
Music : Terry Riley
Design : Peter Anderson
Premiere : San Francisco, 1979
Performed : Laban Centre, Feb. 20, 1980

11.0 THE ANALYSIS OF 'COUPLES'

11.1 Imagery

11.2 Choreutic Analysis

i) - ix)

11.3 Summary

N. B. The video numbering refers to the reel to reel black and white tape, played back on a high density video recorder.

11.0 THE ANALYSIS OF 'COUPLES'

11.1 Imagery

There are three couples, dressed identically in flesh-coloured all-over leotards, against a black background. There is one boy/girl couple, one girl/girl, and one boy/boy. They exchange partners occasionally. The apparently imageless way in which they move is in fact full of subtly brought in images of a person to person kind. The more obvious are:

Video: 000 holding hands,
043 outlining the shape of the partner's head and shoulders,
065 holding each other in a 'ballroom dancing' hold,
103 walking together,
120 embracing,
170 nearly clasping the other's waist,
211 looking at the other couples,
211 slicing, nearly missing each other,
216 capturing, pushing away,
220 hitting each other,
235 being rough with each other.

Other general images are playing together, imitating, conducting a dialogue.

Additionally, the timing gives the impression of a peaceful, trusting atmosphere, confident reliance on each other at the start. Through the speeding up of the movements to 1/16 beats, the mood transmutes to one of restlessness, interchange, altercation. With the insertion of hitting movements, the sound of slapping, a hint of roughness, even brutality is suggested.

The human element is overlaid on a dehumanised way of moving, or vice versa. There is a dichotomy in what they do. This is seen in the apparent geometry of the patterns, in geometrical units of 90° but the limbs moving into these places are not geometrically linear. They are clearly limbs with three segments, each of which has a subtly

independent statement to make. The arms and legs are (mostly) not stretched, quite, in gestures. The ankle is flexed, the elbows slightly bent. These are people all right, but in a world one removed from our own.

The work is open to all manner of interpretations, or rather to a variety of imagery personal to each appreciator. 'Like goldfish in a bowl', 'Siamese twins', 'Magnetised', 'Robots but not' are some remarks made about it.

11.2 Choreutic Analysis

The only fixed form is the central vertical line, which is performed by the whole body in full size.

i) Kinesphere and shared space

Each dancer moves in his own kinesphere which is normalized throughout. Each couple share a kinesphere briefly from time to time, but overlapping with their partner is frequent. Towards the end of the piece there is a period when individuals exchange places, passing through each other, and the space between each is traversed. Here personal space is invaded by people other than the partner.

The shared space is mostly used as three bases, related triangularly. The floor patterns are small, predominantly (F - B) or (R - L), but diagonally for a brief while almost at the end of the piece. The black background gives a stark appearance to the couples. They are not anywhere nameable; they are together but not placed or located. There is only one episode when spatial tensions are made overtly across the shared space to another couple. This is via looking (video 211) but is brief. Other spatial tensions across the space are entirely made by parallelism, equal distancing, closing or opening of distances.

ii) Centering and size and shape

There is standard dual centering. There is the usual lowering and shrinking of the kinesphere in lying, sitting and squatting.

The unusual feature is the minute size of many movements, sometimes as occasional tiny changes, sometimes as repetitive pulses. It is especially evident in modes of locomotion. The following are examples:

Video

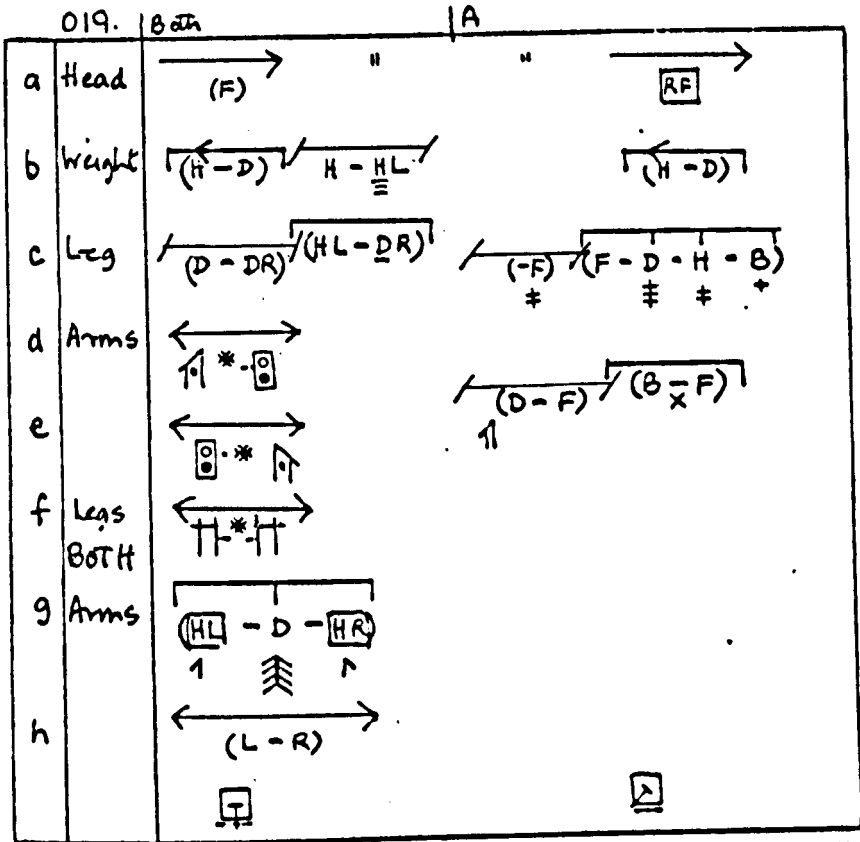
107		Travelling round in a circle with minute steps; (F) is visible in the feet and knees.
128		Sitting, knee lifting minutely, hip sliding forwards, minutely.
134		Sitting, pivoting round on hips with tiny feet moves to the right.
136		Sitting, walking forwards on the hips with hands walking too, in tiny 'steps'.
141		Squatting, bouncing, and inching forwards with tiny steps.
149		Shoulders, lifting and dropping, while shuffling forwards.

Video		
158		Shuffling sideways, heel and toe tiny moves.
180		Shuffling, minute turns and lateral travels.
186		Standing, shifting the weight over to the right.
196		Small steps, with small rise and fall.

These tiny moves are seen against large full-size gestures, in the arms and legs and torso. No full-size step is taken in the whole piece.

iii) Simultaneous and sequential strands, shapes

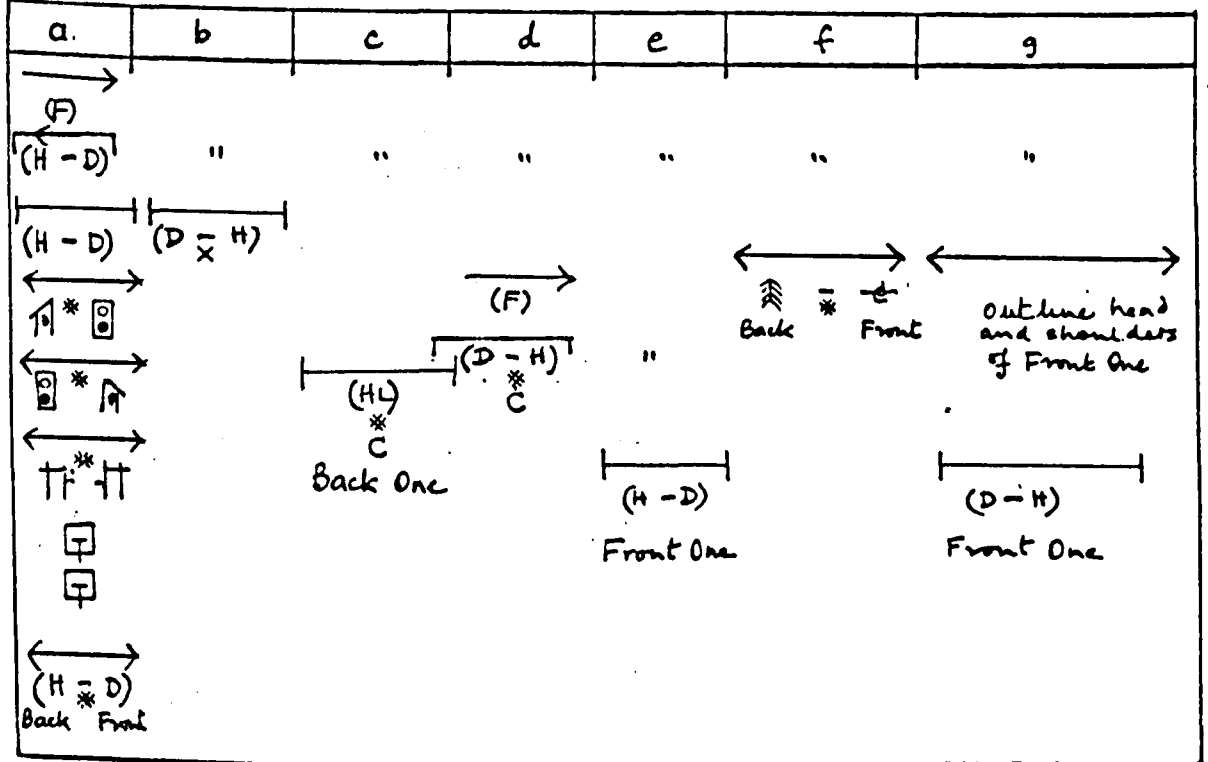
a) The simultaneous strands of this piece are one of its hallmarks. Very early on it is clear that the apparently simple movement is given its style by being made up of unison or reinforcing multi-strands. Examples are many. One is given:



Video 019: there are eight strands in one dancer: a) the focus down-stage, b) the vertical body design, projected up 'as tall as possible', c) the oblique leg gesture, d) e) the spatial tension between the arms and sides of the torso, f) the spatial tension between the legs and feet, g) the shared design of the hand-holding arms, h) the (R - L) spatial tension of their juxtaposition and parallelism.

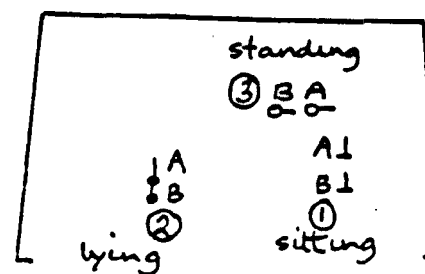
b) The sequential strands show that at the beginning of the piece one change at a time occurs, so that each move is given to the audience's attention individually for full appreciation.

050



Video 050: a) the stylised stance and relationship is evident through the multi-stranded position at the start, b) they both progress down, and up, c) the back one's head makes a tiny unit, d) to give a design with projection, e) the front one goes down to give, f) a spatial tension between her head and her partner's hands, g) the front one rises as the back one outlines the rising head and shoulders with her hands.

Further on in the work a polylinear situation arises where the three couples provide a six part simultaneous/sequential stranding.



Video 200: Each couple is working together but not identically.

Couple (1) are somersaulting, Couple (2) are lying and sitting,

Couple (3) are walking and turning.

Couple (1): A starts small and deep, crouched, and b) somersaults, that is rotates, in a deep, small, round shape, c) lifts a little to be d) designed, e) somersaults again, f) rises up, g) shuffles.

Couple (1): B stays in the same starting design of body and arms but e) joins in the second somersault, f) does another one while A rises, and g) stays crouched, in a deep rounded design.

Couple (2): A, a) lying on his back, half on B; from the audience viewpoint only his head and shoulders are clearly visible, for he is 'head on' to them, b) he sits up, c) pauses with his vertically designed back presented to view, d) lies down, e) pauses again, f) then repeats with an additional lift, sharp, in the vertical so that his head rises above the head of B who is masking him, g) he lies down.

Couple (2): B. He waits in the lying situation, f) joins in the sitting movement and the lying (g).

Visually, these two appear as they sit, and disappear as they lie, because of the way in which they are facing.

Couple (3): A, a) vertically designed, b) she briefly turns with minute little steps, c) settles in verticality and stays there.

Couple (3): B, a) vertical design, maintained, b) she travels forwards, with minute shuffling steps, e) shuffles round, f) shuffles forwards while circling, g) lowers down to a small deep rounded design.

In fact this girl has now changed places with A of Couple (1).

In their next move the couples are now all boy/girl.

In the fragment above the sequential changes in each dancer of a simple uncluttered nature form a sextet of different strands, limited to the three one-dimensional choreutic units of (R - L), (B - F), and (H - D).

iv) Range of choreutic units

The dominant units used in this piece are (H - D), (R - L), and (F - B), particularly in the torso. A diagram was made of their positions every five counts on the video, between 100 and 235. The verticality is evidenced again and again, with small obliques in lower limbs, or occasionally in torso. Horizontals are tiny, in the feet as designs, and in progressions as they step/shuffle.

v) M/m sequencing

Progression. In the beginning of the work, progressing through situations dominates the movement. The exceedingly slow tempo enhances the appreciation of amoeba-like change. The body designs, nevertheless, dominate the eye, for the pale bodies against the black background are an exceedingly strong image. The progression is continuous, at a steady tempo until 049 where the first sharp move, of head, occurs. The steady progression continues until 070 when the tiny steps begin, which initiate a new episode. This kind of progression, via the shuffling steps, sometimes very fast, is a dominant motif. The dancers rotate together, pass and repass each other, traverse the central space all in a vibratory motion coming from knees and heels. From 098 interrupted rhythms and stops change the M/m from continuous progression to progression interspersed with design. Nowhere in the piece is progression performed without a strongly held, and usually projecting, body design.

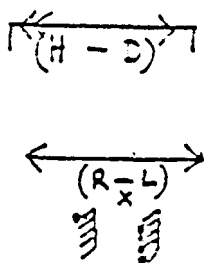
Body design must be said to dominate the piece, but through the dynamic and timing, the designs are performed with additional projection and/or tension.

100 	105 	110 	115
120 	125 	130 	135
140 	145 	150 	155
160 	165 	170 	175
180 	185 	190 	195
200 	205 	210 	215
220 	225 	230 	235

The spatial tension in design, in one body, is seen in the following examples:

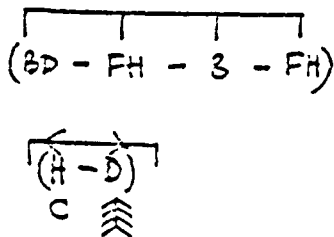
Video

134



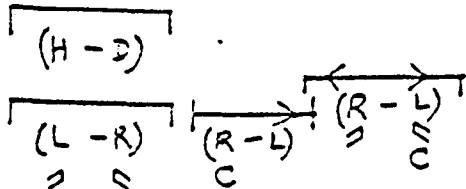
Sitting, head pulling up against pelvis;
hands on the floor, spatial tension between thumb and fingers.

137



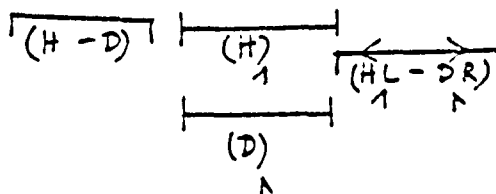
Crouching in an angular design, arms down and head and hands tensioned against one another.

151



Her head is tensioned against his elbow in its horizontal design.

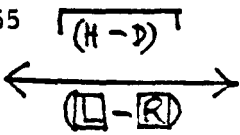
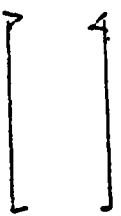
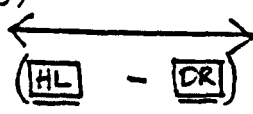

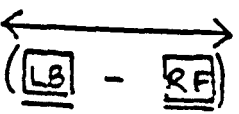

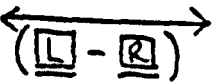
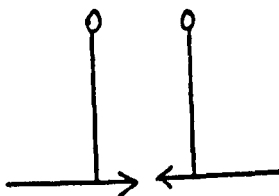
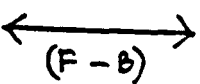
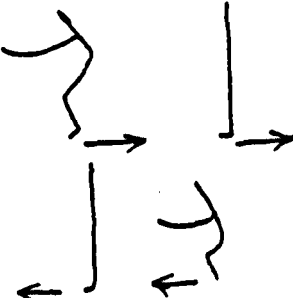
152



The shoulders are tensioned against one another.

Spatial tension in the design of the couple is seen in the following examples:

Video

<p>155</p> 		<p>Abrupt facing.</p>
<p>159</p> 		<p>Lowering and rising, alternating.</p>
		<p>Diagonal behind, very close.</p>
		<p>Travelling in towards each other.</p>
		<p>Sharply throwing out arms, one after the other in time, one behind the other in space.</p>

From one couple to another spatial tension is rare. It occurs only through looking, in a short section around 200.

At no time in the piece is body design not evident and strongly committed. Even when the fast tempo and rapid changes occur towards the end of the piece, each move is designed from its preparation to its completion.

A particular design which is stylistically important is the ever-present vertical standing. The feet are slightly apart, which enhances the verticality of the legs, for in a 1st position the closed feet are naturally narrower than the hips. The arms are given two designs. In one they are just away from the sides of the torso, held out but still almost vertically down. The other is again down, but in front of the body, palms resting on the front of the thighs. Later in a third design they touch the torso sides, pressing in.

Spatial tension not in a design occurs sparingly, for in many instances the vertical design with arms at the sides gives no scope for it. However there are two examples:

Video		
170		Their arms, held rigidly, pull away from their bodies and bounce back.
000		The space between arms and torso, between legs, is of definite size, and maintained through lateral spatial tension.

Spatial projections through the focus (F), through the pulled-up torso (H), are permanent features of the piece. Without this extra dynamic, it would be over-designed and lifeless. With these virtual lines ever present, the strange atmosphere holds a high energy content. The dancers occupy more space than they need by their physical bodies. Because they are pale and in an empty black place, there is a possibility that they might appear overwhelmed by the space. But they do not; on the contrary they fill it, even with slow and tiny movements, through the intense projection and forceful piercing of the shared space.

vi) Timing. The time, like the space, is divided into tiny fragments, after an opening section where long spans are used for the appreciation of gradual change. The fragments are used regularly in quarter and eighth beats, repeated over long periods. The resulting vibratory or pulsing rhythm gives the piece an underlying busyness, over which the movement is sustained. The tiny fragments are also used irregularly, as bursts, turns, shifts, hits, pokes, tiny convulsive contractions.

vii) Dynamics. There is sustainment, high energy level, and steady control. There is no relaxation or swing, no softness, no impulse. There is no subtlety of dynamic through change or dynamic rhythm. The work's strength is in its sustained and retained buoyant dynamic and its quiet vibration.

viii) Body Fragments. One part of the body at a time moves in the majority of the work, after an opening with the second movement multi-stranded which is not typical. Examples are head only, head to foot, one shoulder, feet only, knees alternately, legs but nothing else. There is no sophistication of body use; it is simplicity itself and, as such, a major part of the stylistic whole.

ix) Action. One action at a time takes place. Leaning, bending, stretching, turning, locomoting, somersaulting are examples. Towards the end two actions occur simultaneously in one body, and different actions in each of the six dancers. This simplicity is again an evident part of the stylistic whole.

11.3 Summary

i) This analysis of 'Couples' was read to Danny Grossman on his second visit to London, in May 1981, fifteen months after his agreement to take part in this study.

He accepted the description without alteration and with apparent amazement at the illumination it provided for him of his own methods.

ii) Like Doris Humphrey, he does not use choreutic terminology to get what he wants or to describe what he thinks. What he uses are images and movement situations as his motivation. The resulting movements he then orders through visual or kinetic selection of choreutic components at a subliminal level. He does this by using his acute aesthetic taste for what goes with what to state his message.

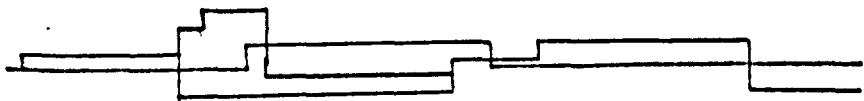
The subliminal choreutic method was illuminated for him in this analysis. His remarks on it underlined his realisation that these choreutic components were meaningful to him in an intimate way, he was 'acquainted' with the method. It was for him an automatic process which he by-passed in his thinking between trial image presented in an improvisation and approved image selected by him aesthetically.

iii) Compared with Doris Humphrey, Danny Grossman's choreutic style has a simplicity of method, particularly evident in the contrast between her use of crescendo and diminuendo, and phrasing within statements and his use of maintenance of a state, and discrete moments of change to the next state. If one could use a pattern to describe, basically, the difference, it would look something like:

Humphrey



Grossman



iv) His use of repeated Ch/U, M/m clusters contrasts with her use of developed Ch/U, M/m clusters. His development occurs through addition and instant augmentation, hers through addition and gradual augmentation and fragmentation of clusters.

v) Detailed comparison of specific points, with 'Les Noces' and 'Day on Earth' is undertaken in Section 12.

SECTION 12.

- 12.0 THE COMPARISON OF THE CHOREUTIC STYLE OF 'DAY ON EARTH', 'LES NOCES', AND 'COUPLES'
- 12.1 Imagery
- 12.2 The dancers
- 12.3 Decor
- 12.4 Costumes
- 12.5 The use of shared space
- 12.6 The use of individual kinespheres
- 12.7 The selection of choreutic units
- 12.8 Size and location of choreutic units
- 12.9 Body designs
- 12.10 Spatial progression
- 12.11 Spatial projection
- 12.12 Spatial tension
- 12.13 Body fragment structures
- 12.14 Action
- 12.15 Timing and Dynamics
- 12.16 Music

12. COMPARISON OF THE CHOREUTIC STYLES OF 'DAY ON EARTH', 'LES NOCES', AND 'COUPLES'

The choreutic content and the expression of any work are intimately related. The choreutic forms are the outcome of the transformation process undertaken by the choreographer on his theme, whether literal or non-literal. They are the coinage for the negotiation with each individual in an audience, together with the other visual and aural units which add up to the total performance. Therefore in discussing choreutic style the connection between theme, choreutic content, and performed expression needs to be taken into account. Since a detailed analysis of the choreutic content of each work is available in the preceding chapters, it would seem redundant to repeat the findings in a highly condensed form here. Such a condensation would in any case be so charged with technical terms as to be practically unreadable. Therefore the method adopted for the comparison is to gather all facets of the work which can have any bearing on the theme / choreutic transformation / performance connection, and to express the whole in terms which presuppose comprehension of that connection and so avoid the repetitive use of technical terms.

12.1 Imagery

The imagery in 'Day on Earth' is provided in two kinds. The first is through actions of work, and the second is through the interpersonal relationships of developing family life. Doris Humphrey makes this available: i) through the initial presentation of each character's profile transformed into choreutic and rhythmic phrases, ii) through the manipulation of that material in classic developmental processes to present the unfolding of their intercourse, and iii) through occasional arrested designs, available on the instant, of the essential relationships and their changes.

In 'Les Noces' the image is of the ritual behaviour embedded in Russian peasant culture, seen in the example of the celebration of a wedding. The dominance of collective tradition over the individual is an overriding image, for which Nijinska provides continuous massed unison forms of segregated groups of identical bodies crushed together in two-dimensional architectural structures. The overwhelming energy is presented by repetitious staccato forms in jumps and held positions of rigorous precision in space and time.

In 'Couples' the image is one of an occurrence for three pairs of beings. Grossman presents figures who are neither human nor automaton, through forms which include, simultaneously, gestures of potential warmth for another with shuffling, bobbing isolation. Ambiguity is not his method but his image, which he presents through a dichotomous use of space, time, and energy.

12.2 The dancers

The three adult soloists in 'Day on Earth' require dramatic ability which includes the mastery of nuance, in order to capture the continuous fluctuation of forms which contain sophisticated layering. The Child requires a freshness to cope with the free interpretation of the role allowed for, together with a mastery of the simple forms given to her.

The groups in 'Les Noces' require exceptional stamina and rhythmic discipline over a high level technique which covers balletic and folk dance forms. Neither subtlety nor role interpretation is needed, but rather strength and the capacity to maintain a structured position. The soloists, who play a secondary role, need minimal physical technique but a sense of ritual gesture.

The six dancers in 'Couples' are three girls and three men in the performance studied, but sex is immaterial, so is the number of couples. They also need no warmth or interpretive powers but a sensitivity to timing for synchrony, and to tempo. They project the

given forms through exceptional tension, and require strong and controlled body mastery.

12.3 Decor

The simple set for 'Day on Earth' in a proscenium stage provides an archetypal scene for family life through the use of a rostrum and cloth as the focal home base, asymmetrically placed upstage.

The backdrop for the opening of 'Les Noces', with its tiny high window, suggests an expanse which dwarfs the performers. Later, a triangular raised interior separates the ritual figures from the pounding and bounding groups.

'Couples' has a set which is simply a venue without personality or history. The black space seems to press in on the dancers who return the pressure in constant tension.

12.4 Costumes

'Day on Earth' has terra cotta coloured abstractions from daily clothing: shirt and trousers, long and short dresses. The Woman's dress gives choreutic forms in the skirt; so too does the Young Girl's long hair.

'Les Noces' has stylised and simplified peasant costume, austere in dark brown and white, identical for all in each sex, including a white headdress for the girls which diminishes individuality further. The Bride's exaggeratedly long plaits provide choreutic elements.

'Couples' has unisex all-over flesh-coloured leotards which give access to every detail of form change.

12.5 The use of the shared space

In 'Day on Earth', individual, personalised paths are made across and around the space. The action continues offstage. The relationships seen across the space are achieved through the dancer's dynamic performance. The home has a place, the Man has a diagonal, the Young Girl has another diagonal and a downstage corner, the Woman has further upstage as her domain.

In 'Les Noces' the space is used as a place for architectural group shapes. Its up/down and right/left dimensions are more obvious than its depth. Life is centred here and now, it does not continue offstage. Paths are not important but shapes located in stage areas are.

In 'Couples' there is nothing personal about any of the paths, which are restricted, small, and geometric. The relationships across the space are achieved through distance changes and juxtapositioning, not personal dynamics.

12.6 The use of individual kinespheres

In 'Day on Earth' the changing connections between the self, the world without, and the personalities within call are mirrored in the fluctuating and fragile boundaries of each kinesphere which are pierced through focus, reach and intent. The sizes of the kinespheres change unobtrusively whenever there is a need to form an image of intimacy, of expanse, of a yearning for another place.

In 'Les Noces', personal space is crushed in subservience to group space. The individual kinespheres of the solo figures overlap, just, in formal social acts. This contrasting use is a device which sets the solo characters apart from their group peers.

In 'Couples', each kinesphere is clearly defined, with firm boundaries which are from time to time pierced in moments which stand out, or are tested with unfinished gestures indicative of a

desire to reach out. Overlap with the partner lasts for a timed duration, separation and merging occur with no change of dynamic.

12.7 The selection of choreutic units

In 'Day on Earth' each person's profile is achieved by phrases of movement containing simultaneous and sequential arrangements of shapes. A few examples follow. The Man has a slight twisted curve in stillness, and straight parallels linked by circular paths in action. The wheel plane domination is evident with obliques and oblique planes in between. His departure from these is indicative of periods of disturbance from his working life. The Woman's spatial rhythm is 'rising to settle down' with vertical symmetry and asymmetry. Her shapes are rounded with a wide base. Curves are placed right through her body, and curves are used to change from one situation to another. The Young Girl's shapes are more open, wider, higher, and stay for shorter durations. Her base is narrow and she uses the air and the floor. In disturbance the Young Girl contracts in, but the Woman comes in with sharp straight jabs and wildly out with extended shapes.

These examples of choreutic forms are only verbally captured moments of the richer total profile of each character which Miss Humphrey has so clearly defined as to be recognisable in development, and even obvious when disrupted or fragmented or contrasted.

The solo figures in 'Les Noces' maintain verticality with occasional obliques, but the groups do not. The girls have abrupt phrases of one kind of directional unit and then another. Horizontals, rounds and occasional obliques are included. The linking factor is the two-dimensional nature of the movements, and the repetition of similar units through unison group organisation and through repetition in time. Two distinct units within each body is a common device, round in the arms with straight in the legs, vertical in the whole body with oblique in one arm. The male group are equally unison, repetitive with a rise/fall cluster through the copious and continuous jumps. Again two units occur in the same body, rounded forward torso with jumping vertical

knees, for example. Horizontal is an outstanding unit used for the group, in lines, in pyramids, in layers.

In 'Couples' verticality dominates from the opening to the end, both in design and in motion. Each venture into another direction is counterbalanced by a return to the vertical state. Second in use is horizontal, both right/left and forward/back in the dancers' orientation and the stage orientation. Oblique is sparsely used and when it is it is noticeable. Diagonal floor patterning occurs only towards the end of the piece. The mixture of directional units is economical and pared down to a minimum, with each change given full time for audience appreciation. Secondary strands of horizontal and oblique occur in small size at the same time as the main vertical, or large but fleeting in time.

The contrast between 'Couples' and 'Day on Earth' underlines the different kind of choreutic unit selection which has to occur for the successful treatment of contrasting themes. The sophisticated complexity of personal movement patterns is mirrored in the choice for 'Day on Earth', while the limited stringent economy connected with automated movement patterns is mirrored in 'Couples'.

12.8 Size and location of choreutic units

Neither contrasts of size nor maintenance of one particular size is a feature of 'Day on Earth'. While the movements are, in the main, normally extended to reach the periphery of the kinesphere, there are occasions when tiny gestures and full-sized stretches occur, and other occasions when small and medium-sized movements occur. The style consists in the unobtrusive change from one to another when called for by the imagery. Many units are located in relation to the centre of the body or with usual dual centering, but the very small hand movements are either at the periphery, in the Man's theme, or near the body centre, in the Woman's development.

Small movement is a feature of 'Les Noces', in the legs in the folk dance inspired unison movements, and also in the behaviour

patterns of the solo figures. The arm gestures too are contracted into circular rounds smaller than usual. The large group shapes are the summation of close together small units made by the individual group members. Because these take place with exceptional energy, the image of contained and controlled vigour is provided. The impersonal ritualistic gestures of the soloists are mostly large. Dual centering is standard throughout except in the extraordinary group clusters of pyramid, layers, and long lines.

Tiny movements abound in 'Couples' and are a major choreutic feature. They are a continuous vibratory, pulsing, spasmic feature. The feet and knees use a tiny size in shuffling locomotion. So also does the seat in sitting locomotion. Shoulders have an episode of tiny moves, the head also occasionally. Contrasted with this are full-stretch movements of single whole limbs, and half-way-sized moves in the shuffling locomotion in demi plié. Movements of very large size requiring whole body coordination do not occur. Units are located in standard dual centering with an occasional location centre in the space between the partners.

12.9 Body Designs

In 'Day on Earth' each adult character has a typical cluster of body designs which is returned to consistently. The following are examples. The Man has one successive contracted design which he uses in moments of stillness and several oppositional designs which he uses in his work motif. Designs are moving in the Young Girl's thematic material and fluid in the Woman's. The Child has nearly no designs at all because she moves in constant progressions.

The relationships of the four characters are expressed in the combined designs of the bodies. There is an oppositional and distanced design in the Young Girl/Man encounter, expansive multi-stranded curves, interwoven and close in the Man/Woman encounter, and a surrounding small successive design ending the Man/Child duo.

Held designs are a choreutic feature of 'Les Noces'. There is designed stillness somewhere throughout the work. Individual designs are successive and asymmetric, but the combined designs of several dancers are symmetric in time or space. Still arms with jumping legs, still bent torso with jumping legs are typical. The extraordinary group designs are an indelible image of the work.

Successive designs do not occur in 'Couples', only oppositional ones, and these are a feature of the work from beginning to end. At no moment is design not a dominant expressive force, enhanced by the light-coloured bodies against the dark background. Symmetry of individual bodies, and through the use of a partner, is important. Whenever asymmetry is used the body returns again to a symmetric design.

'Couples' and 'Les Noces' share this overt stress on design which contrasts with the much subtler use of design in 'Day on Earth'.

12.10 Spatial Progression

In 'Day on Earth' youth is epitomised through progressions. The Child's movements, so minimally designed, are rich in pathways freely made. So too is the Young Girl's movement, but with design incorporated more definitely. The Woman's progression/design ratio is more heavily weighted on design, and the Man's even more so. Pathways through the space follow the same ratio, with the Child moving around a great deal compared with the Man. The influence of the youthful characters on the Man can be seen in his increasing use of progression when he is with them.

In 'Les Noces' there are many progressions of a transitional kind which one would expect to have choreutic content but do not; they are simply actions of getting to the next design. Progression goes in episodes, from little of it where held designs are important, to lots of it in hectic smallish movement under held arms and torso, in the parts with folk dance imagery. Progression by one group and then another is a device for sustaining the high energy level required by the image of vigour.

In the opening section of 'Couples', progression is a feature of choreutic style through slow-motion changes of situation in which 'changing' is the dominant expression. Later progression is an adjunct to design, in that the dancer progresses his whole body, through shuffling steps, in a fixed design. Later still, in the torso/hitting section, progression becomes more important as a mode again, through actions of pushing and ducking down.

The manner in which spatial progression is used choreographically in these three works is entirely different. Images pertinent to each work are expressed through it, of which youth, vigour, and automatic motion are examples.

12.11 Spatial Projection

In 'Day on Earth' spatial projection is found in all four characters' thematic material. The Man's is centred on his furrow in the first instance. The Woman's is centred on the Man, and then on the Child and the Child's memory. The Young Girl's is diverse but mostly preceding her. The Child's is everywhere.

In 'Les Noces' spatial projection is simply not present, which gives the piece its extraordinary expression of a stylised, ritual happening, provided through design more than anything else.

In 'Couples' spatial projection is continuous, unchanging in intensity and direction. It is upward through the spine and forwards from the face.

12.12 Spatial Tension

In 'Day on Earth' spatial tension is created by the dynamic performance of the dancers. It is a feature of the Man's character. The Woman develops spatial tension in her relationships, markedly with the Child, and the memory of the Child. The Child has it only in

relationships. Spatial tension across the stage space is created in the duos, over changing distances.

In 'Les Noces' spatial tension is not created by the dynamics of the performance but by the juxtaposition of designs. It is part of the design structure of this work, for a design in a body continues across the space to be taken up in another body.

Spatial tension is an important feature of 'Couples', both within each body, between limbs, and also between partners. It is also obvious in the parallelism of the three couples. It is so strong as to give an impression of rigidity to the intervening space.

12.13 Body fragment structures

In 'Day on Earth' the dancers move as a whole. Their actions are more towards congruency than to fragmented independent gesturing. But they are never totally congruent. A second strand, or possibly two, as counter direction, as focus, as restraint, keeps the movement unsimplistic and designed, so that the content is formed. This body organisation is a major part in the manner of materialisation of the choreutic content of the work.

In 'Les Noces' several independent fragments participate in a whole movement by co-ordinating but maintaining their independence. There is the extraordinary use of fragments to be presented to the audience, piled up heads, in a pyramid, heads and arms outstretched in layers, elbow to elbow in overlapping lines.

The independence of one fragment is the style in 'Couples', in very small movements, shrugging shoulders or shuffling feet for example. There is no design across the usual demarcations into limb-torso-limb designs, which there is in 'Day on Earth', no elaborate action in legs while arms are still as in 'Les Noces'. One bit at a time gives the interest to the movement as it unfolds.

12.14 Action

In 'Day on Earth' action selection is made according to the image of the person to be communicated. Examples: gesture is especially dominant at the end of the Woman's phrases, transference of weight is strong in the Man, locomotion in the Child, and jumping in the Young Girl.

In 'Les Noces' there is copious locomotion and jumping, creating progressions and a high energy up/down quality. Bending, stretching, leaning, and weight transference dominate the action style.

In 'Couples' leaning, bending, stretching, turning but only a small amount, locomotion, somersault, all occur. No jumping, no overbalancing, no twisting, no locomotion far, nor turning again and again. One action at a time, deliberately performed, is the style which contributes to the choreutic simplicity.

12.15 Timing and Dynamics

In 'Day on Earth' rhythm is organised according to the motivation, which is either functional movement, emotional gestures, or social gestures. The rhythm of the breath and heartbeat are used too. This piece is not metrically structured. Tempi change according to the meaning of the moment. Play, distress, tenderness, work, death, birth, are all themes which Miss Humphrey finds an appropriate rhythm for. But the range is not wide. Nowhere is slow motion or vibration or extreme speed called for. The opening is the slowest section, the Man's play with the Young Girl is the fastest. The dynamic range is wider, for tenderness and delicacy are apparent, so too are energetic vigour and despairing tension.

In 'Les Noces' the rhythm is metric, against the complex musical rhythms of Stravinsky's score. The vigorous beats, accents, and underrhythms are an essential part of the piece, which support its disciplined formal style. In between are phrased passages of unstructured time, and passages of held stillness in positions arrived

at with flowless placing. There is no free flow, or bound, no heaviness, just varieties of tempo, structured units of time, acceleration and deceleration, force and buoyancy. The maintained energy is incredible.

Unusual extremes of time are used in 'Couples', from beginning to end, in slow motion and vibration. The rhythms are metric, but not given the natural accenting of bars. Time is continuously used. Accented moves occur later, especially in the hitting, slapping section. Acceleration into new situations giving abrupt changes is a feature of the piece, so too is its opposite, gradual unobvious changes. There is bound flow throughout, buoyancy, occasional heaviness and recovery in a limb.

12.16 Music (in so far as it affects the choreutic content)

For 'Day on Earth' Copland's piano sonata sets moods but not rhythms. Its changing time signatures every two or three bars mirrors the structures and the changing durations of the movement. But they do not match. The co-ordination is through synchrony at known places. This provides the dancers with tempo control problems and a need to know the musical score really well.

The chord clustering of Copland's writing provides underlying emotional content. There is interval tension which enhances the spatial tensions of the dance through the sensitive synchrony of the dancers, especially the Man and the Woman. Basically the music does not affect the choreutic content.

Stravinsky's score for 'Les Noces', for four pianos, vocal quartet and six percussion players is monumental. Its structures are uncompromising, intricate, and musically stylised. The dancers have a formidable task of co-ordinating their rhythms with those of the music. This extremely difficult task may account in part for the lack of projections in space, for virtual forms of that nature are difficult to produce when there is concentration elsewhere, in this case on

co-ordinating with the sound.

In 'Couples', Riley's continuous quiet background score is metric. The dancers dance with it by hearing phrases with which they begin new movements, but they do not count beats and bars, as they do in 'Les Noces'. The choreutic forms are not affected by the sound.

SECTION 13.

13.0 CONCLUSIONS

13.1 Prior to the present research

13.1.1 The concept of the choreutic unit

13.1.2 The concept of choreutic clusters

13.2 Images and geometric units

13.3 The kinesphere and the shared space

13.4 The four manners of materialisation

13.4.1 M/m clustering

13.4.2 M/m, dynamics and timing

13.5 Ch/U.M/m notation

13.6 Dance documentation

13.7 Access to dance information

13.8 Analysis and creation

13.9 'Going for a Walk with a Line'

13.9.1 Ch/U.M/m and Labanotation of 'Going for a Walk with a Line'

13.9.2 Video recording of it

13.10 Choice of choreographies for analysis

13.11 Establishing the analytic method

13.11.1 Testing the Ch/U.M/m

13.11.2 'Day on Earth' analysis

13.12 'Les Noces' analysis

13.13 'Couples' analysis

13.14 A comparison of choreutic style

13.15 Further avenues for study

13.16 Areas of Application

13. CONCLUSIONS

13.1 Prior to the present research, Laban's tightly interrelated choreutic forms and their unnecessarily esoteric mode of practice were not connected with choreography, which had its own innovators of spatial organisation. (Ref. Section 4)

It has been possible in this research to break down Laban's academic forms into units. These have proved manageable through their simplicity and flexible in their use. The choreutic unit, in its infinite variety of the four variables suggested in this study, has been found to be discernible in movement, through the identification of the four manners of unit materialisation in and through the body. The resulting principles have provided a theoretic base for a kind of analysis of dance not hitherto attempted. (Ref. 4.7, 5.1, 5.2)

13.1.1 The concept of the choreutic unit has been fundamental in this research. Reference to writers on Art analysis showed that one of their units of form was indeed very like the choreutic unit. The difference was not only that the latter occurred in movement but that in dance it was related to a complex and comprehensive system of fixed forms. (Ref. 4.52, 4.6)

The idea of free association of units put forward was clearly not new. It has been a more or less conscious component of choreography since the beginning of modern dance. What was new was that free association was seen as anchored at one end of a continuum with fixed forms at the other. The similarity of the analogous position in music was supportive. The free association of pitches and timbres of some new music is linked to a series of fixed forms of harmonic organisation, from chromatic through pentatonic to diatonic. While very few complete fixed forms were found in the choreographies studied, the continuum was a valuable one for the recognition of fragments, especially in 'Day on Earth'. (Ref. 4.61, 4.62)

13.1.2 The analysis has led to the concept of choreutic clusters, both simultaneous and sequential. Clusters have shown the content of positions and phrases. They have been able to explain the choreographer's craft by showing, for example, why a body design is memorable, or how an image is achieved, or the components of a movement style, or a role's characterisation. (Ref. 4.9)
(Ref. Sections 9, 10, 11)

The notion of clusters has led to a series of verbal descriptions which have shown the way in which the parts of a movement or phrase of a dance are related, words such as 'collective intent', 'diverging strands', 'dual centering', 'body congruency'. These kinds of relations are not new. Humphrey has used concepts of her own, similar in type but different in language. She identified succession and opposition for design and used them with symmetry and asymmetry. Choreutic clustering encompasses these design principles as possible examples of a resource of units rich in variables. (Ref. 4.91)

13.2 It has been possible to show that images expressed in movement are intricately arranged geometric units. They are, in fact, choreutic clusters recognisable as images. The imagery of individual choreographers has been seen to be related, rather than separated, because their common choreutic base is realised. In this research, three choreographers, separated by history, geography, cultural background, age and personality, have been found to share common choreutic material, but to have made use of it individually. (Ref. 9.1 - 9.6)
(Ref. Section 12)

By finding a way to isolate individual Ch/U it has been possible to discern connections of choreographic method and hence of style. (Ref. 8.3)

13.3 The connection between the kinesphere and the shared space has been shown through the concept of free association of units, thus enabling choreutic study to embrace both kinds of space. Mastery of manipulation of the shared space was separated from mastery of manipulation of the kinesphere because people from different backgrounds

had been interested in each, deeply. How one leads into the other has been demonstrated. (Ref. 4.4, 4.41, 4.42)

The connection of the Ch/U in the kinesphere and the shared space led to a network of connections hitherto not envisioned or documented. (Ref. 12.5, 12.6)

13.4 The four M/m have proved a reliable start for looking at the way in which spatial lines and forms are made available to an audience. The decision to add spatial projection as the fourth M/m was justified. Focus, especially was accommodated in this way and so were dynamic performances of the curves and lines in which dancers threw virtual forms away from themselves into space. (Ref. 5.2)

13.4.1 The clustering of M/m has been found to be as much a part of choreutic style as the clusters of Ch/U. This was not anticipated. That one virtual form, such as spatial projection, might not be used at all by a choreographer was unexpected. During the residency at the Laban Centre of Merce Cunningham, and in particular during his presentation of 'Torse' on film, it was evident that he used only 'actual' movement. He positively inhibited the emergence of virtual forms through his presentation of his material. Bodies moving in space and time is his stated interest but that that might not encompass a virtual element had not been contemplated. My interview with him confirmed his rejection of the virtual. Realisation of the lack of projection in 'Les Noces' was a direct result of the comprehension of Cunningham, and led to an increased confidence in the four M/m as useful analytic components. (Ref. 12.9 - 12.12)

13.4.2 The manner of materialisation was found to be intimately related to dynamics and timing, through which the virtual forms emerged. Dynamics and timing were seen as inextricable from individual performance, and from each performance of that individual. The need to verify filmed performances not only for shapes but for dynamics and timing was appreciated and dealt with through finding

adequate first-hand informants. (Ref. 5.42, 7.51, 9.13, 9.15.1)

13.5 No notation system existed which was capable of capturing the choreutic units and their manner of materialisation, as outlined in this research. The process of making a suitable notation, the Ch/U.M/m, was a stimulus to clarity of concepts. The total inextricability of M/m from Ch/U became more obvious as work progressed, so that the notation was seen as one, not two, systems. Through its narrow and specified parameters it has provided a way of writing which is neither difficult to learn nor to use. Undergraduate students at the Laban Centre comprehend it and are able to use it on their own choreographic attempts and on their technique and repertory.

The notation provided style data beyond expectation. It had not been anticipated that there would be as many as eight choreutic strands in some movements. Not only were actual strands notated but it became evident that choreographic style had virtual forms which could be captured in Ch/U.M/m. (Ref. 2.1 - 2.13, Sections 6, 12)

13.6 It has only been possible to touch on the problems, practice, and correlation of dance documentation. It was found to be an area in flux. More sophisticated video/film techniques have recently emerged, co-operation between notators of different dance notation systems was beginning, and more informed and disciplined verbal documentation was being written. The study suggested correlated documentation of three kinds, notated, visual, and verbal. (Ref. Section 2)

13.7 The magnitude of the problem of obtaining information on dance was experienced during the research. Access was found to be limited. Companies which held video recordings and scores did not necessarily allow them to be studied. This was the case with the Royal Ballet and 'Les Noces'.

The documentation which is available for research in other art media, scores, recordings, books, is not for dance and has to be created before the research can begin. Because most of this data, for modern dance, is in New York City, it proved to be difficult to study from London. I found it essential to make three visits to New York City in connection with this research. The need to find sources to validate films and scores became evident during the work. Much of this was only available in New York City. It was there that dancers and notators intimately connected with the Humphrey work could be found. (Ref. Section 8. Ref. 2.4 - 2.43)

The Dance Collection at the Performing Arts Research Library, also in New York City, was an essential place of study for the audio and visual materials for both 'Day on Earth' and 'Les Noces'.

13.8 The original intention had been to analyse first and create a work second. The second undertaking would have benefitted from the first whichever way round the work had been done. In the event the analysis was enhanced by the 'Going for a Walk with a Line' project. (Ref. 7.5)

To have been involved in creating a work during the programme was significant. Dance is what the research is intended to enhance and vice versa. Keeping in close touch with dancers in rehearsal studios and theatres, dancing, helped to make the analytic method take account of first-hand dance problems. Analysis from films and videos and scores could have set up a barrier between analyst and artefact which the creating of 'Going for a Walk with a Line' prevented. The close contact with Danny Grossman, the workshops with Letitia Ide, and the Royal Ballet performances of 'Les Noces' were also beneficial in this way. (Ref. 8.11, 8.22, 8.3)

13.9 'Going for a Walk with a Line' started with selected Ch/U, so that experimentation with M/m was the creative factor. Working on a dance work, rather than on exercise examples, was distinctly advantageous. The excellent cast and production team contributed in a way which prepared for the analytic process. The effect of sound on the dancers' performances, the effect of the set and programme on the audience's perception, the awareness of increased Ch/U.M/m vocabulary, caused expansion of concepts and methods applicable to analysis of three choreographers. (Ref. 7.2, 7.22, 7.23, 7.31, 7.52)

13.9.1 With the Ch/U.M/m and Labanotation of the dance, examples of a variety of materialisations of the five choreutic units selected: vertical, horizontal, oblique, rounded, and angular, have been provided. (Ref. Appendix II)

13.9.2 A video recording of 'Going for a Walk with a Line' was made, in the form of a straightforward record of the movements. It was not possible to include the atmosphere of the work created by the theatrical setting and the lighting, due to technical limitations of the video studios. (Ref. 7.4, 7.41)

Lines of choreutic units were superimposed on the dancing bodies seen in the interrupted-time video recording. There was no precedent for procedures and limited opportunity to experiment. Dependence on the availability of video studio facilities was a hazard which had to be accepted. (Ref. Appendix III)

13.10 The choice of choreographies for analysis was finally decided by the availability of documentation. The three works selected were very different choreographically, but also in the kinds of supporting documentation within reach. Each had a live component. (Ref. Section 8)

13.11 The analytic method, for which no precedent was found, was established in principle and refined in practice on 'Day on Earth'. It was decided that 'Day on Earth' should be the primary work after analysis had commenced, because the Ch/U.M/m notation was providing such copious information at depth. (Ref. in Section 9, ss. 1 - 7)

13.11.1 Tests were made on the ability of Ch/U.M/m to record the content of duos and trios which were found to be positive. The possibility of seeing choreutic content reliably from a film or video was tested; also the possibility of reading choreutic content from a score. Cross referencing from one to the other was found to be necessary. (Ref. in Section 9, ss. 9 - 13)

13.11.2 Humphrey's choreographic technique in 'Day on Earth' was looked at through her establishment of characteristic material for each role, through the development of that material in relationships between the roles and the unfolding of the situations. The findings were expressed in terms of her choreutic style, taking into account that her choreographic style would also include a large rhythmic component which was not part of this analysis.

(Ref. in Section 9, ss. 7.3,
8.3, 9.5, 10.5, 11.3, 14.1, 17)

13.12 Nijinska's choreographic technique in 'Les Noces' was looked at through the analysis of fragments of the contrasting material. Her use of group forms, of folk dance based material, and ritual gesture was included, and the ability of the Ch/U.M/m to record these was checked. Dynamics and timing were mentioned because the work is highly organised rhythmically as it is spatially. Her choreutic style was described. (Ref. 10.2 - 10.4)

13.13 Grossman's choreographic technique in 'Couples' was looked at through a general analysis and through testing the occurrence of verticality, a form permanently used in the work. His choreutic style was described. (Ref. Section 11)

13.14 A comparison of the choreutic style of the three choreographers, in the works studied, was made. It revealed that the components of the analysis and the systematic treatment of each work provided categories of comparison which were comprehensive for spatial use. It also revealed what was evident throughout the research, namely, that rhythmic style overlapped with choreutic style, and so did body-use style. These two components have been mentioned in the analysis and in the comparison because they were ways in which choreutic content was manifest. (Ref. Section 12. Ref. 10.4, 11.3)

13.15 Further Avenues for Study have been intimated throughout the text. Because dance research is comparatively new, and analysis of dance material only beginning, the field is wide open. The following topics are apparent:

From Section 2

- 1) The parameters of dance documentation, with aims, methods, and evaluation, as an effective tool in an art form which is both allographic and autographic in approach, in light of the findings in 2.5.
- 2) The nature of dance criticism and its relationship to structural approaches to choreography, including choreutic content.
- 3) Dance and video, the problems, distortions and opportunities, methods and schedules, and evaluation of video as
 - a) a documentary method
 - b) a way of capturing "the work", in its fullness.

From Section 4

- 4) An in-depth look at the nature of the kinesphere and the shared space in light of the conclusions in 4.42.
- 5) The use of geometric and biomorphic forms in dances, especially in ballet where both are evident, starting with the octahedral basis and imagery mentioned in 4.5 and 4.51.
- 6) Research in the form of choreographic experiment with the fixed choreutic forms and the four M/m, towards increasing

dance vocabulary, and new approaches to meaningful dance through the inherent correlations which spatial forms possess.

7) The nature of the virtual image in dance, starting from S. K. Langer's broad view and suggestions in 4.81 and 5.3, leading into research in the virtual space of dance, the virtual forces of dance, the virtual time of dance.

8) Clustering, a development of the notion and empirical research into its application and its parameters.

9) The use of words to describe dance, touched upon generally in Section 2 and specifically in 4.91, with a variety of approaches such as structural, poetic, to provide a vocabulary of terms meaningful in an ever-changing and ephemeral art form.

10) Development of the choreutic unit from a line to a volume, its variants, its notation, its materialisation in a strand, its appearance in dance works.

From Section 5

11) The effect of dynamics and timing on the visual appreciation of M/m and the dancer's production of M/m.

12) The stability or changeability of M/m in a dancer's performance of the same role, some reasons for instability, and necessary conditions for stability.

From Section 6

13) Development of Ch/U. M/m notation to cope more effectively with the choreutic strands and clusters which are produced by groups of dancers. Also to check the methodology of Ch/U. M/m for absolute standardisation.

From Section 7

14) Research in the form of choreographic experiment into the vocabulary possibilities which the four manners of materialisation might produce, following the experiments in 'Going for a Walk with a Line'.

15) Remount 'Going for a Walk with a Line' to

- i) compare the performance of a second cast with the first,
- ii) to allow the dance to develop as a work now that the need to retain simple but rigid spatial rules is no longer necessary, and to video the result and record the changes,
- iii) to discover if a structuralist approach to choreography can succeed artistically.

From Section 8

16) Research into the documentation available for the principal dance works, including primary methods and ancillary methods, starting with the Dance Bibliography from the Dance Collection, New York City.

From Section 9

17) Correlate the Labanotation score of 'Day on Earth' with the Ch/U, M/m recordings, in conjunction with the Dance Notation Bureau, and assess the practical value to reconstructors and librarians.

18) Develop the notion of choreutic style to include, in further depth, clustering of Ch/U, based on the the findings in 9.7 and 9.17.

19) Test the notion that clustering and choreutic content reveal meaning through the presentation of images, looking at the complex question of 'meaning' in the non-discursive 'language' of dance.

20) Compare Humphrey's choreutic style, and choreographic style, in 'Day on Earth' with her other works, starting from 9.17 and 12.0.

From Section 10

21) Complete the analysis of 'Les Noces', using the methodology in this study but applied to rhythm, which is a fundamental structure in 'Les Noces', to come to a combined choreutic/rhythmic analysis.

From Section 11

22) Take Danny Grossman's 1979 style and follow his stylistic development through Ch/U. M/m analysis of his choreographic works, as they are created, researching the notion of style development in dance.

From Section 12

23) A detailed comparison of the choreutic clustering in the three works would need the aid of computer processing. Write a program which would provide the data, and prepare the results as a model for future clustering identification.

13. 16 The immediate application of this research is in the following areas:

1) To documentation

The Ch/U. M/m notation and/or concepts are readily applicable to established dance notation systems, as a contribution towards effective documentation of style.

2) To dance appreciation

Choreutic concepts are a positive aid to comprehension of choreographic structure, choreographic style and, hence, lead to enhanced appreciation of dance works. The concepts are not difficult to teach, nor to learn, and are applicable to both the dance critic and the amateur audience member.

3) To dance history and ethnic dance forms

As a radical feature of dance analysis, the application of the concepts and the methods of this research to the fields of history and ethnic dance forms is straightforward, leading to an enhanced comparative technique.

4) To reconstruction

The method and concepts are a tool for the reconstructor of dances from notated scores and other forms of documentation, since the choreutic forms pin-point aspects

of style, and link the structure of the dance to its manner of performance.

5) The education of dance students

Through increased comprehension of the dance medium, the education of the dance student is enhanced. The Laban Centre students are already assimilating choreutic concepts without difficulty.

6) To choreography

Those artists who work both with structural and intuitive methods of making could use the organised reservoir of dance material the Ch/U. M/m provides. Additionally the virtual and actual properties of spatial form illuminated in this study are applicable to those choreographers who wish to work with them.

7) To the teaching of dance technique

Choreographic analysis, at a simple level, helps dancers to orientate themselves spatially, especially in the complex twisting forms of contemporary technique styles. Additionally, in the performance part of technique teaching, the inclusion of the four M/m modes which demand dynamic performance of a specific and identifiable form is seen as a way of teaching dynamic performance in a readily assessable way. No technique teacher would have difficulty in including this material.

8) For comparative research

This study provides a workable tool for the use of dance scholars in any field where comparison is used as a method.

9) Comparative methods at undergraduate level

Section 9 subsection 7.3 provides a model for dance analysis within the reach of any dance undergraduate, who, in the course of his studies will undertake analytic

work on aspects of the dance medium. To date he relies
on inadequate models or has to start from first principles.

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APPENDIX ONE

CHOREUTIC FORMS

The most comprehensive work on choreutic forms was published posthumously for Rudolf Laban in 1966. His contribution, written in 1939, concerned principles, early thoughts, sources and his 'philosophy' of the importance of dance for human well-being, and to a lesser extent, as an artistic force. Lisa Ullmann's second part is a schematic compilation of the forms themselves.

Neither writer is clear on the performance of the scales, sequences and rings which make up the forms, but Laban suggests ways in which the reader can find out, for himself, how to do them.

The forms, their history, their sources, their properties, their harmonic relations, their organisation and their performance, have been researched and documented in two studies ⁽¹⁾ ⁽²⁾. Both dissertations contain copious diagrams and illustrations.

Examples of one set of these illustrations follow:

- A) The choreutic forms are listed, with the codes given to them for the 1979 research.
- B) The parameters of mixed 7-rings (M7) are selected as one example of the hundreds of scales in the choreutic scheme.

- (1) Valerie Preston-Dunlop, An Investigation into Choreutics and its Relevance to Dance in the 1970's, Unpublished Diploma of Education/Dance Dissertation, 1978.
- (2) Valerie Preston-Dunlop, An Investigation into the Spontaneous Occurrence of fragments of Choreutic Forms in choreographed Dance Works, Unpublished M.A. Dissertation 1979.

- C) Diagrams, in the icosahedron of the six related M7 rings (M7 . 7-12) around the diagonal axes HLF - DRB, show the three part zig-zag and the four part surround. The latter appears angular in the diagram because the lines follow strictly on the icosahedral framework in the diagram for clarity. In movement the corners are rounded to make one sweeping curve which forms the two ends of the zig-zag.
- D) The way in which the six related M7s are connected is included, in a diagram showing how the axis scale and the equator scale are incorporated in the mixed seven-rings.
- E) An example, in Labanotation, of the early performance of the rings. These are in fact not M7 . 7-12, but its mirror image M7 . 1-6. The notation, written in 1949⁽¹⁾, is 'old fashioned' kinetography, i.e. the analysis of movement includes arm gestures with upper part of the body participation. In these examples, that is written for the right arm immediately to the right of each staff, in what was known as 'the 3rd column'. Left arm, without body participation, is written on the left.
- F) Drawings of the seven situations passed through during the M7 . 1, that is the first ring on the previous page of notation. The manner of performance is simple body congruency, the right side of the body leading throughout. It is exactly as Laban and Ullmann taught it, as a fixed form, in their choreutic practice.
- (1) Laban sent out M7 . 1-24 as his 70th birthday card to all his international friends. I was commissioned to write them in notation. This is one section of the card.

Choreutic Forms with Codes

Octahedral Forms	i) Dimensional Cross	OCT C 6
	ii) 3-rings	OCT 3.1-8
	iii) 6-rings	OCT 6.1-4
	iv) 12-rings	OCT 12.1-4
Cubic Forms	i) Diagonal Cross	CUB C 6
	ii) 3-rings	CUB P3.1-12, CUB T3.1-8 CUB M3.1-24
	iii) 6-rings	CUB P6.1-4
	iv) 12-rings	CUB P12.1-4
Icosahedral Forms	a) with diagonal axes	
	i) Primary Scales	P12.1-4
	ii) 3-rings	P3.1-8, T3.1-8
	iii) 4-rings	M4.1-3, Mt4.1-12
	iv) 6-rings	P6.1-4, T6.1-4
	v) 12-rings	T12.1-4
	vi) 7-rings Mixed	M7.1-24
	b) with diametral axes	
	i) Primary scales	DIAM P12.1-6
	ii) 3-rings	DIAM P3.1-12, DIAM T3.1-12
	iii) 4-rings	DIAM M4.1-12
	iv) 6-rings	DIAM P6.1-6, DIAM T6.1-6
v) 12-rings	DIAM T12.1-6	
vi) 7-rings Mixed	DIAM M7.1-36	

c) with axes through apices

i) 5-rings P5.1-12, T5.1-12

ii) 7-rings, peripheral P7.1-60

d) with diagonal axes twisted anticlockwise

i) primary scale xP12.1-4

ii) 4-rings xM4.1-12

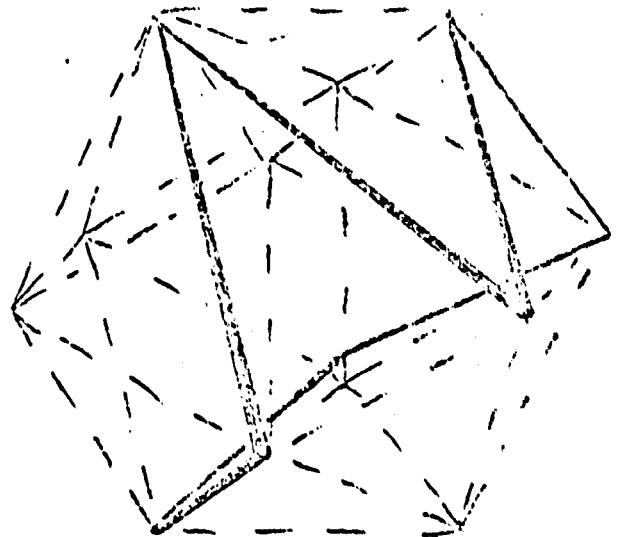
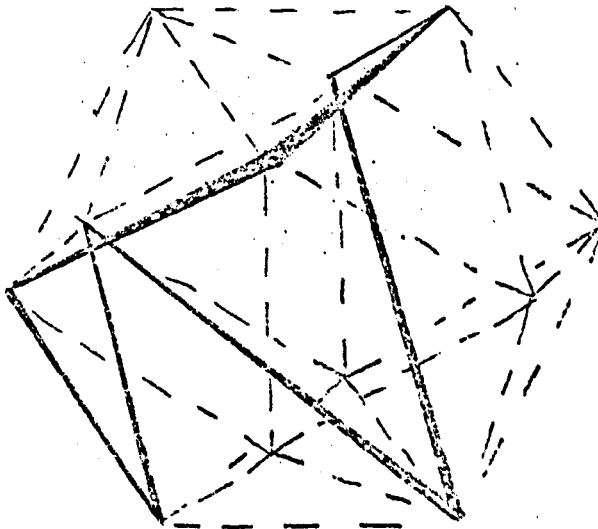
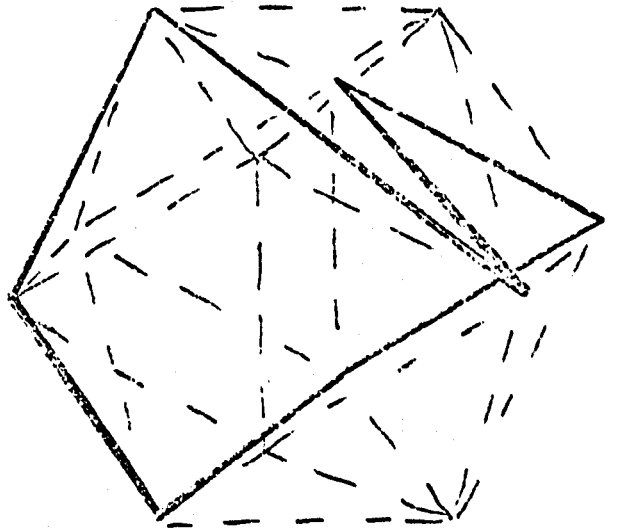
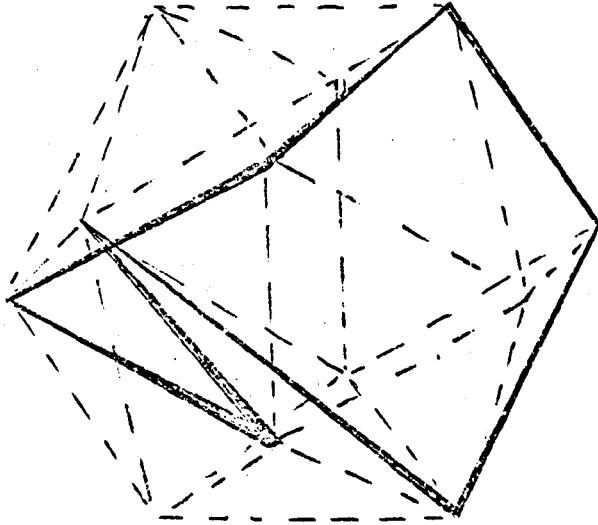
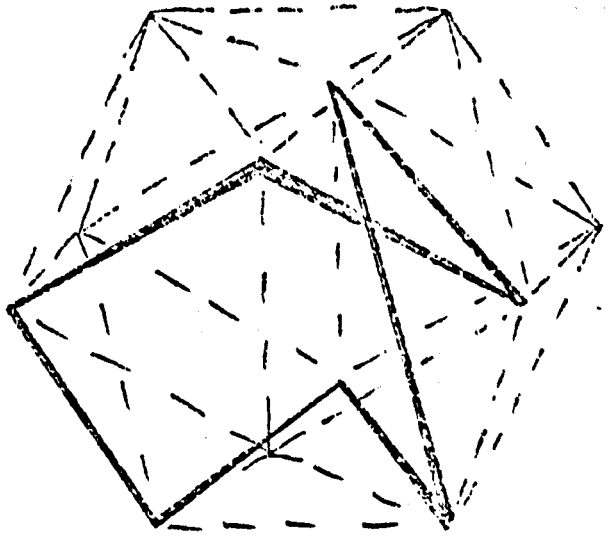
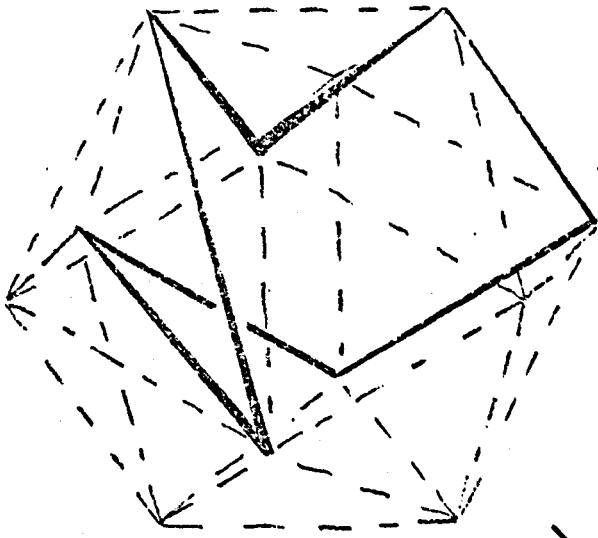
iii) 12-rings xT12.1-4

iv) 7-rings, mixed xM7.1-24

1. Title	MIXED SEVEN-RINGS	M7
2. How many	24	
3. How subdivided	6 to each diagonal	
4. How many segments	7	
5. How grouped	3 (from an axis scale) + 4 (from an equator scale)	
6. Relation to centre	Mixed, 2 transversals and 5 peripherals	
7. Quality of segments	All diagonal inclinations	
8. Axis	One equal diagonal	
9. Balance	a) within itself as a contrast b) with the baskets (M5 rings) which use the 5 other situations c) with the other rings on the same diagonal	
10. Shape	A three-part zigzag with a surrounding curve	
11. Situation	Around the centre	
12. Character guide	The zigzag is made up of one small and two large segments; the first and the third are parallel. This produces a phrase of movements shooting out with increasing emphasis. The curve runs in a surrounding arc, to complete the circuit.	

The contrast of shooting and surrounding gives the character of the ring. The rings are in families of six; all share the same characteristics, each family having a common diagonal, each ring having its shooting 'arabesque' in a progressively different situation in the kinesphere, and, equally, its surrounding 'attitude'.

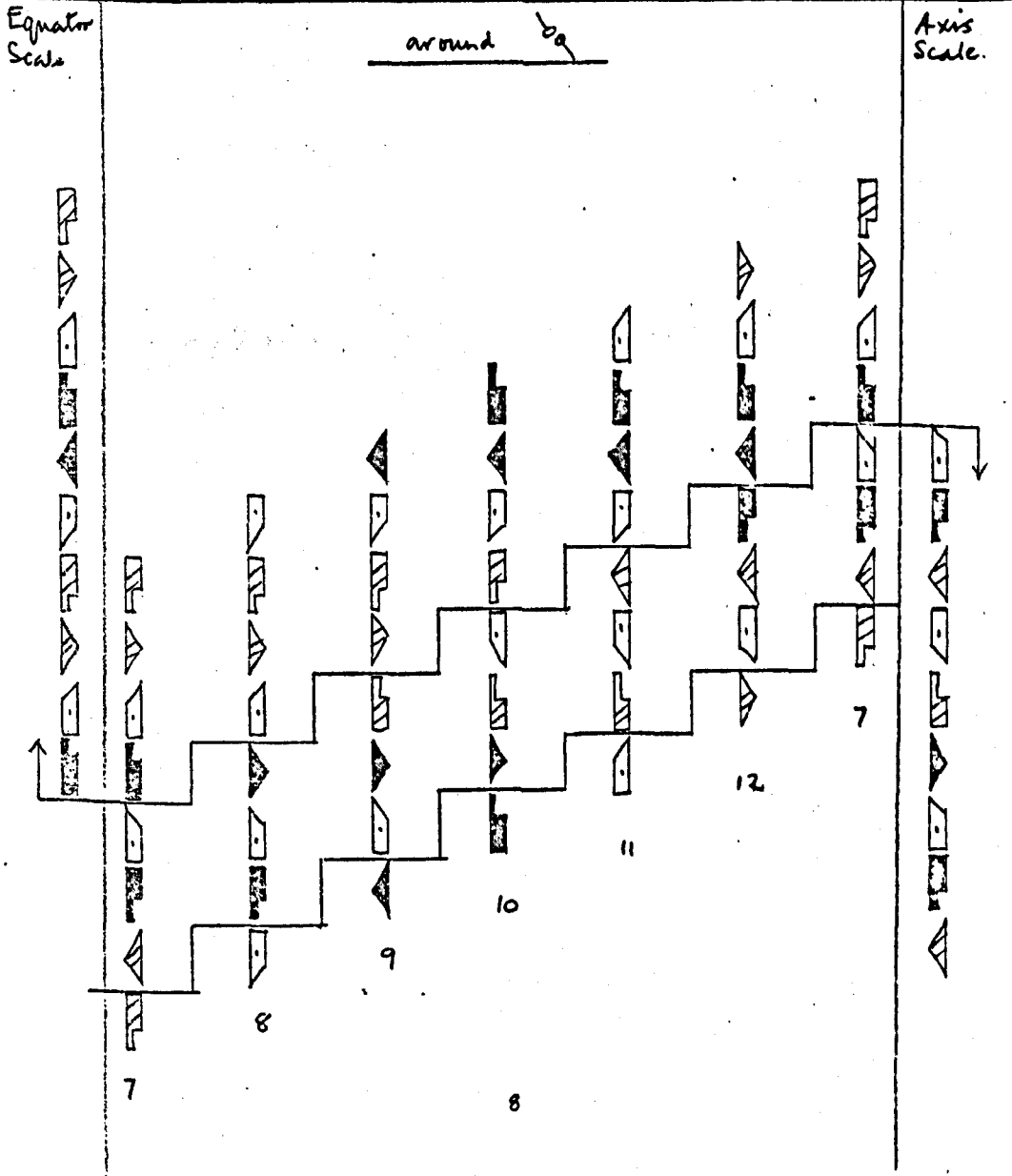
M7.7-12



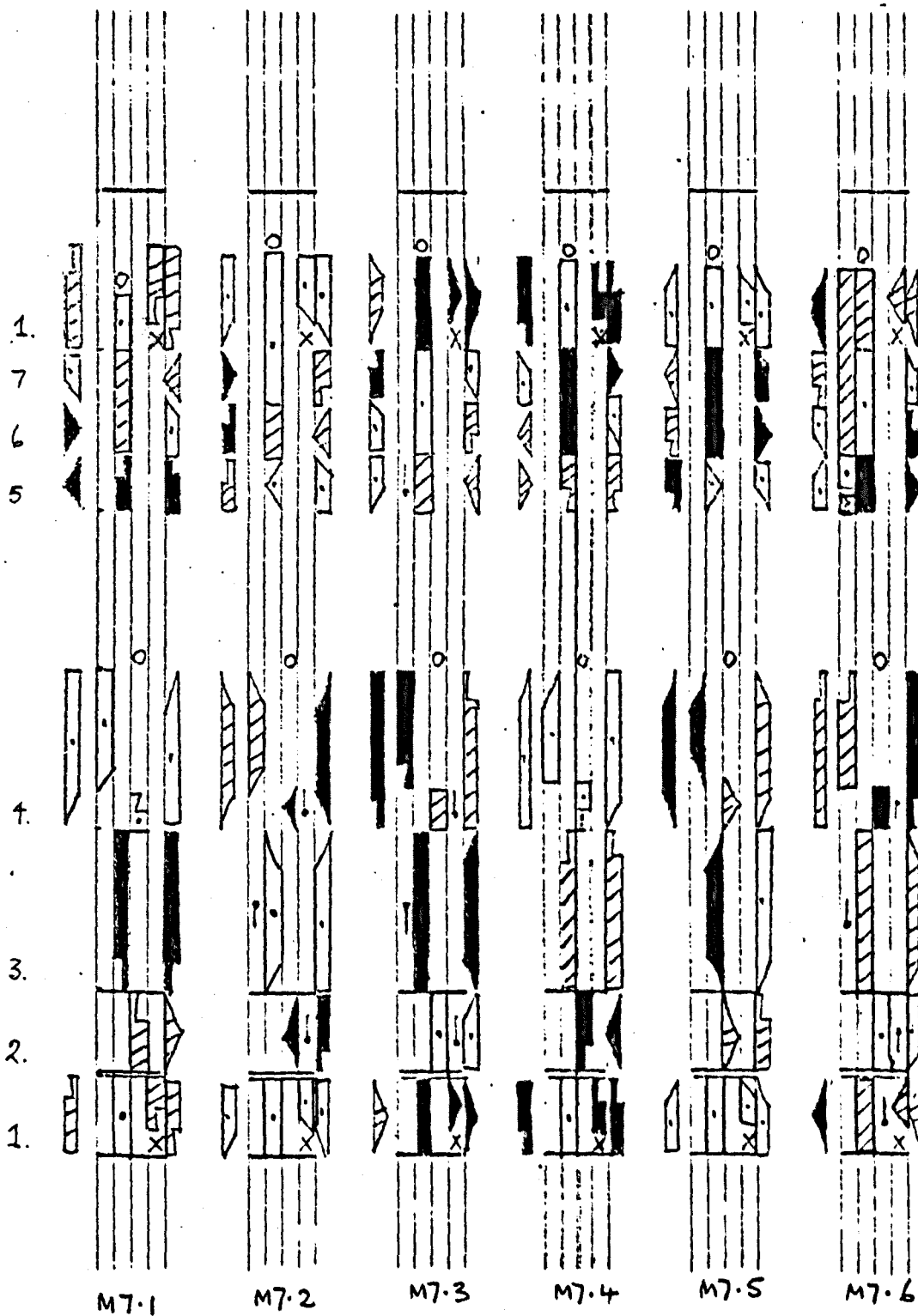
MT. 7-12

MIXED SEVEN-RINGS

Progression of Related Rings

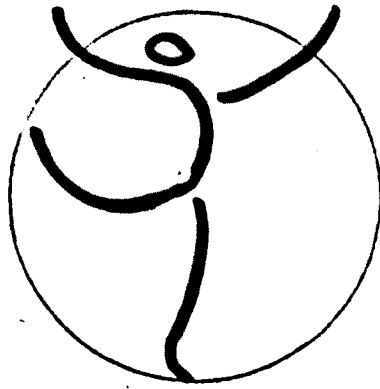


Mixed 7-rings (1949)

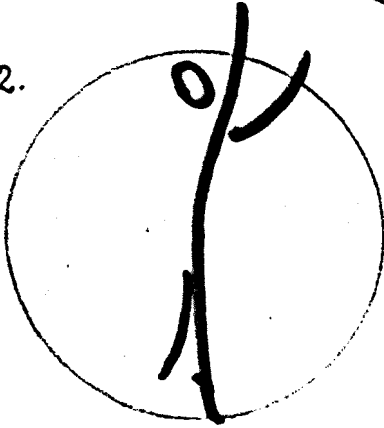


M7. 1-6.

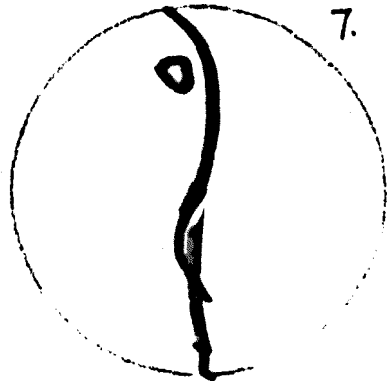
1.



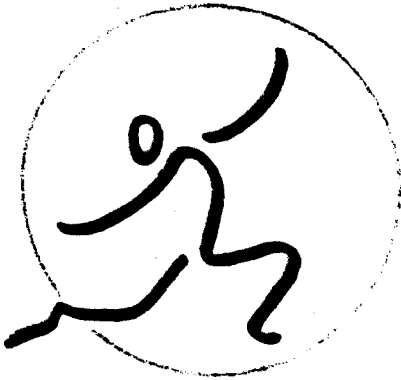
2.



7.



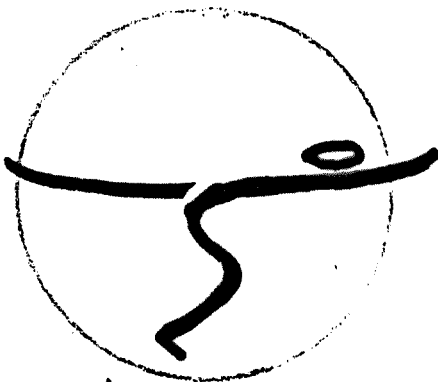
3.



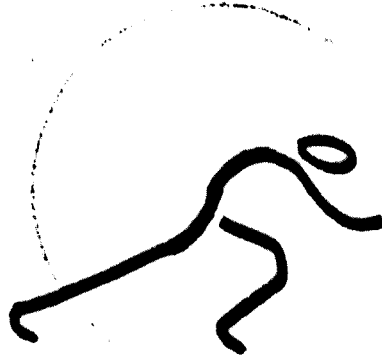
6.



4.



5.



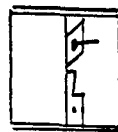
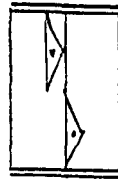
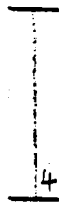
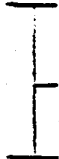
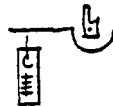
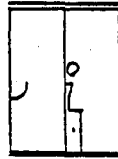
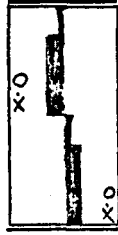
Appendix II

This material is referred to in Section 7. It is the Labanotation and Ch/U.M/m analysis of 'Going for a Walk with a Line'. It accompanies the video recording which forms Appendix III.

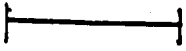
It comprises copious examples of the manner in which choreutic units, of one kind at a time, are manifest through the dancing body:

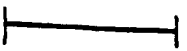
Horizontal Ch/Us from 'Horizontal Encounter'	page 2
Oblique Ch/Us from 'Oblique and Away'	36
Curved Ch/Us from 'Rounding'	60
Angular Ch/Us from 'This Way and That'	84
Vertical Ch/Us from 'Vertical Event'	110


HORIZONTAL ENCOUNTER





H


7.  (l - r) walking briskly, high, with no rise or fall.

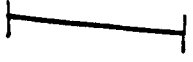
6.  (b - f) walking slowly, deeply with no rise or fall.

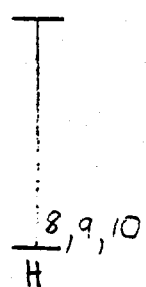
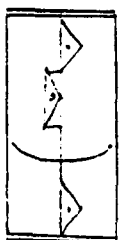
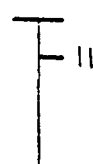
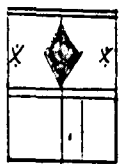
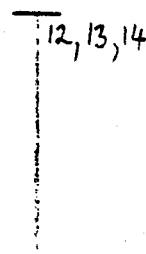
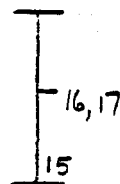
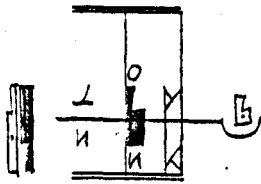
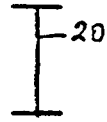
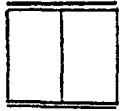
5.  (f) the whole of the front of the body.


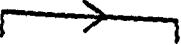
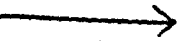
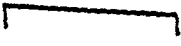
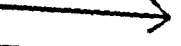
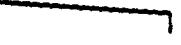
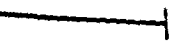
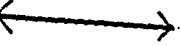
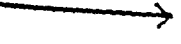

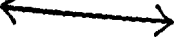
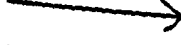
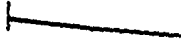
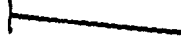
4.  (f - b) walking backwards.

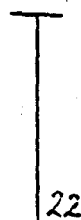
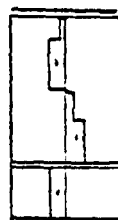
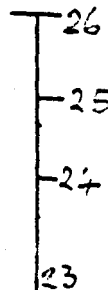
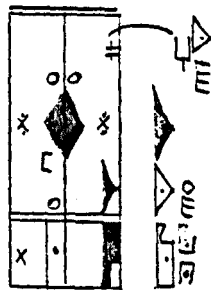
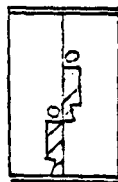
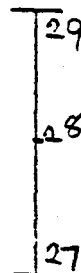
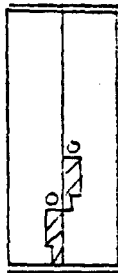
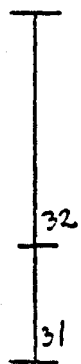
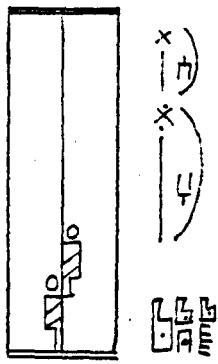
3.  (l - r) walking to the rt.

2.  sup. foot (b - l - f - r)h
turning, the design creating a progressional
horizontal circle.


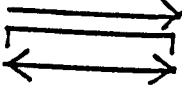

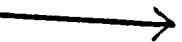

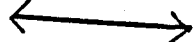
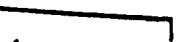



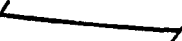
1.  (b - f) walking, deliberately.

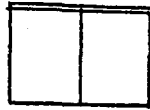


21.  (b - f) a step and leg gesture; her sole slides slowly over the floor. There is no rise and fall of weight.
20.  (f) a hand carriage, palm projects forward and fingers, at 90°, pointing forwards too.
19.  (f) palm projection.
18.  (b - f) designed whole arm.
17.  (f) projection from the whole torso.
16.  (b - f) designed lower arm.
15.  (b - f) large dynamic step.
14.  (r - l) between palm and turned face.
13.  (r) palm projection.
12.  (l - r) whole arm design.
11.  (r - l) spatial tension between the knees in deep plie'.
10.  (l) palm projection.
9.  (r - l) whole arm design.
8.  (l - r) "gallop" to the right, travelling with emphasis of length through slight elevation.

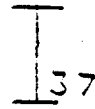


H

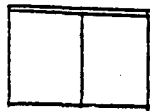
32.  (f) the pointed hand tension repeatedly juts, producing projection.
31.  (b - f) a combined Ch. U. of situations and move, performed previously in succession and now simultaneously.
30.  (l - r) travelling, deep, with no rise and fall.
29.  (l) through repetition, the projection occurs.
28. repeat to the left.
27. repeat.
28.  (f) horizontal focus, across the line of the head turn.
27.  (f - b) between the feet.
26.  (l - r) in the hands, which are on the knees.
25.  (l - r) between the knees.
24.  (l - r) whole arm design with palm projection right.
23.  sh(f - r)h
arm opening around the table plane.
22.  (b - f) walking, circling, the outstretched arm making a circular progression too.



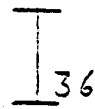
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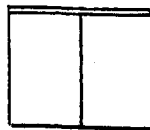
37



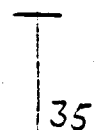
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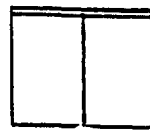
36



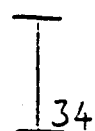
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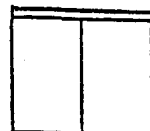
35



中



34



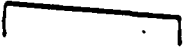

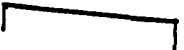


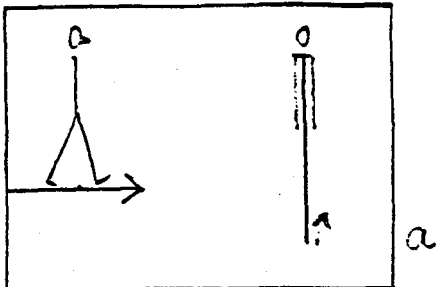
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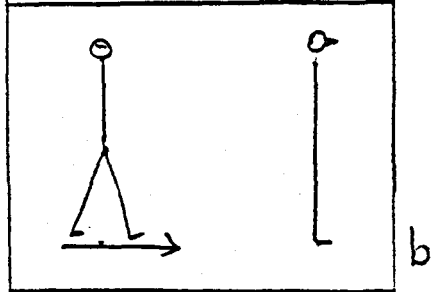
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4

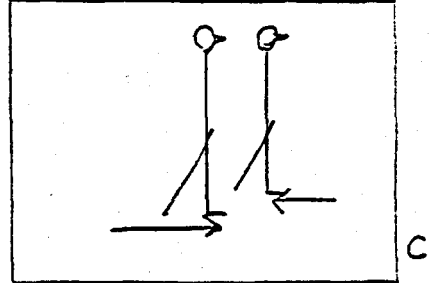
37.  (r - l) hand, at hip level, jutting out.
36.  (b - f) elbow back, hand just under the arm pit.
35.  (b - f) elbow forwards, lower arm backwards.
34.  (b - f) lower arm is horizontal at ribs' level.
33.  (r - l) hands at hip level.



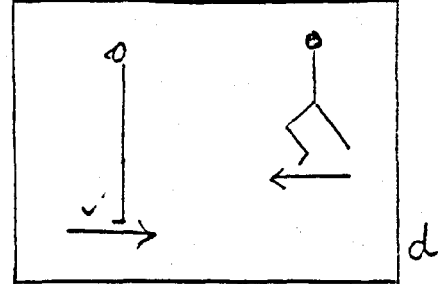
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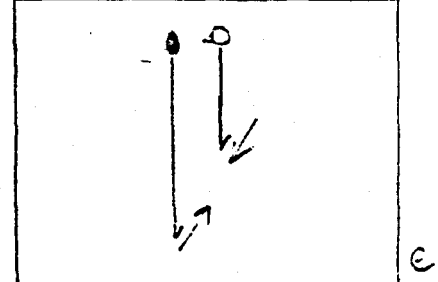
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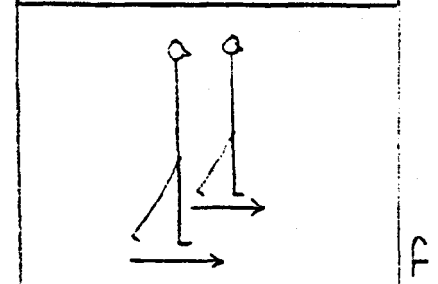
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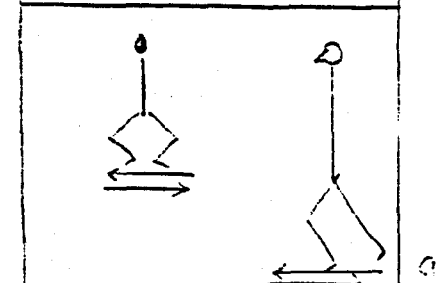
d



e



f



g

Spatial tension for the audience:
it occurs through convergence of pathways.



a. (l - r) converging.

b. (l - r) converging.

Or through moments of identical movement
when difference has been the norm.

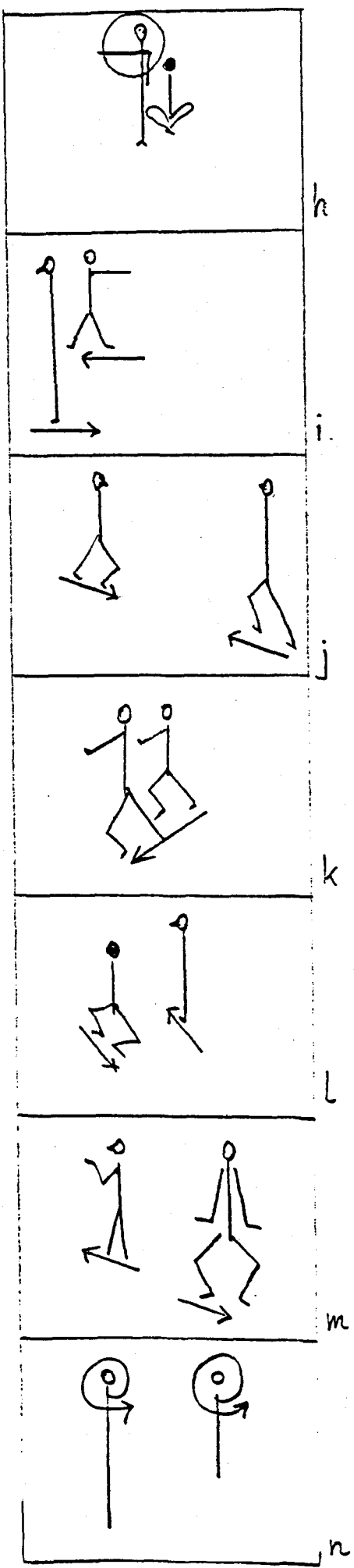
c. (l - r) converging and identical.

d. (l - r) crossing over, the moment of commencement of the
new direction.

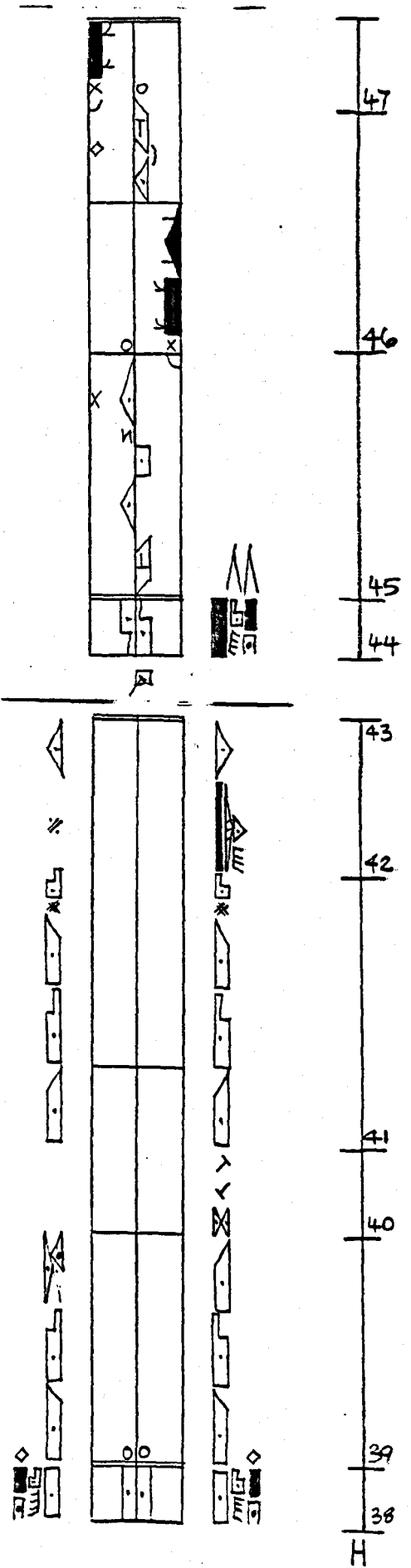
e. (f - b) converging, a head movement at the moment of
commencement.



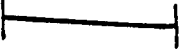
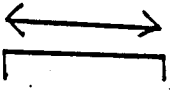

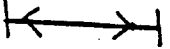
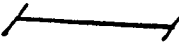
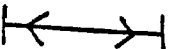
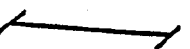
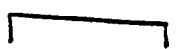
f. (l - r) identical.

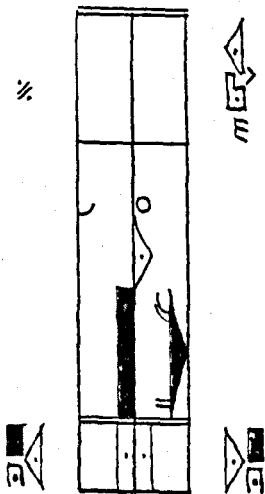
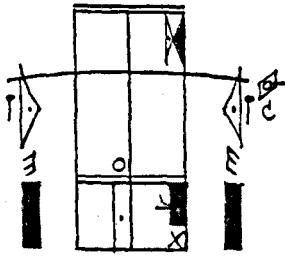
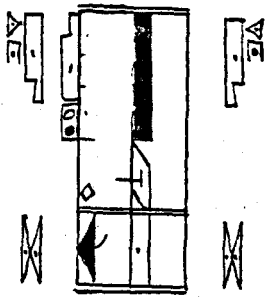
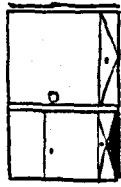
g. (l - r) changing direction converging and crossing.

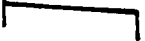
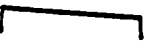
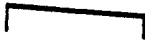
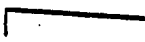
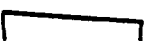
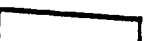

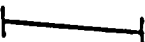
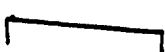


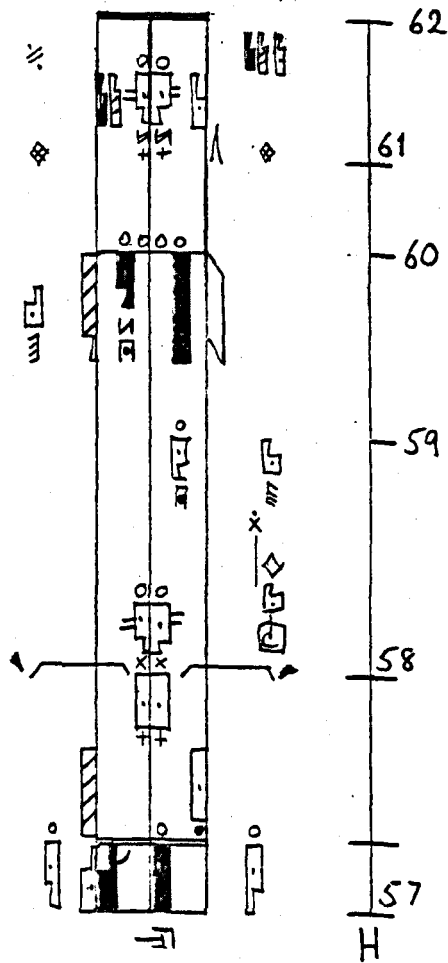
- h. (**l** - **r**) proximity, an arm gesture very close.
- i. (**l** - **r**) crossing over.
- j. (**bl** - **fr**) confronting.
- k. (**lf**) projecting with identicality; the back girl changes direction to join the front girl with the identical arm.
- l. (**bl** - **fr**) crossing over.
- m. (**bl** - **fr**) crossing, and pointing.
- n. (**r** - **l**) one turns and then the other, attracting the eye from one to the other.

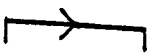

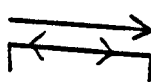

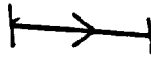
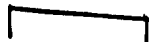


47.  (l - r) sliding gesture, in.
46.  (r - l) sliding gesture, in and across.
45.  (r - l) or (\boxed{r} - \boxed{l}) stepping-gallop.
44.  (b - f) (\boxed{lb} - \boxed{rf}) tension between the feet.
 (b - f) (\boxed{lb} - \boxed{rf}) hand horizontally.
43.  (l - r) design from hand/shoulder/hand.
42.  (l - r) tension on the separating path.
41.  reverse of 39.
40.  (lb - rf - lb) tiny moves, to and fro, as if on elastic.
39.  $f \times (lf - f - rf - b)h$ horizontal arm circling.
38.  (b - f) her hands, at collar bone level, are designed forwards.

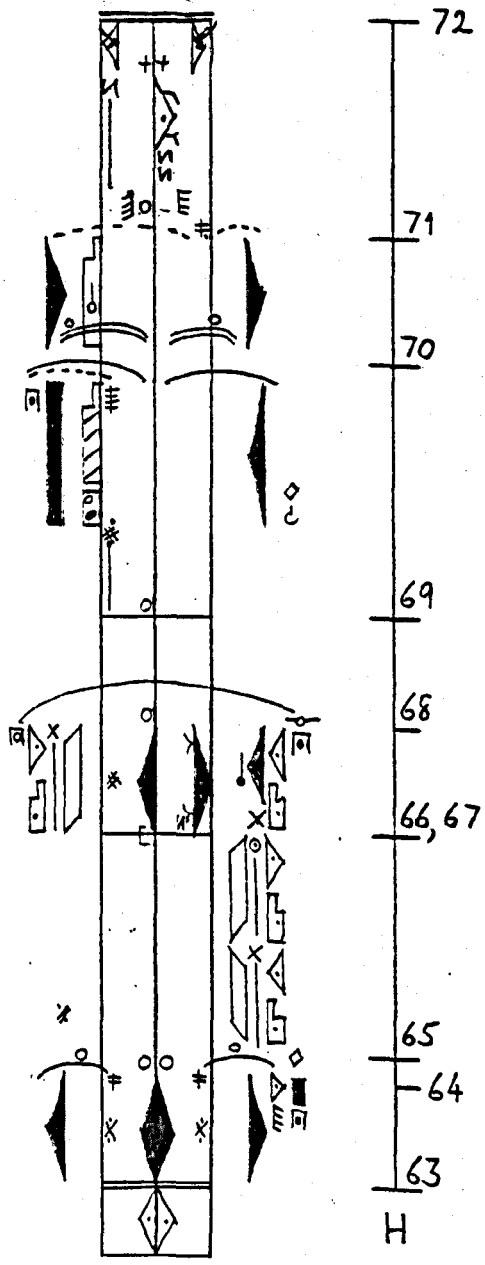


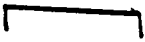

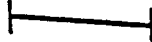
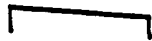
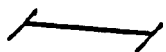
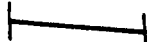
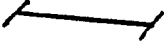
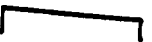
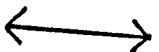
56.  (l - r) her leg unfolds to a horizontal design.
55.  (l - r) the design arrived at in 52.
54.  (f - b) her move in the wheel plane arrives at a design in her torso and arms.
53.  (r - c - l)
the design arrived at in 50.
52.  (l - r) her thigh is horizontal.
51.  (r - l) lower arms achieve a horizontal design, behind her back.
50.  elbow(r - f - l)h
lower arm gesture and mirror image.
49.  (l - r) sliding foot, into a step.
48.  (l - r) arms designed from hand-shoulder-hand.

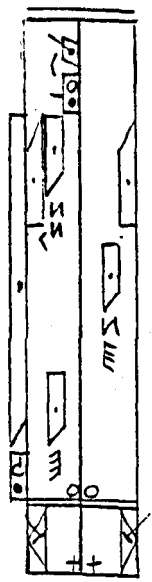
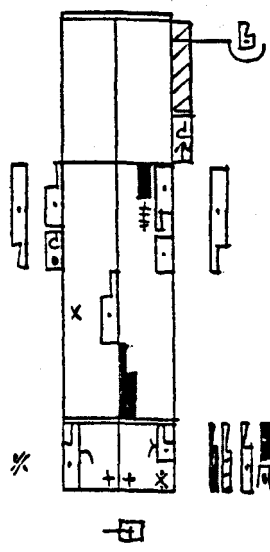
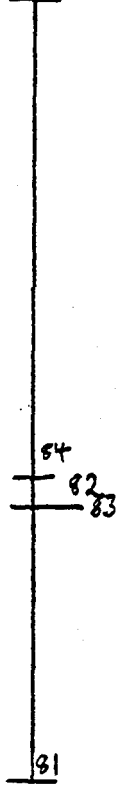
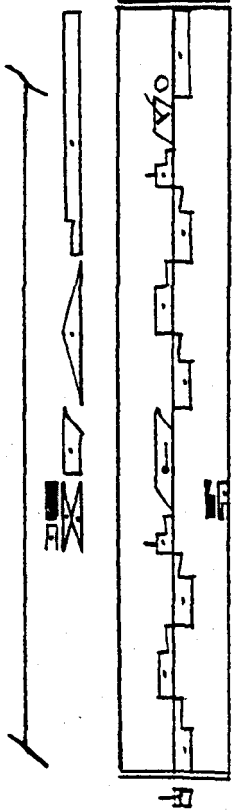



62.  (f - b) her arm design projects outwards, forwards.
61.  (f - b) she slides again.
60.  (f - b) her left arm does the same creating a horizontal tension; her focus remains.
59.  (f - b) deliberately she "walks" back with her right hand which is designed horizontally across stage; her focus remains.
58.  (f - b) having sat down she slides backwards, but focusses forwards.
57.  The design of 54.

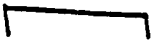

N.B. 57 - 62 are (r - l).



72.  (l - r) the body design arrived at is horizontal.
71.  (l - r) she slides her right foot into a "splits".
70.  (l - r) both hands slide over the floor, slowly, to her right knee.
69.  (l - r) she bends her left knee completely and the right leg becomes horizontally designed.
67.  bet.knees (r - f - l)hand
with arm, over to rest on the left hand (68).
66.  (l - r) slide, over the floor.
65.  wrist(r - f - l - f - r)hands
with resulting elbow move.
64.  (r - l) the hands, designed sideways resting on her knees.
63.  (r - l) tension between the knees and feet, in deep plie'.

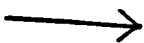


84.  chest{rb - r - f - lb)h
(lf - l - b)h
she gestures in the table plane, arms balancing
one another in opposition.


83. 
 (l - r - l)
in her arm design.
(f - b) in her lower leg design.

82.  knee/chest(?)h
the horizontal design in arms and lower leg
make a circle as she spins round.




81.  Ilana( f -  l -  b -  br)h or (b - f)
travelling in a circle.

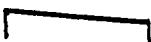
80.  (f) her face and collar bone area lift to focus
ahead.


79.  (b - f) one design from her heel to her head.

78.  (b - f) general body progression including steps,
lean and leg gesture.

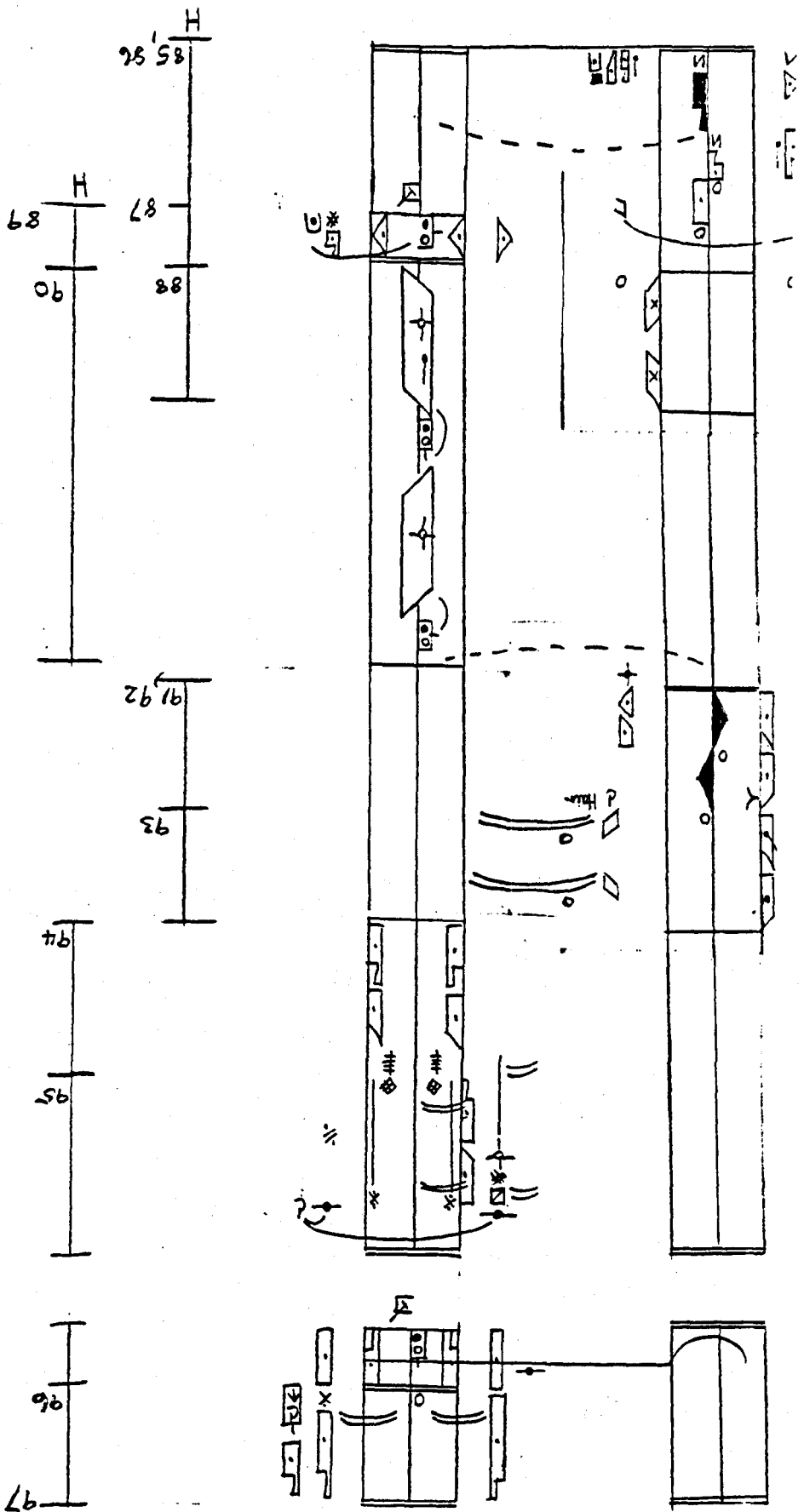
77 = 62

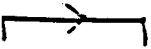


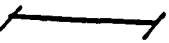


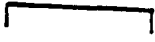
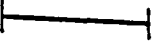
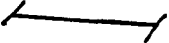
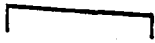
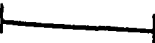
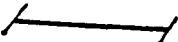
76.  (r - l) or ( bl -  fr)
she is lying on her side, designed.

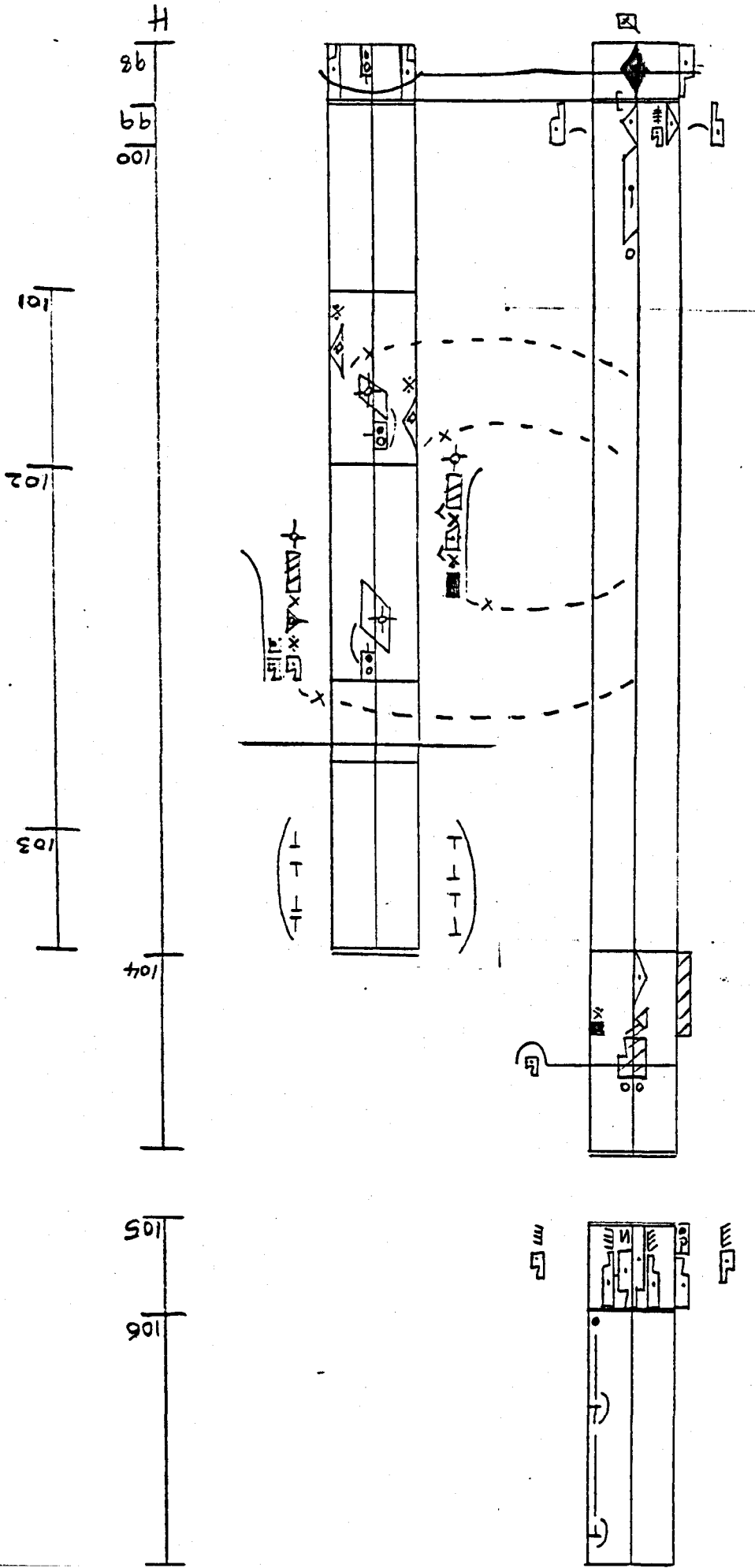
75.  (bl) the hands are designed carefully.



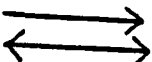
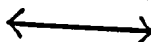

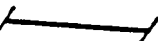
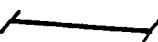

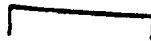
74.  (fr - bl) hands "walking" from a sitting position
to lying.

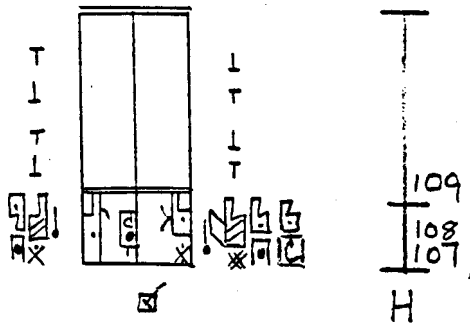
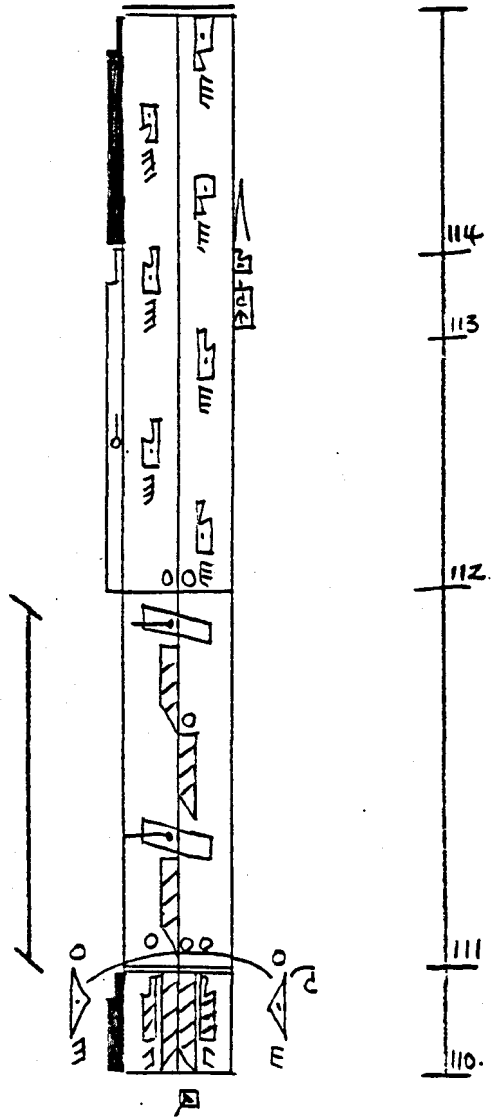
73 = 72

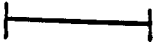


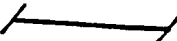
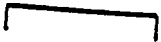
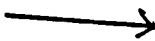
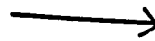
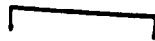


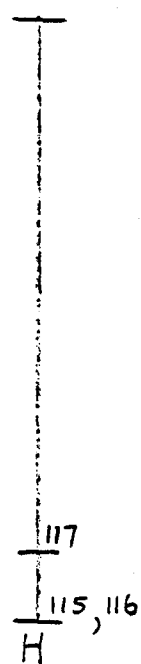
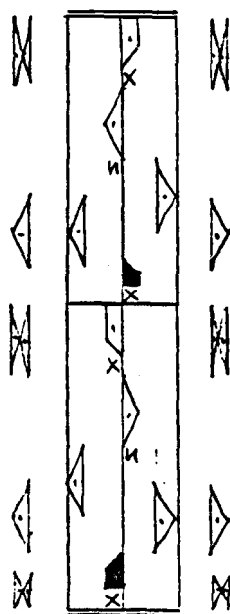
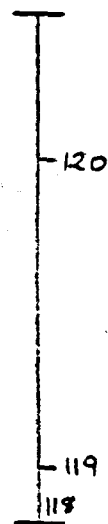
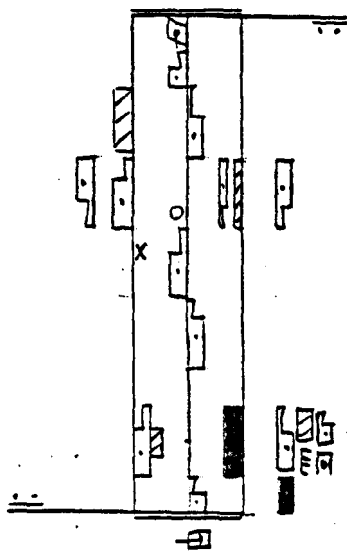
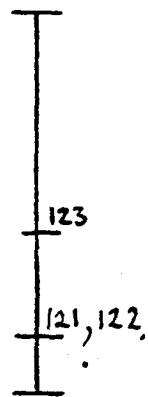
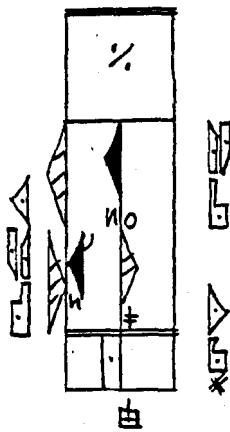
97.  (b - f) or (rb - lf) the body design is horizontal, diagonal in the stage space; her face and collar bone area focus and project.
96.  (b - f) she is on her frpnt, her arms slide forward, palms on the floor.
95.  shs (d - l - h) h her arms open out and her hands come to rest behind her head, all in contact with the floor.
94.  hips(r-f-lf-b-br)h sliding over the floor, she circles around, first her legs and then her torso.
93.  (l - r - l) her hair, dropped to touch Ilana; she draws it across her prone figure.
92.  hips(lf-f-rf-f-lf)h she circles her torso, maintaining horizontal.
91.  (rb - lf) her torso is designed horizontally
90.  (br - fl - br) she rolls, there and back again maintaining the horizontal design.
89. = 76.
88.  shs.(lf-f-rf-f-lf)h she twists and so her elbows draw a circular path.
87.  (lb - f - rb) an arm design, her hands on her shoulders, elbows above one another.
86.  (b - f - b) a deep lunge forwards and return.
85.  l.sh.(l-f-rb)h a circling arm gesture.

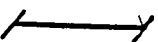



106.  (b - f - b) she shifts forwards and backwards in the design of 105.
105.  (b - f) or (bl - fr) her torso, which faces the ceiling is horizontally designed.
104.  (f)
(b - f) or (br - fl) she steps out of Ilana's hands to create a tension between her own feet, and a projection of focus forwards.
103.  (f - b) a horizontal tension is achieved between her two hands, Penny's leg being between them.
102.  sh. and Penny's leg
(h - lb - d) h or
(fl - fr - br) h she gestures over her head to gather round Penny's leg, touching the floor as she goes, one arm after the other.
101.  Penny's leg (b - r)h she surrounds Penny's standing leg, with one let at a time.
100.  hips(l-f-r-b-l)h maintaining the horizontal cross of 99 she turns, drawing circular paths as she goes.
99.  (r - l)
(b - f) she lifts her leg to a horizontal sideways design the foot being directed forwards.
98.  -(b - f) her torso is horizontal, over Ilana.



114.  (f - b) 122 in reverse.
113.  (f) her face and collar bone area focus and project.
112.  (b - f) she walks forwards on her hands to a near horizontal design.
111.  head(?)h
her legs walk around her head.
110.  (r - l) on her crossed lower arms, visible between her legs.
109.  (f) in her poking fingers.
108.  (f) in her focus.
107.  (b - f) in her hands and her leg.




123.  reverse of 122.

122.  elbow (f - r)h

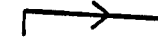
right arm sweep then left arm.

121.  (l - r)

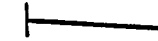
on a wide kneeling sway.

120.  (b - f) or (r - l)


the horizontal design is in torso, arms and thigh.

119.  (b - f)

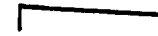
the designs are in the leg and arm, with palm projection.

118.  (b - f) or (r - l)

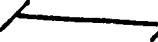
travelling across stage with hops and steps.

117.  (l - r - l)

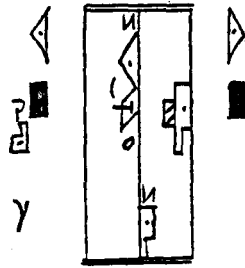
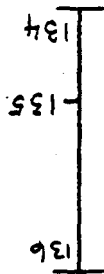
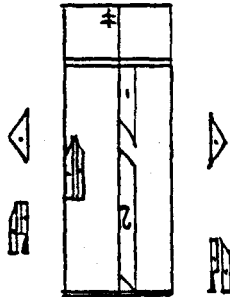
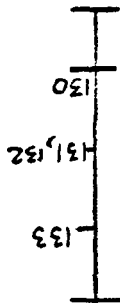
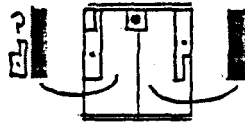
jumping, wide to either side.


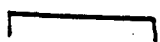


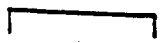
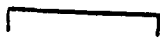


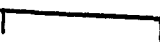
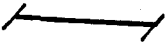

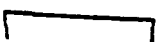

116. 

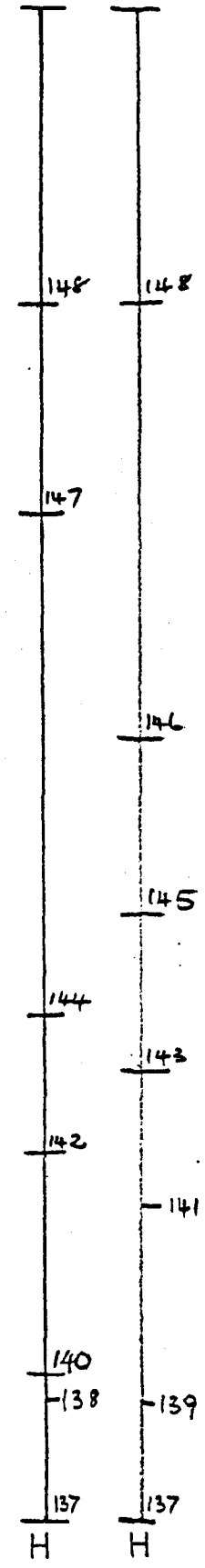
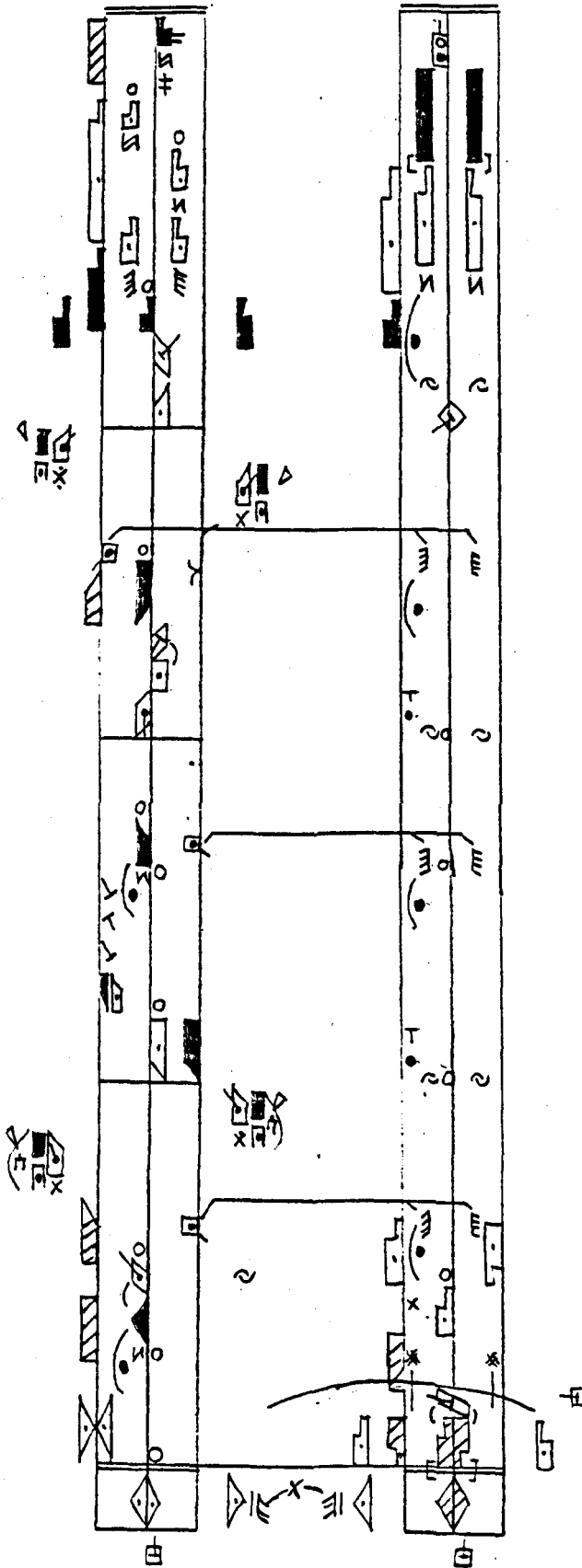
the sweeps are designed horizontally.

115.  elbow (l-f-r)h
elbow (r-f-l)h

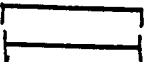
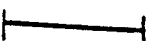
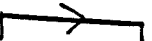
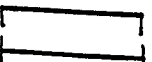
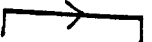
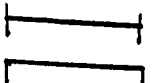



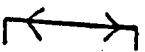
arms sweeping, out and in.



136.  (f) projection through the long step, preceded by the sole forwards and head backwards.
135.  (b - f) leg design and head design.
134.  shs. $\begin{pmatrix} r & b \\ l & f \end{pmatrix} h$ arms, held, during a turn.
133.  $\begin{pmatrix} rb-lf-lb \\ lb-rf-rb \end{pmatrix}$ arms design.
132.  (rf-rb-lb) leg design.
131.  (r - l) the arms are designed through the shoulder line.
130.  (r-f-l-b-r)h a sweeping turn with arms out wide and closing in.
129.  126 but their heads are also designed horizontally back.
128.  (r - l) 125 is regained.
127.  hips (r-f-l-b)h their legs sweep round in a swivel sitting turn.
126.  (\boxed{l} - \boxed{r}) or (b - f) the threading leg comes into a "splits" sitting, obviously horizontally designed.
125.  (r - l) their left leg is designed horizontally.
124.  (\boxed{l} - \boxed{r}) they lean onto hands and lower leg, extend the free leg and thread it through the arms.

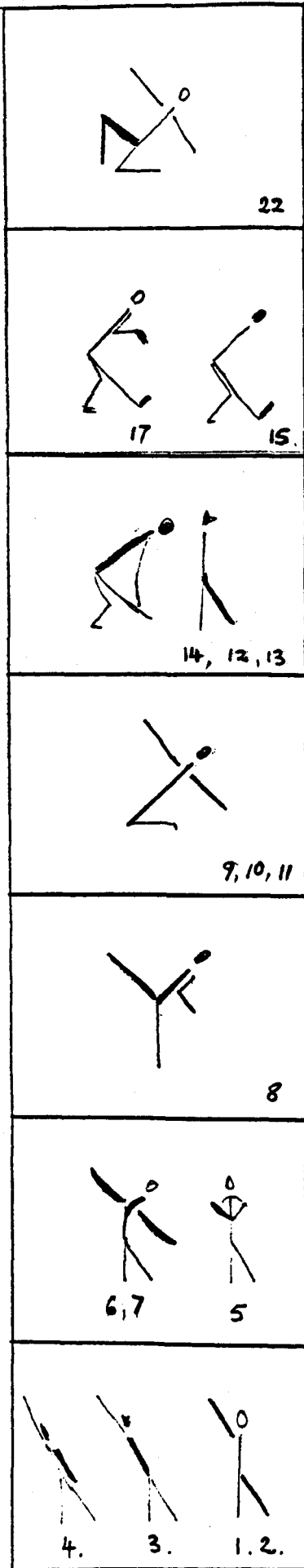


The remainder of this dance is reiteration of material previously analysed.

148.  (b - f) they fall across each other on to the floor, travelling forwards and designed forwards.
147. repetition of 142 but turned to present the other body side.
146. repetition of 143 and 144 but on Ilana's other hip.
145.  (b - f) she sways forward again to be supported on her hands by Ilana's hip.
144.  (r - l) her left foot jerks out, twice, horizontally designed and projecting.
143.  (f - b) she sways back, releasing her hands, maintaining her design.
142.  (r - l) her hands jerk out, finger tips leading horizontally designed across stage, projecting.
141.  (f - b) her body is designed from head through torso to right foot in one line, and she shifts forwards in that design to be supported on her hands, by Ilana's hip.
140.  (r - l) her whole body progresses to her left.
139.  (b - f) designed through both arms.
138.  (l - r) designed from one foot to head through her torso, and into her arm and Penny's arms
137.  (r - l) feet apart, standing beside each other, inner arms designed horizontally and held at the elbows.

OBLIQUE and AWAY

View from front



22

17

15

14, 12, 13

9, 10, 11

8

6, 7

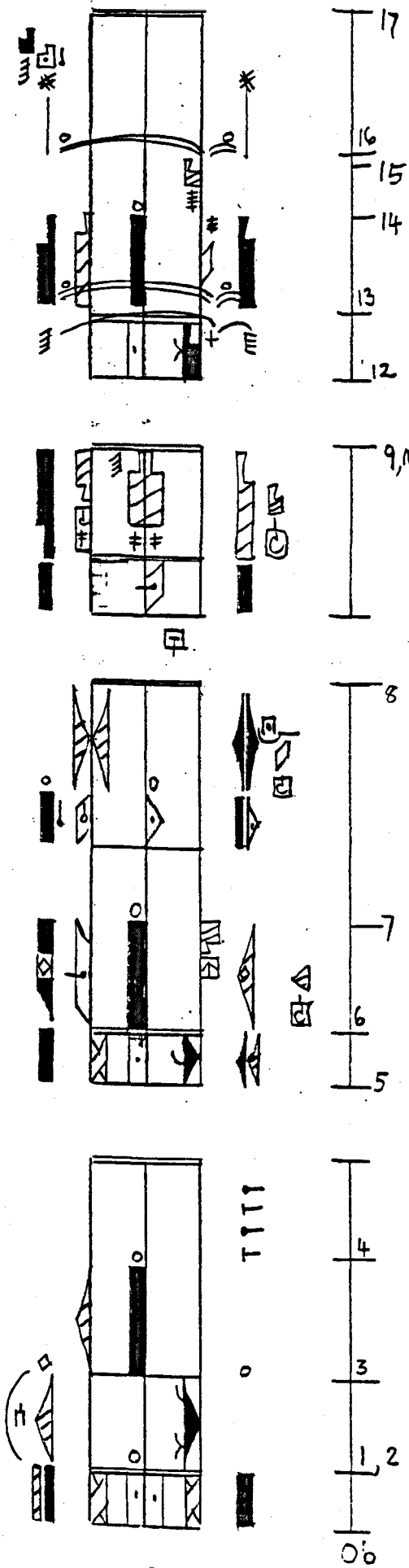
5

4.

3.

1. 2.

Ob



17
16
15
14
13
12

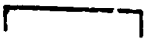

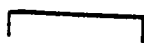



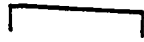
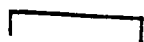

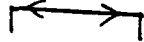

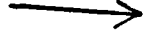




9, 10, 11

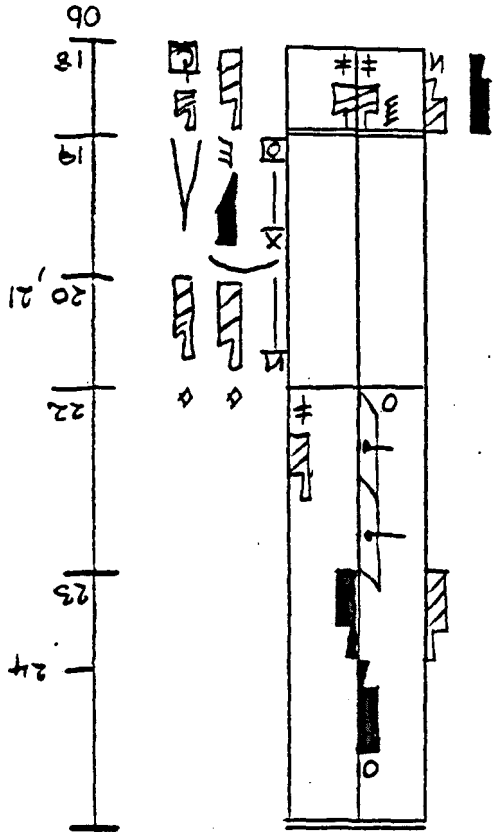
8
7
6
5


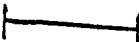
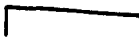
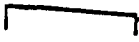

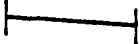

4
3
2
0b

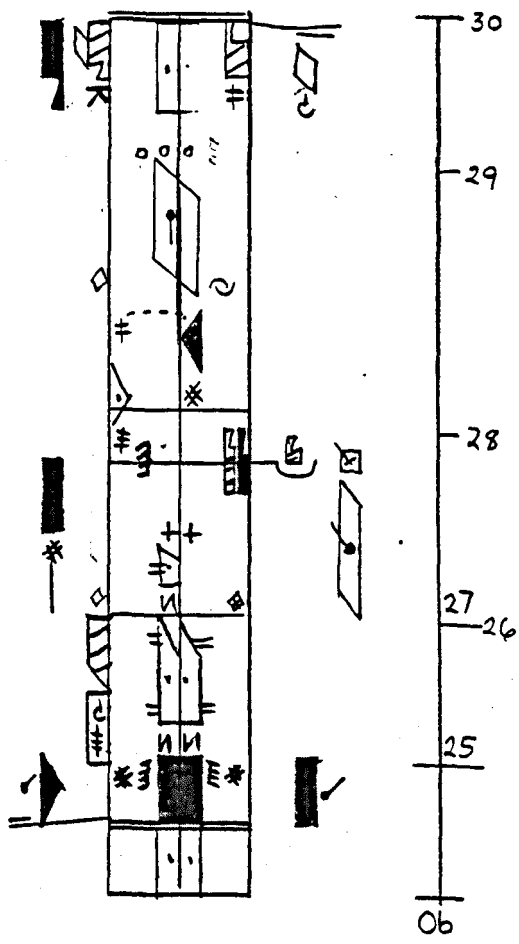
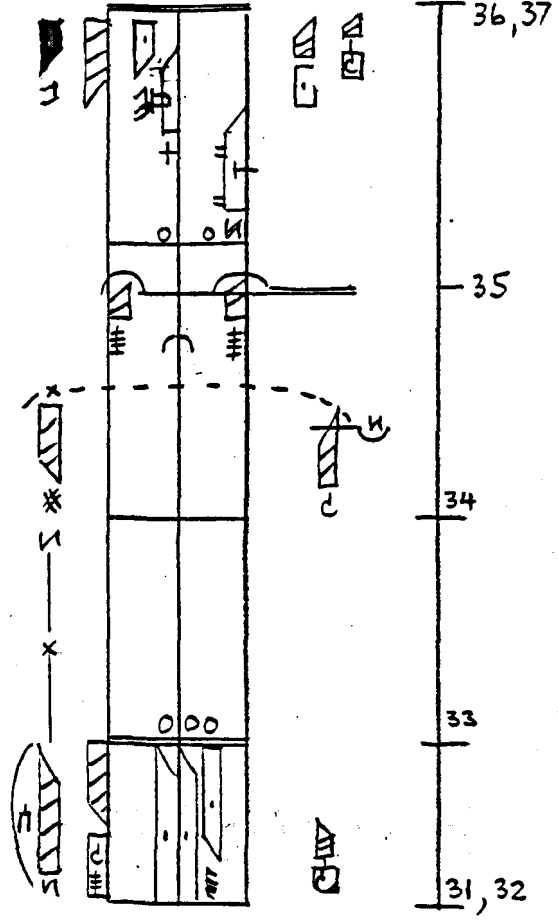
36

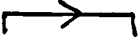


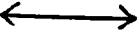





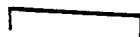
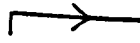

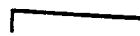
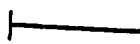
12 - 17 can be seen as (\boxed{hr} - \boxed{dl}).

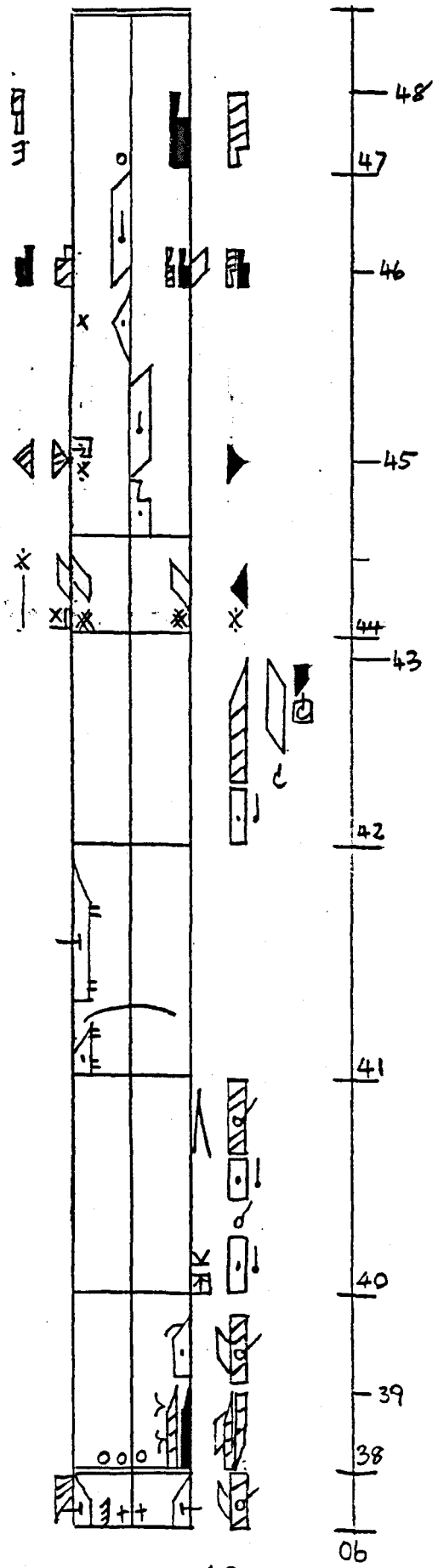
17.  (bh - fd) her left hand.
16.  (fd - bh) her hands slide up her leg.
15.  (bd - fh) her right foot.
14.  (bd - fh) her torso.
13.  (bh - fd) her hands slide down her leg.
12.  (bh - fd) in her right leg.
11.  (fd - bh) or through her torso to her knees.
(\boxed{dl} - \boxed{hr})
10.  (fh - bd) or from hand to hand through her body.
(\boxed{hl} - \boxed{dr})
9.  (fh) or (\boxed{hl}) focus.
8.  (hl - dr)
(hr - dl) she achieves a line from toe to fingers with focus from head to pelvis.
7.  (\boxed{hl} - \boxed{dr}) spatial tension between her two hands, between her chest and right hand.
6.  (\boxed{hl}) or (hf) her right arm pulls through, with eye focus, her left arm accompanies.
5.  (dr - hl) her lower arm; only the hand projects beyond the body.
4.  (d - dr) between her right arm and thigh.
3.  (dr - hl) in her torso.
- 1,2.  (dr - hl) left arm, right leg.
(dr - hl) by her left arm.

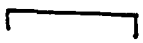
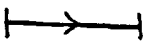


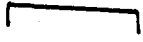
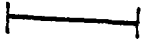
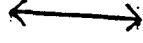
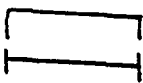
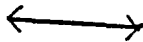
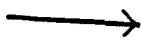
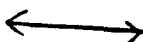
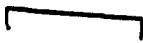


- 24.  (bd - fh) in her torso design.
- 23.  (bh - fd) stepping.
- 22.  (bd - fh) or knee move and thigh design, as
(rd - lh) she turns.
- 21.  (bd - fh) arm design.
- 20.  (fh) project through focus and repetition
of arm gesture.
- 19.  (fh - bd) in lower arm and chest.
- 18.  (fd - bh) or : dr - hl kneeling.
(fh - bd) arms.
(fh) focus.

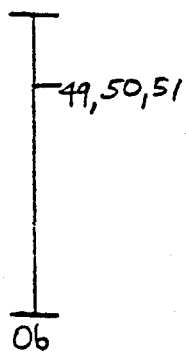
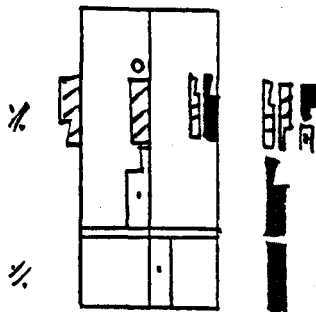
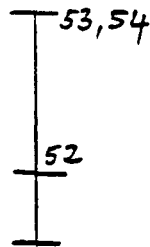
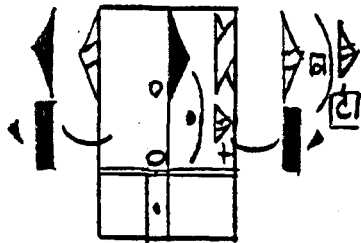
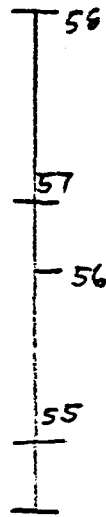
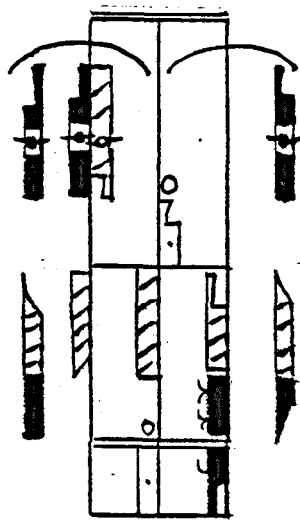


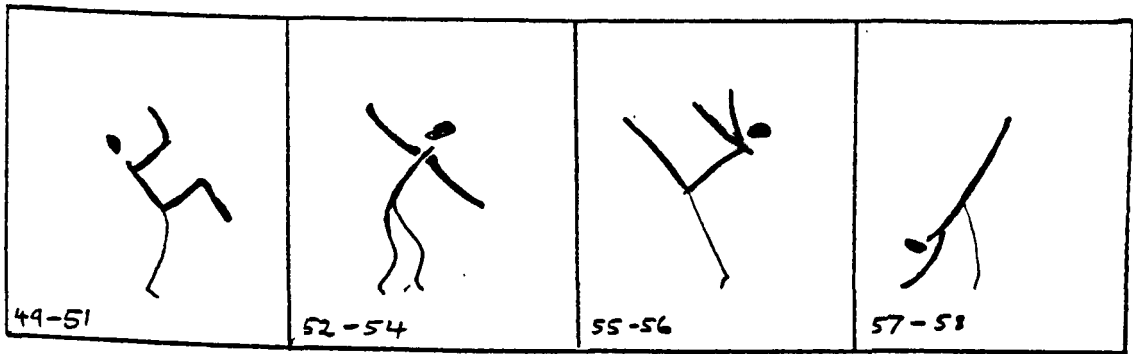
37.  (dlb - hrf) in her arm and focus.
36.  (drf - hlb) her torso design.
35.  (dlb - hrf) her feet are designed.
34.  (dlf) focus, under her arm to her feet.
33.  (hlf) through repetition by her left arm.
32.  (dlf - hrb) designed from her heels to her head.
31.  (hlf) or (hlf) her focus and left arm project.
 This phrase is danced down a diagonal light track br - fl so that a "constant cross" analysis is also applicable.
30.  (bd - fh) through left arm to right knee.
 (fd - bh) in her torso.
29.  (fd - bh) after turning, her torso is designed.
28.  (bd - fh - fd) the design is in her right leg but the projection is throughout her body.
27.  (dlf) sliding further to sit.
26.  (dlf - hrb) a line from her does to her head achieved momentarily.
25.  (hrb - dlf) sliding feet, weight on hands too.

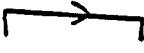
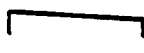
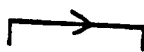


48.  (fd - bh) the design is achieved.
47.  (fd - bh) her arms exchange, the line projects.
46.  (fd - bh) designed in her limb's during the turn (see diagram)
- 
45.  (hr - dl) design through the arms during a turn; the torso at 90° to it, tilted.
44.  (bld) a general body movement curling up into that direction.
43.  (bld - hrf) counter tension between hand and turned head.
42.  (bld - hrf) arm gesture and design.
41.  (rf - lf) not strictly oblique but 2 dimensional, tension between her two legs.
40.  (hrf) through repetition of her arm gesture.
39.  across between her elbow and her knee, from one design line to another, as they approach.
38.  (dfr - blh - dlb - blh - frh - blh) the design is a continuous zig zag thus:

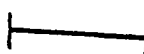
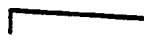
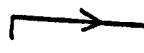
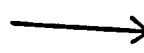






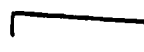


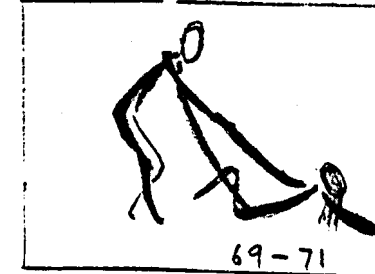
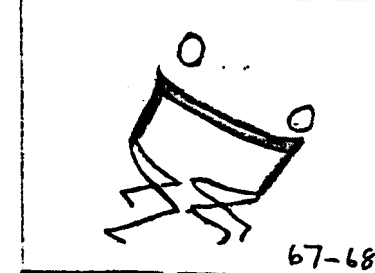
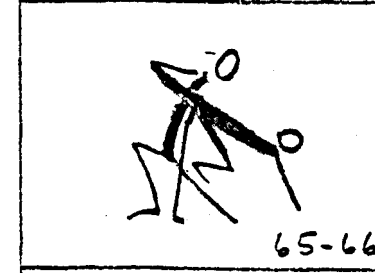
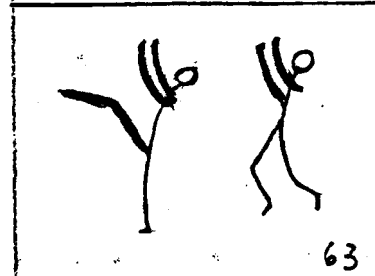
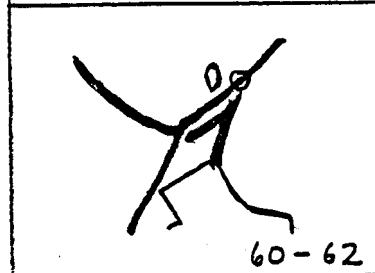
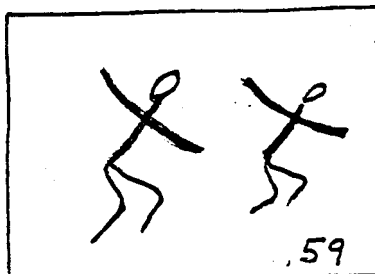
58.  (fd - bh) the leg projects, high.
57.  (bh - fd) her dipping torso gives the impression of falling.
56. 

 hr }
 fh }
 lhf }
 bhl; }

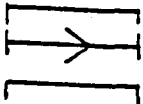
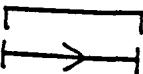
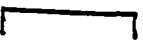

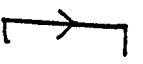
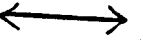
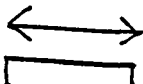
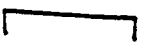

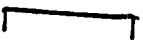
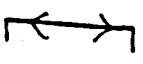
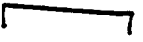
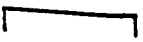
 four projecting spokes.
55.  (bd - fh) not strictly a straight line, but the swishing dynamic and speed give the impression of lifting forwards.
54.  (hl) in her torso.
53.  (dl - hr) a design through the arms, projecting hr because of her focus and dynamic.
52.  (hr) through the percussive dynamic and hip thrust, the gesture projects.
51. 

 bh }
 fh }
 fh }
 fd }

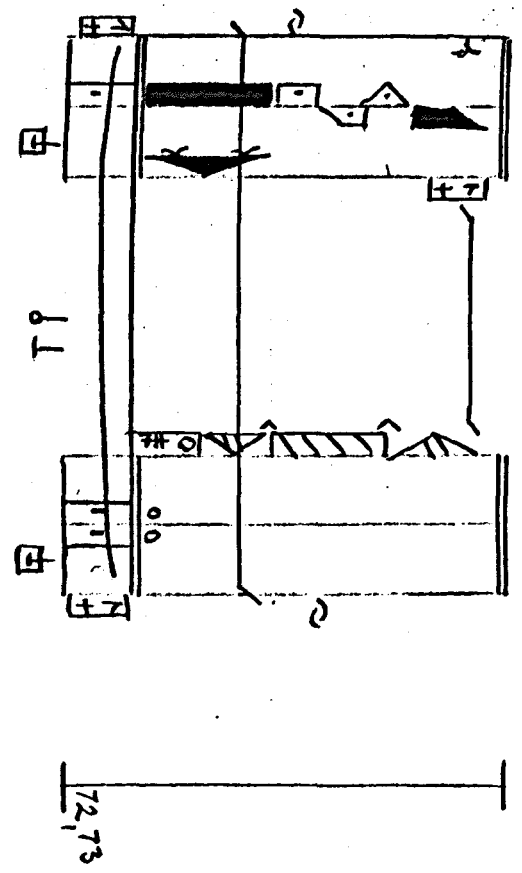
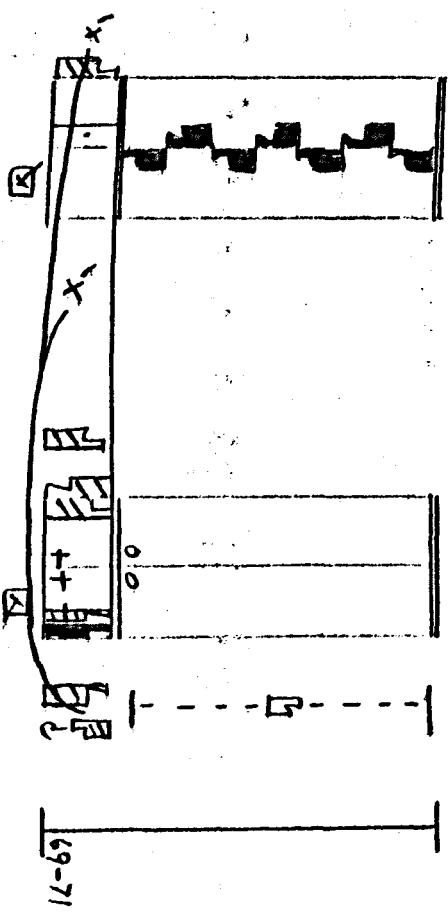
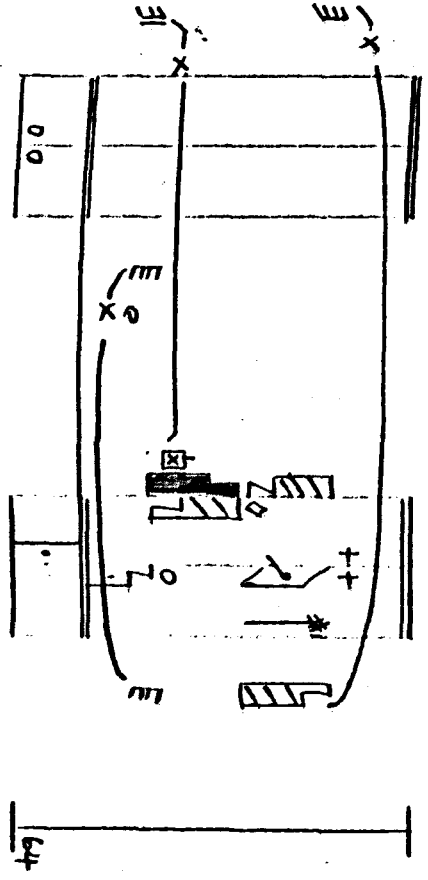
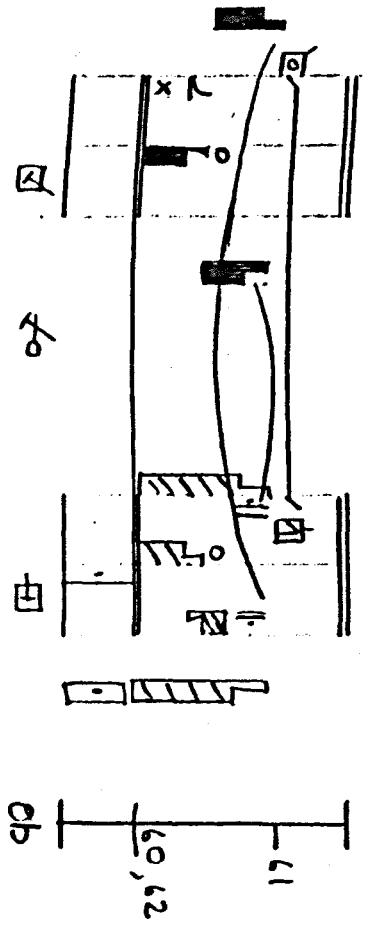
 a zig-zag design with projection at knee and elbow.
50.  in lower arms and torso.
49.  in upper arms and elbows.
- in knee.
- in lower leg.



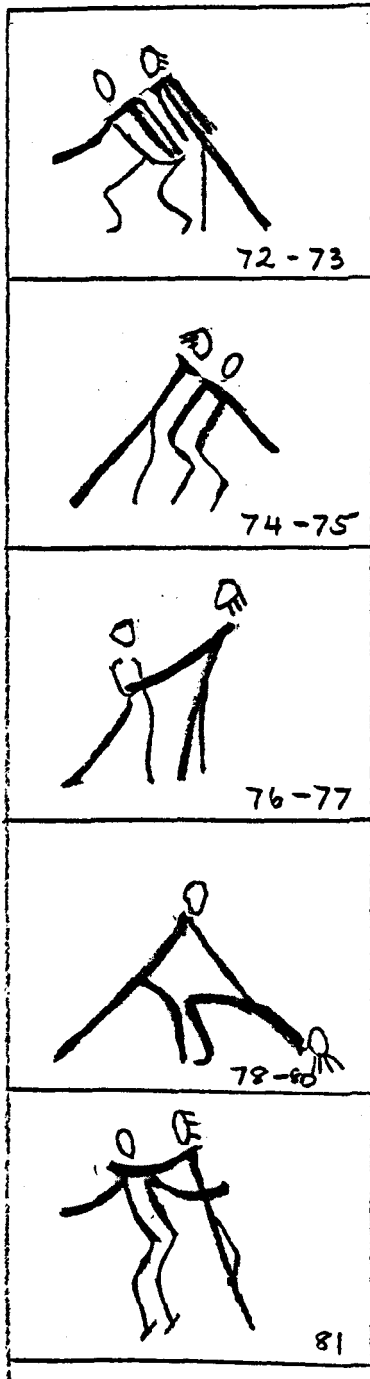
Ob

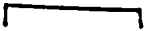









59.  $\left\{ \begin{array}{l} \text{dl} - \text{hr} \\ \text{dr} - \text{hl} \end{array} \right\}$ as 52, 53.
- 60-71 The designs could be analysed in the constant cross.
60. She  (bd - fh) from foot to fingers.
61.  (fd - bh) in her leg.
62. He  (bh - fd) in his arms and step.
63. Both 
 (fh) her 49-51, done by both facing creating a spatial tension between them.
64. as 60-62 repetition but in the other let and with a different hold.
65. Both  $\boxed{\text{dl}} - \boxed{\text{hr}}$ the design is from her head through her torso into her arm and his arm.
66. He  (dr - hl) his torso design.
67. Both  ($\boxed{\text{dl}} - \boxed{\text{hr}}$) their arms.
68.  ($\boxed{\text{dr}} - \boxed{\text{hl}}$) their torso.
69.  ($\boxed{\text{dl}} - \boxed{\text{hr}}$) through from her hand to his shoulders.
70.  ($\boxed{\text{dl}} - \boxed{\text{hr}}$) and in her leg.
71.  his whole body is oblique. He runs, pulling her after him.

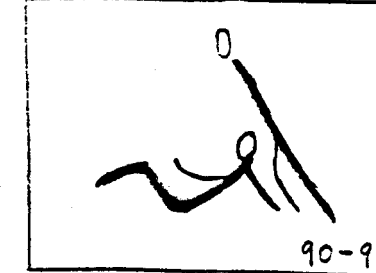
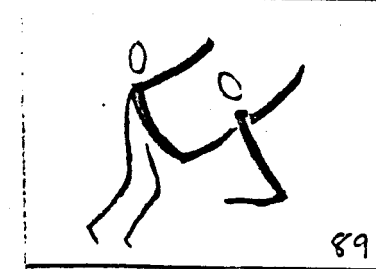
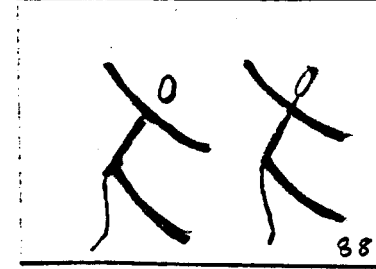
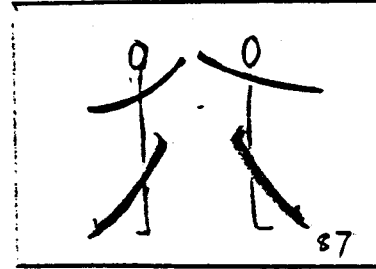
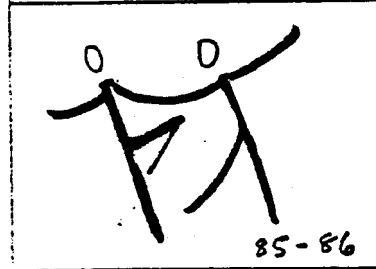
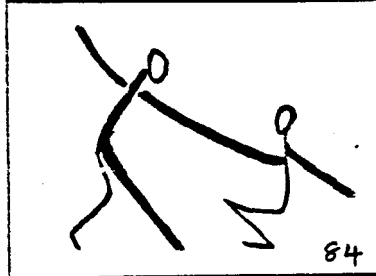
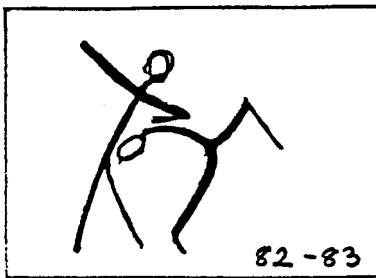
48/49



These Kinetograms show that the partner work can be notated but that they do not reveal the Ch. U with ease. Stick figures have been used instead, therefore.

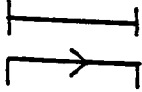
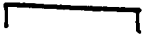
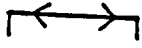
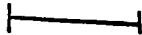
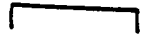
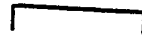
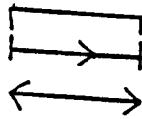
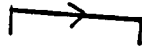
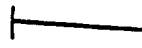
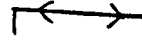


72.  (dl - hr) her leaning body, his supporting torso.
73.  (dr - hl) his arm, through their shoulder line.
74.  (dr - hl) the same, on the other side.
75.  (dl - hv)
76.  (hl - dr) through focus and arms.
77.  (hl - dv) and through body design from his foot to her shoulders.
78. He  (bd - fh) in torso.
(rd - lh)
79. She  (bh - fh) from head to knees.
80. Both  (dl - hr) design and tension through their arms and focus.
81.  (hr - dl) she turns, he runs around her, supporting her.

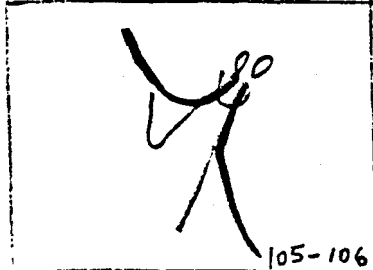
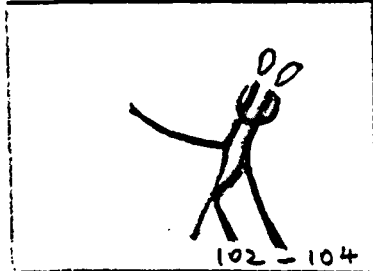
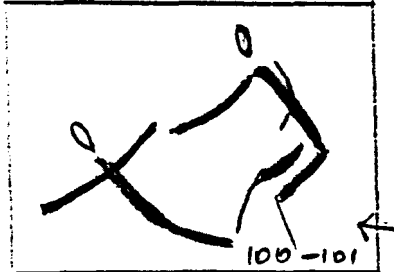
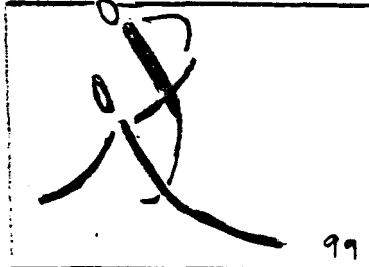
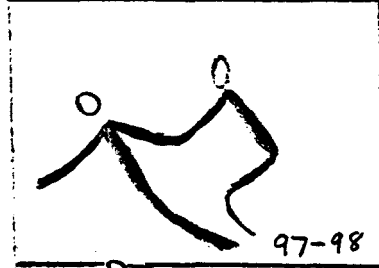
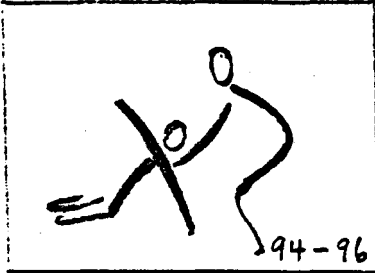
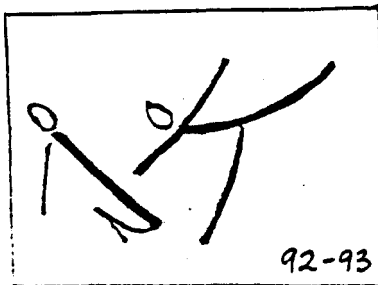


Ob

All Ch. U are hr - dl or dl - hr
or with an additional (f-b) inclination included.

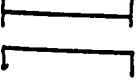
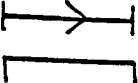
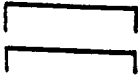
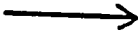

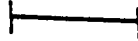
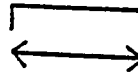
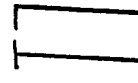
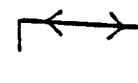
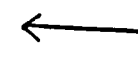
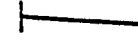
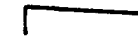
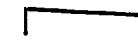
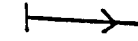

82.  She projects up.
83.  He supports.
84.  Designed tension between them, through their arms and focus, and away into their free arm.
85.  They move obliquely he holding her weight so that
86.  her whole body line is oblique, their free arms
echoing the oblique.
87.  He takes up her design in mirror image.
88.  The 49-51 move together creating tension as their timing is in canon.
89.  His kneel is oblique and projects fh; she runs around and pulls....
90.  him off balance.
91.  Her body design is oblique, over him creating a spatial tension.

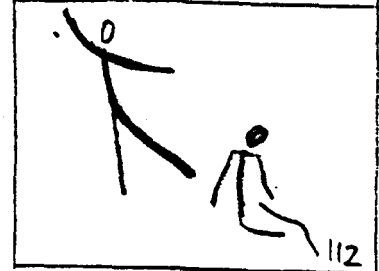
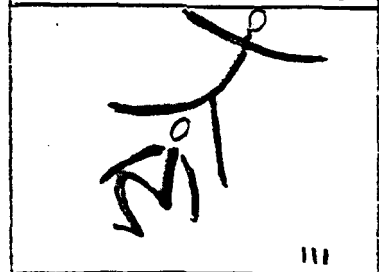
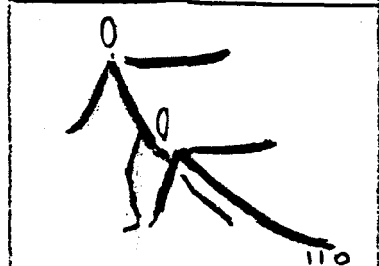
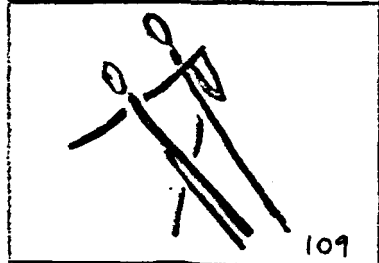
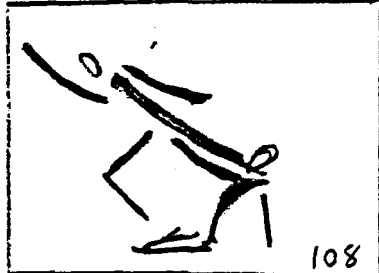
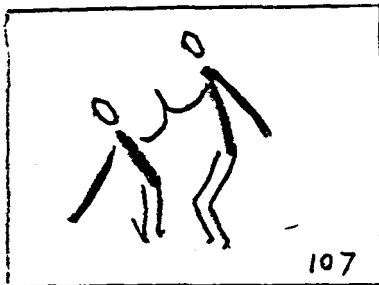
N.B. From 82 - 99, in the video recording the partner part, referred to as 'he', is taken by a girl.



Ob

All her Ch Units are now **dlf** - **hrb** except where written.

92.  (bh - fd) She kneels, leaning back.
93.  (fd - bh), a deep arabesque from him, moved dynamically
94.  Her arms swing over to be designed, her torso oblique at 90°, as she sits.
95.  focus.
96.  His arm follow her torso line.
97.  She swings round to take the design from head to hip.
98.  He takes her weight by holding her arm; he is designed obliquely in his torso and legs; tension between them.
99.  In the oblique design from head to feet, he swings her down stage; she slides.
100.  A further partner enters; tension, oblique, is set up through his arm to hers.
101.  and their focus.
102.  He pulls her up; her move is oblique and her
103.  design, against him, is also
104.  oblique, head to foot and hip to toe. He leans back.
105.  They run back, he lifts her.
106.  Her foot projects and a design with tension is made from her toe - hip - his hip - toe.



06

(**hrb** - **dlf**) is still dominant. Her sequence 92-99 is repeated but larger, with greater dynamic range so that \longleftrightarrow is evident.

92.
107. \longleftrightarrow (**drb** - **hlf**) he puts her down and creates the relationship tension.

94. $\text{---}\rangle\text{---}$ His move projects **hrb** .

108. $\text{---}\rangle\text{---}$ His design projects and focusses **dlf** .

97.
109. --- His strength and height allow him to parallel her design.

99.
110. $\text{---}\rangle\text{---}$ The swing is much bigger; he can leave go and she slides on.

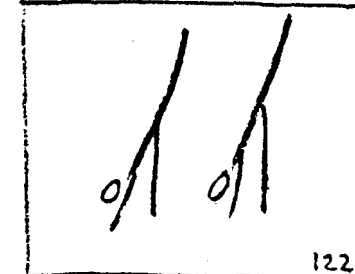
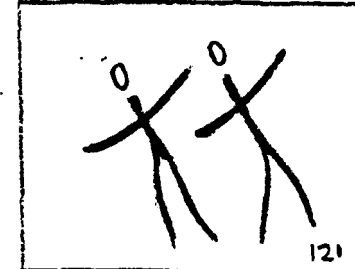
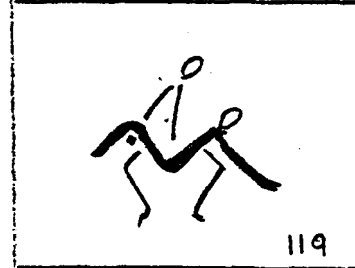
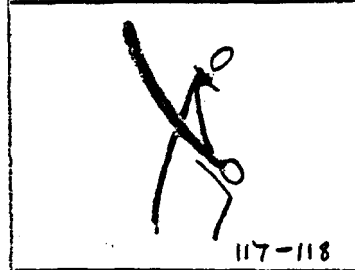
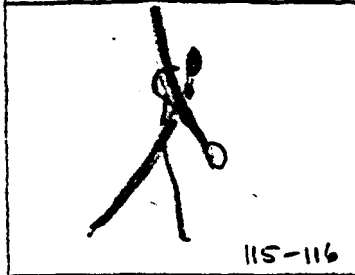
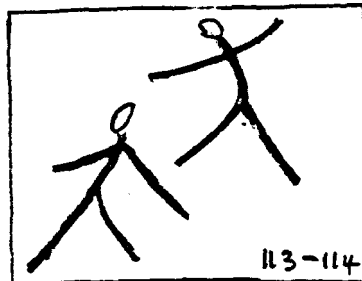
hlb - **drf** is now the line.

94. repeats on the other side.

111. $\text{---}\text{---}$
 $\text{---}\text{---}$ He jumps with oblique action and design in the flight.

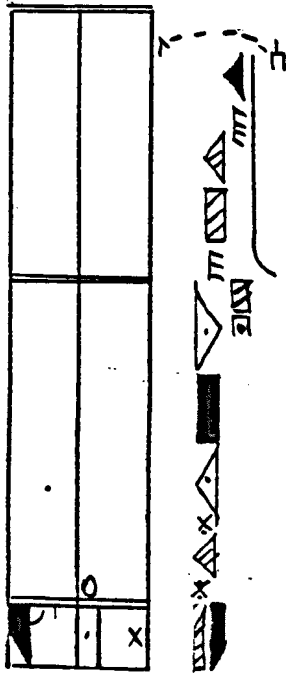
99. on the other side.

112. $\text{---}\text{---}$
 $\text{---}\text{---}$
 \longleftrightarrow He jumps, designed and moving obliquely, around the stage periphery.
Between them **hrb** - **drf** on his first jump.



113. \longleftrightarrow By his third jump the tension is ($\boxed{\text{h1b}}$ - $\boxed{\text{drf}}$).
114. \lrcorner Their designs are diagonal throughout.
115. $\text{---}\rightarrow\text{---}$ She runs, leaps, turns, onto his shoulder;
 116. \lrcorner a design is made ($\boxed{\text{h1b}}$ - $\boxed{\text{drf}}$) or
 (hb - df) from her feet to her head.
117. --- She moves down, sliding, headfirst, turned to
 118. \lrcorner give a lateral line to the audience
 $\boxed{\text{hr}}$ - $\boxed{\text{dl}}$.
119. \lrcorner A zig-zag design (dr - hl - dl - hl - dl).
120. \lrcorner Arm and leg exchange design.
121. \longleftrightarrow Her phrase 52-54 on the other side, with \longleftrightarrow
 between them.
122. $\text{---}\rightarrow\text{---}$ Her phrase 55-58, repeated ($\boxed{\text{h1b}}$ - $\boxed{\text{drf}}$) to exit;
 very large, projecting.

ROUNDING

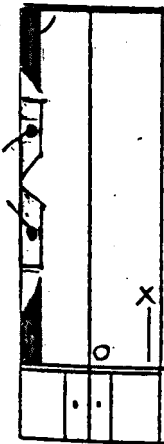


7. \curvearrowright u. arm (r - h - l) f.
Her lower arm and arm are designed in the curve.

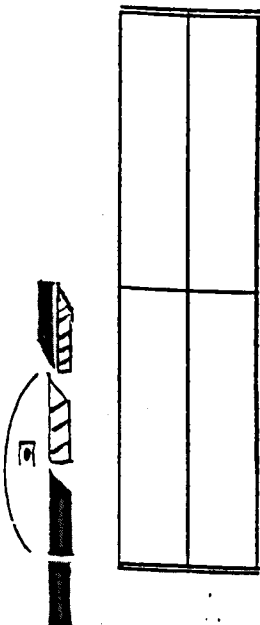
6. \curvearrowleft r. elbow (r - h - l) f.
Her fingers draw a small curve performed in the lower arm only.

5. \curvearrow chest (l - d - r) f.
A large sweeping semicircle, down and open.

4. \curvearrowleft neck (rb - h - lf) rf.
Her r. arm draws a small curve over her head to beyond her left shoulder, to make the first section of a three-part gesture.



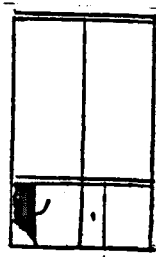
3. \curvearrow r. leg (drf-lf-lb-drb) dl.
Her left leg draws a curve around her standing leg, from across in front deep to across behind deep, lifting a little on the open side in the middle of the curve.




2. \curvearrow r. sh. (d - rf - h) fb.
The movement is repeated on the right, to form a symmetric body design which is not rounded.


1. \curvearrow l. sh. (d - lf - h) lb.
Her left arm draws a curve which spirals in towards her shoulder.

1
R

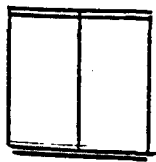
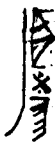



14.  waist ($hr - c - \underline{dr}$) f.

The head move results in a connecting curve being visible between the foot, spine, and head.

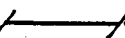
13.  head ($r - df - l$) hf.

Her head dips and turns to face L.

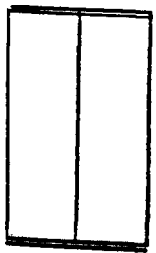



12.  palm ($l - h - hr$) f.

Her hand makes a tiny rounded design.

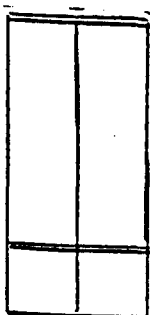
11.  metacarpal ($l - h - hr$) f.


Her fingers draw an inward curving progression.




10.  LH ($r - h - l$) f.

Her left arm opens, curving high, to a horizontal straight body design.



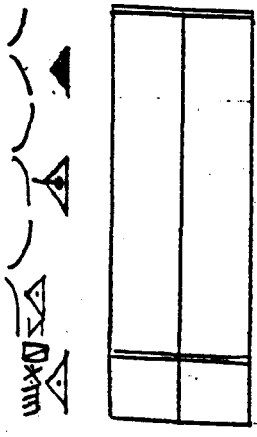
9.  1. sh. ($dlf - lf - hlf$) lb.

The reverse curve.

8.  1. sh. ($hlf - lf - dlf$) lb.

Her left arm, retaining its sharp angular body design, curves down in the same Ch. U. as 1.

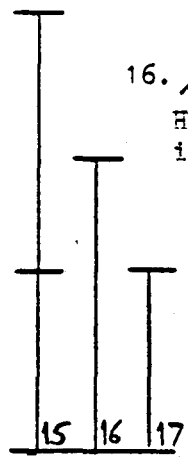
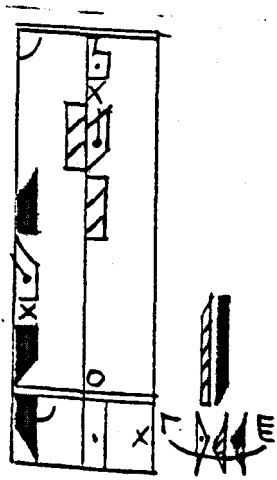
8
R



19. / / 1. sh. (1 - d1) f.
 Simultaneously her arm lowers.

18. / / metacarpal (r-h-l) f.
 Her left hand opens out, three times, radiating through the dynamic of her fingers, to project across the line of the progression.

Because of (19) the projection is:
 → (1). (1d), (1d).

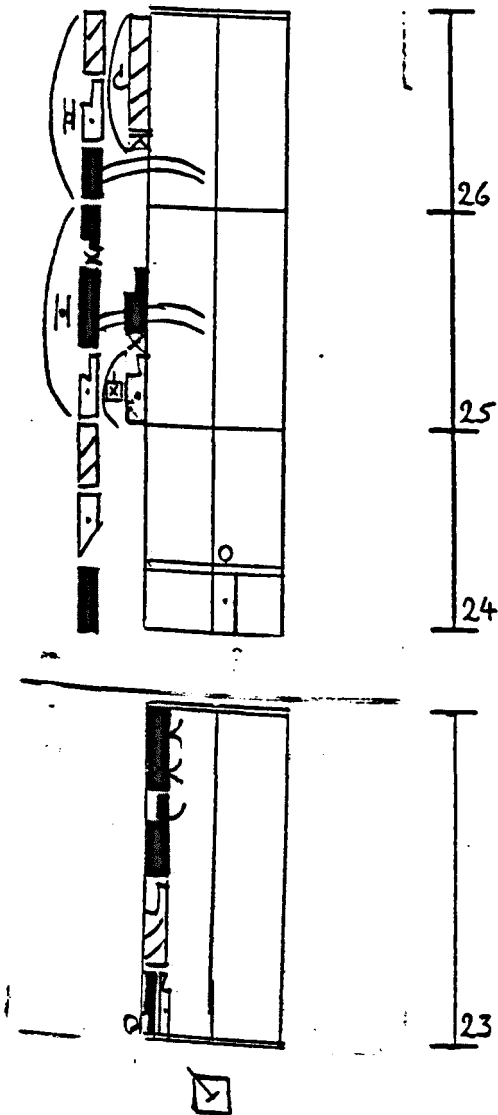


17. / / transitional to (2).

16. / / r. leg (rbd-lbd-lf-rfd) dl.
 Her left leg gestures to return along its earlier path (3).

15. / / LH (1 - h - r) f.

She turns, to return to the projecting design of (2). The curves in the space created by the simultaneous actions of turning and gesturing form poly-progressions in the kinesphere.



26. \swarrow r. sh. (bd - d - f - h) f.

Reversal.

25. \swarrow r. sh. (h - f - d - bd) f.

(The centre of the circle in the wheel plane alters because of the involvement of the torso).

24. \swarrow l. sh. (d - lb - h) rb.

A preparatory progression, performed with suspension, on the left.

23. \swarrow f (c - fh - fd - d) r,
or \boxed{fl} (c-fhl-fdl-d) \boxed{rf} .

Her left leg gestures in a developpé drawing a complete circle, around the same stage axis, but her body is turned. The two analyses show the situation.

22. \frown (bh - c - d) r,
or: \boxed{bhr} - c - d \boxed{rf} .

Her arched back gives a curved design.

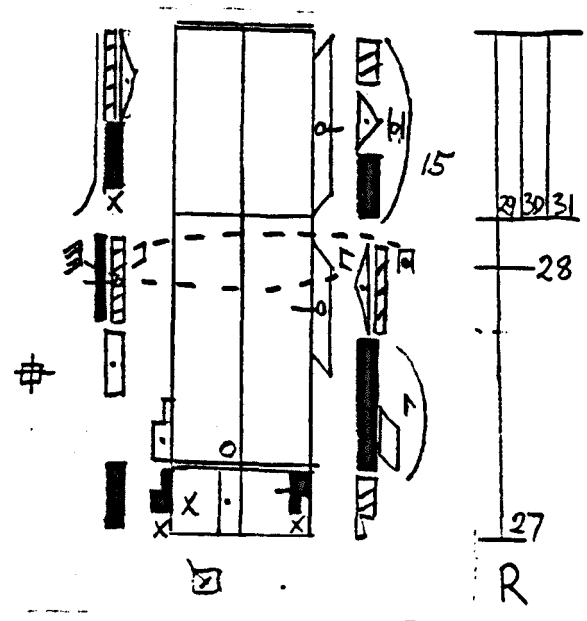
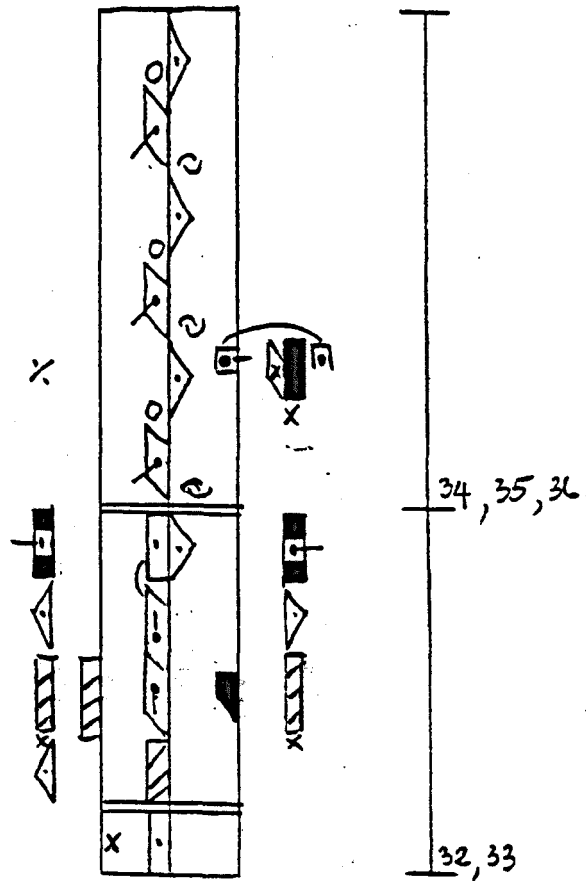
21. \frown hip (lbd - c - h) bl.



A design from left toe through spine to head, on the same curve.

20. \swarrow hip (d - drb) bl.

Her arm, touching her leg, both, follow the lower part of the curve used previously in 1, 3, etc.

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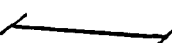
36.  l. foot (r-f-l).
35.  waist (r-f-l-b)h.

Because she is turning her foot draws a circle and her arms draw a rounded column.


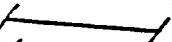
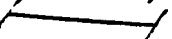
34.  l(h-r-d)f


Both her arms make a curved design

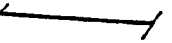
33.  l. sh(h-l-dl)f.

32.  r. sh(h-r-dr)f.

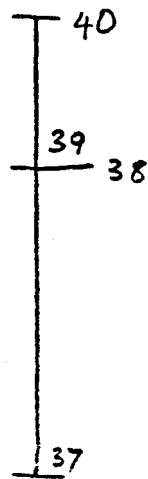
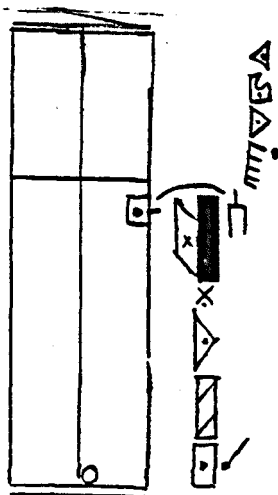
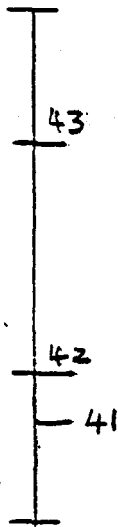
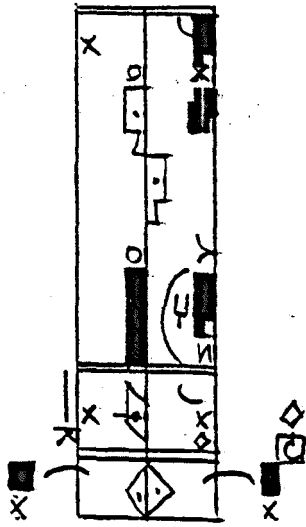
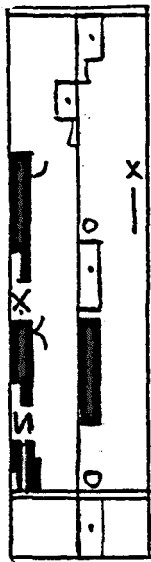
Symmetric curves are drawn by her opening arms. She is turning; the curves are spirals in the stage space.

31.  Her right arm returns on the curve, 3/4 of a full circle to end H, while her left arm follows the same line, but retains its curved design.
30. 
29. 

28.  Making a shape, with the left arm, not strictly rounded, for bones are not straight, but giving the impression, through dynamic, of a rounded shape.

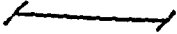
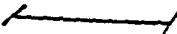





27.  (Ⓡ - d - l) f.

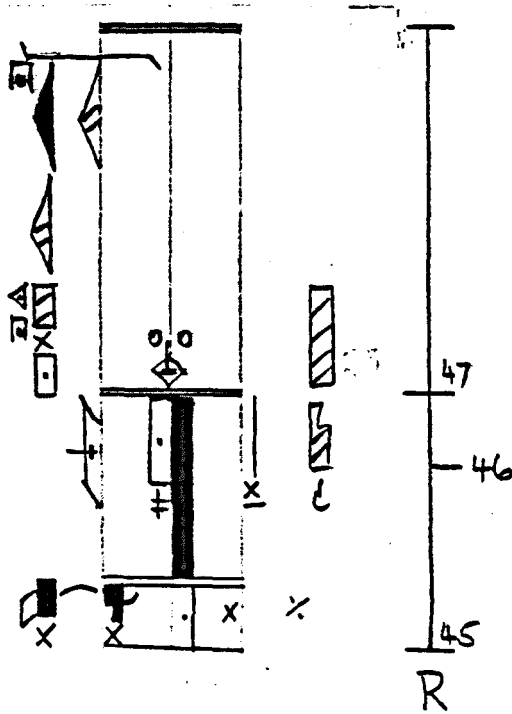
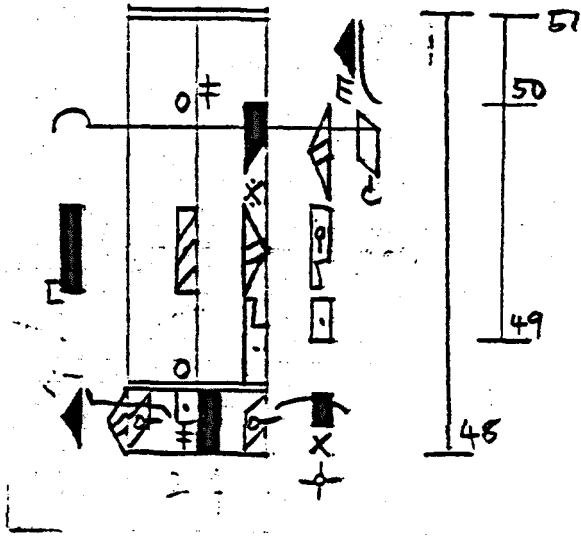
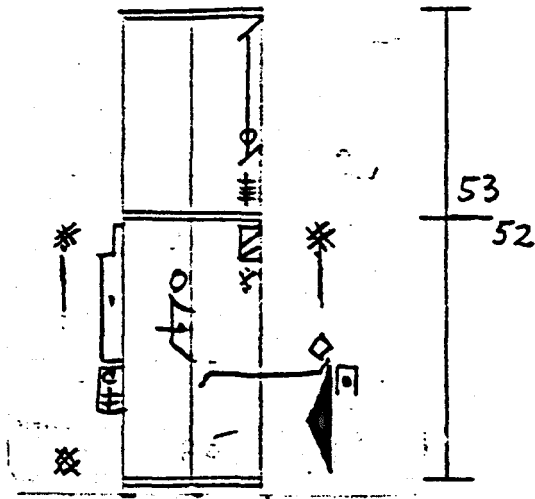
A phrase with a curved path and curved body design, polylinear. Her right arm sweeps down and to the left.

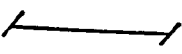


66

R

44. The same curves and designs are made as in 41-43, but with a reversed movement.
43.  floor (fd-h-bd)f.
Her foot draws the curving gesture, into a step backwards.
42.  foot (lh-h-rh)f.
Her heel draws a tiny semicircle.
41.  dx(h-l-d)f
While her main body design is linear and her floor pattern straight, she rounds her right leg on the turn.
40.  hip (d-r-h)f.
Her hand is given a rounded design.
39.  fingers (r-f-l)h.
A tiny curve is drawn by her thumb.
38.  waist (h-r-d)f.
37.  rx(c-h-r-d)f.
Her right arm curves to end in a body design around the same axis.




53.  (unanalysed).

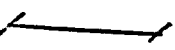
Her foot circles, making a tiny curving progression.

52.  hx(r-d-dl)f.

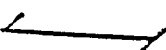
She twists to support on her hands (as well as knees) and lifts the right leg, to create a curved body design from toe to head.

51.  knee (r-h-hl)f.


50 makes a plastic body design from knees through to surrounded head.

50.  head (h-hl-l)f.

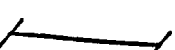
She surrounds her head with her lower arm.


49.  beh:head (dr-bh-hl)hrf.

48. The right arm contrasts with a circle.


47.  dlx(r-h-l-l-d)f.


Her left arm curves to end supporting her weight.


46.  The design is carried round by the torso twist and made more plastic by her contraction forwards.

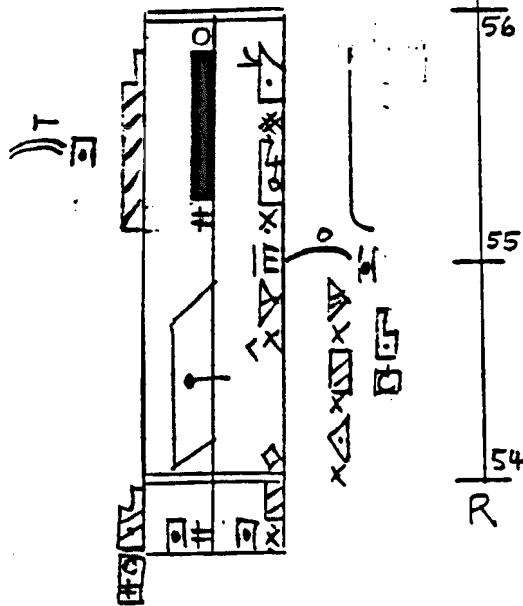
45.  waist (h-r-d)_f.
(h-l-d)_f.

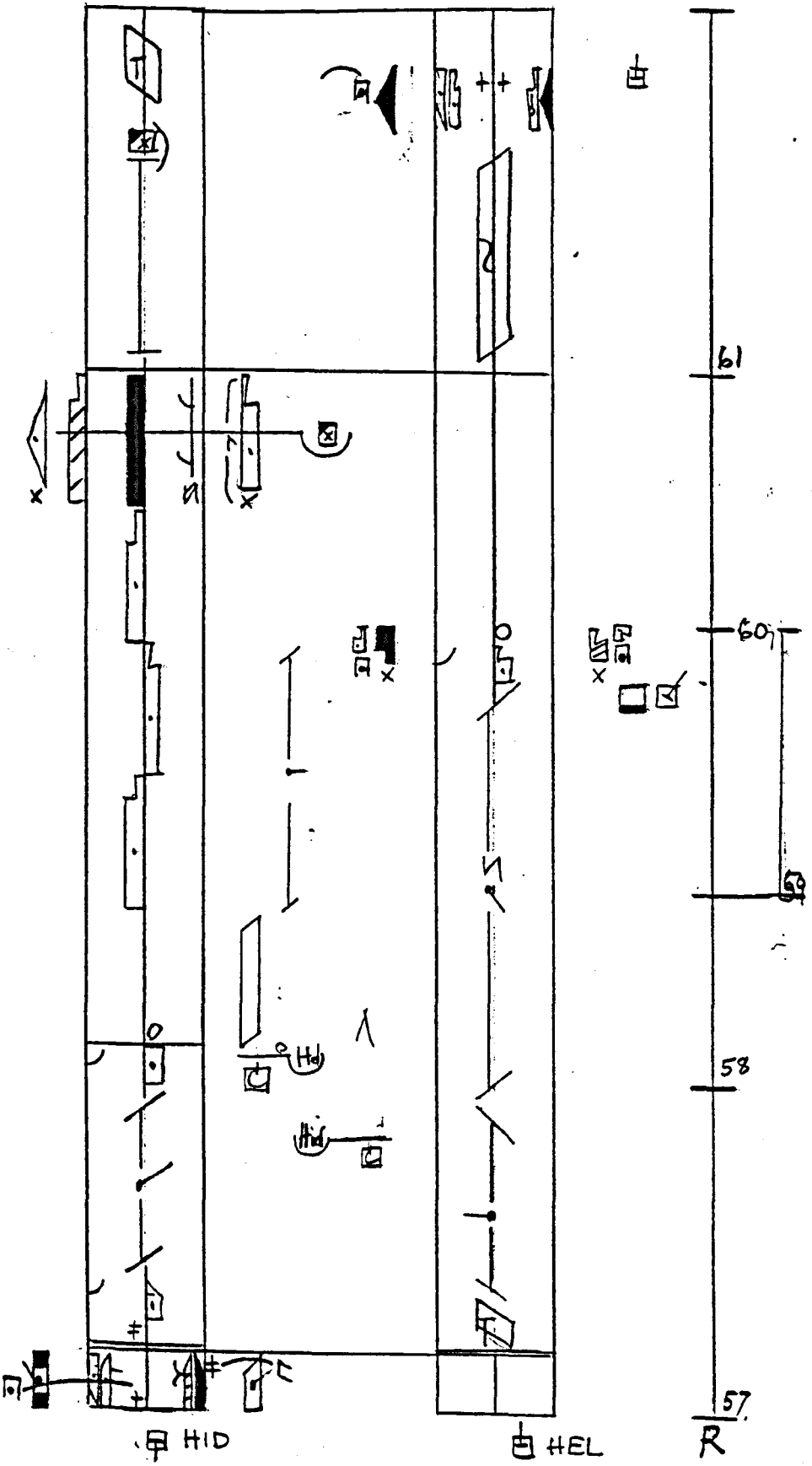
Kneeling, her arms make a rounded design.

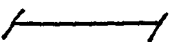
56.  Her torso leans forward and the whole creates a polylinear body design (unanalysed).


55.  hip (hr-fh-lf) lbd.
Both circle together.

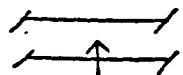
54.  head (l-h-r) f.
She turns and her right hand lifts off the floor, curving over her head to join her leg.

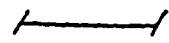


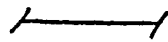


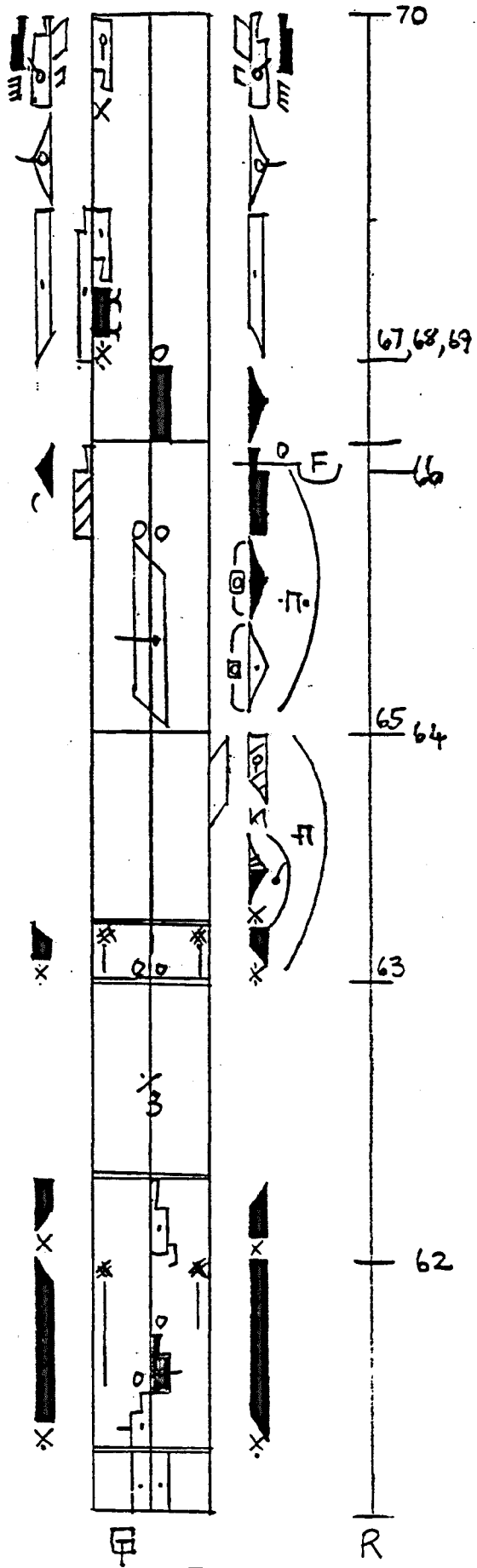
61.  (unanalysed) She turns and takes up the design she achieved in 56. Hideaki is not rounded.

60.  (h-c-bd) [∞]
 (h-c- bd)
 Her body line and arms create a simple rounded design which forms a shape behind Hideaki.

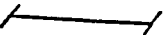
59.  (c - lf)
 (f - rb)
 Hideaki's head turn and curving pathway pass in front of her.


58.  l - b)
 Helena continues to centre back.


57.  l → b ← r)h
 Both are walking on a curving pathway which, between them, makes a half moon.



70.  (bh-c-fh-f)r
 His leg, curved a little, forms an open S shape from foot to fingers.


69.  hip (d-b)l.

68.  r (br-rh-fr)r.

67.  l (bl-lh-fl)l.

He draws three semicircles with both arms and his left leg, all on the wheel plane. His arms continue to surround from above, the focus of 66.

66.  (fd)

65.  waist (bhr-r-fd)hlf.
 (fhl - l - b - dr).

The curve, larger, slices through the air to end, not rounded, but focussed forward to the floor (66). The size is enlarged by his turn and lean.

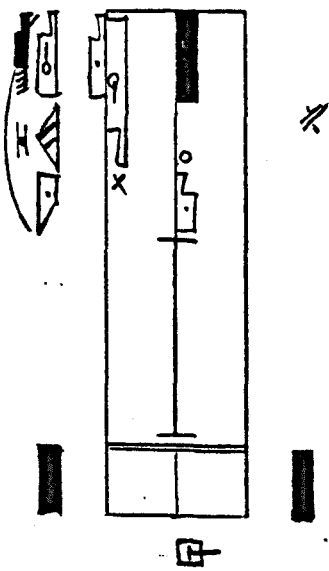
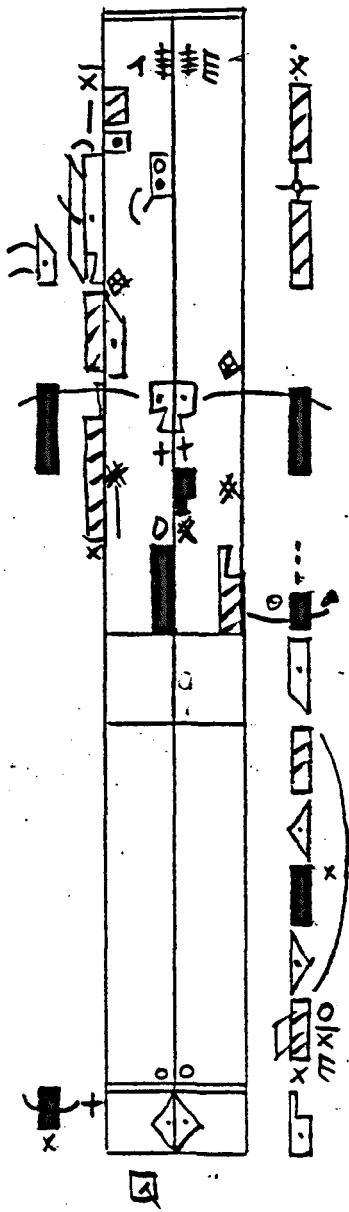
64.  rbd ∇ (rbh-bh-d)rf.


63.  rb (bdr-r-rbh)rb.


He draws an outward curve, on his right, remaining in plié, resulting in a curved design from fingers to spine (64.).

62.  waist (h-rb-drb)rf.
 (h-lf-dlf).


His arms take up the design of a slight curve, which he achieves during a deep plié. He repeats it three times.



77.  $\sqrt{(bl - lf - rfh)rbh.}$
 $\sqrt{\boxed{brh} - \boxed{fl.}}$

76.  unanalysed poly-move

His back fall twists to his left, his right arm lifts over head, to bend and take weight there; as his pelvis lifts off the floor, an open curve is designed from right knee through spine to right arm and fingers; his weight being on his left shoulder and both feet.(77)

75.  r.sh (h-rb-dr-fh)fr.

His right arm curves to hit his thigh and continue with it as it lifts.

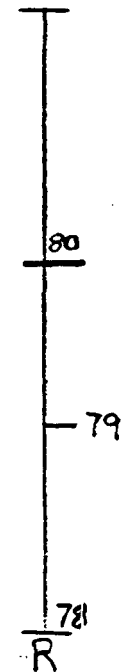
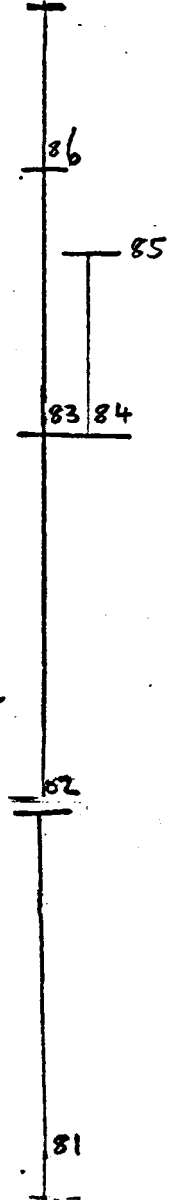
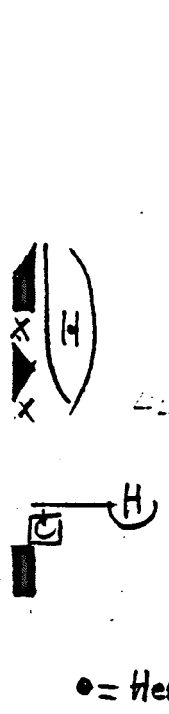
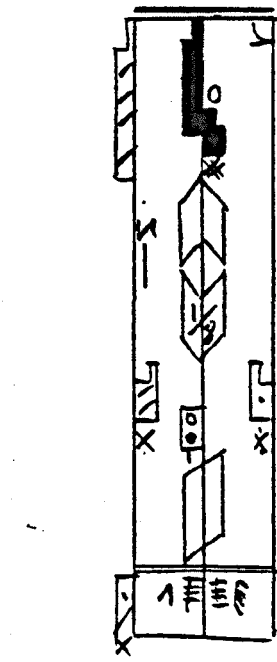
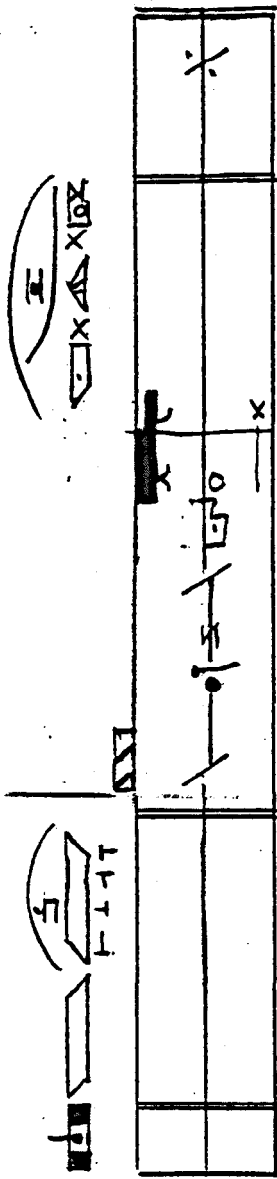
74.  held arm design.

73.  rf(h-r-d-l-h)f.

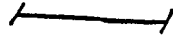

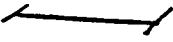


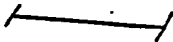
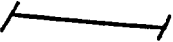

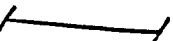
He draws a circle, parallel to the door plane, not too big, with a stiff held arm, which keeps a rounded design (74) throughout.

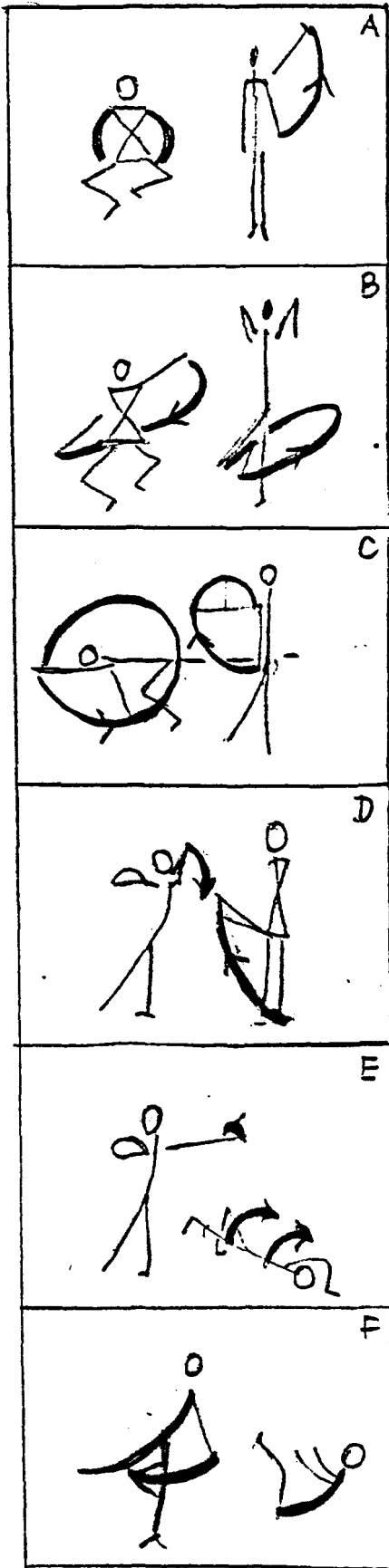
72.  The same curves (67-70) are made again, faster,

71.  in the wheel plane, by his arms and left leg.

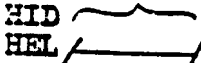
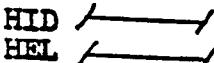
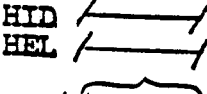
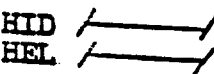
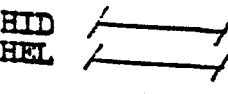



78

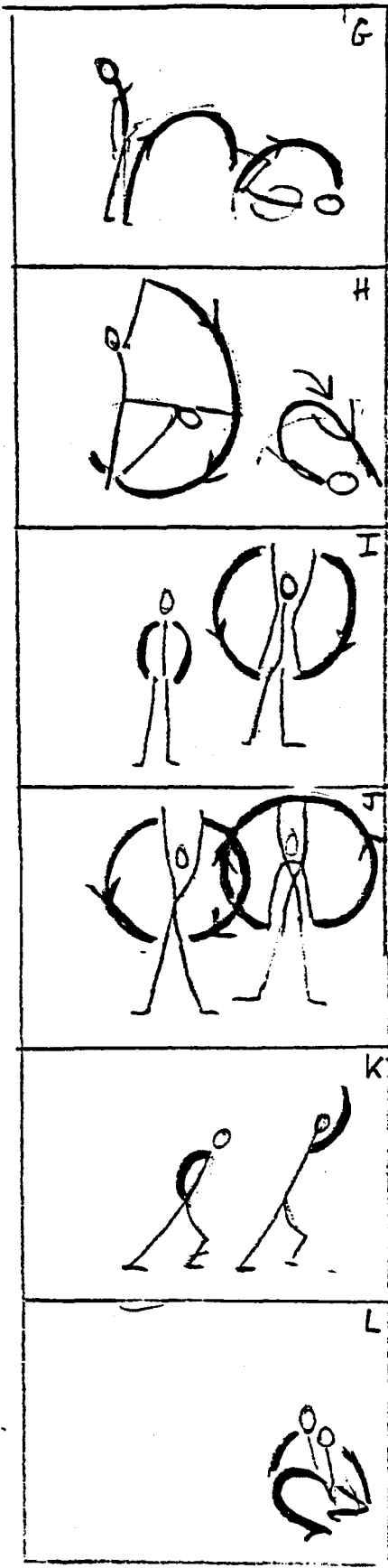
86.  He repeats 82 three times, travelling round Helena clockwise.
85.  $f\dot{x}(bl - flh - drf - br)rh$
This is an incomplete circle - seen, through spatial tension, as surrounding.
84.  $(dr - drf)h$
83.  $l(bl - hl - hl\dot{f})l$
Two curves are drawn with his left arm parallel to the wheel plane with his right arm parallel to the table plane, ending designed in a rounded position (85).
82.  Helena ($\boxed{b} - \boxed{r} - \boxed{f} - \boxed{l}$)h
He circles around Helena, focussing on her, gesturing with his leg along the edge of the circle.
81.  X hand $(f - l - b - r)h$
He makes a gathering tiny circle with his left hand.
80.  $f(b - h - fh)r$
He gets up by unrolling, forwards.
79.  $\textcircled{r}(\textcircled{b} - \textcircled{d} - \textcircled{f} - \textcircled{fb})r$
His body design is rounded.
78.  $(l - h - r)spine$
He rolls onto his back, to lift his legs as he seems to begin a back somersault.



R

- A.  His arm design (R. 62) matches her arm progression (R.1)
common axis rf
- B.  His arm progression (R. 64, 65, 66) and her leg progression (R. 3) match.
common axis dr
- C.  The stage door plane is used, his arms moving stage R to stage L (R. 67, 68, 69) hers in the counter direction (R. 5, 6, 7).
common axis b
- D.  His leg battement (R. 75) is countered by her upper arm gesture (R. 8, 9).
common axis br
- E.  His roll (development of R 78) is in the same plane as her tiny hand curve (R. 11,12), but in the opposite direction.
common axis rf
- F.  His rounded spine (R. 79) and her head-to-toe design match, in the same curve (R. 20).
common axis rb

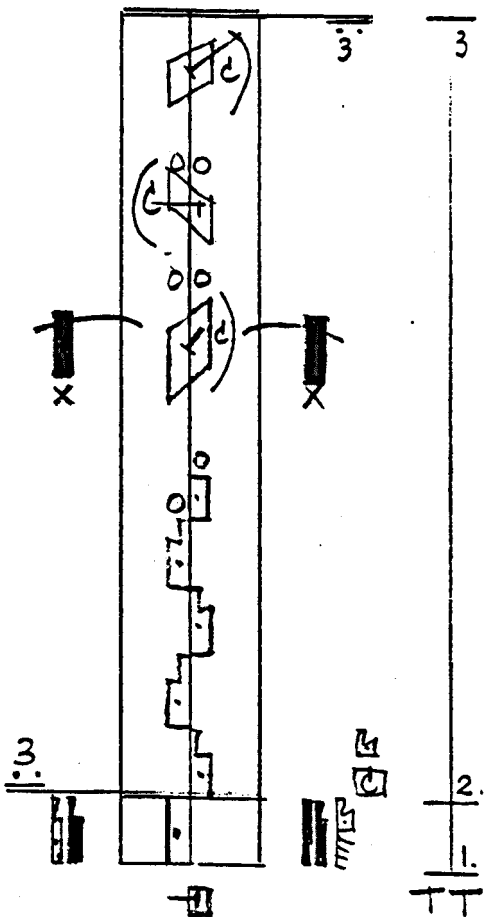
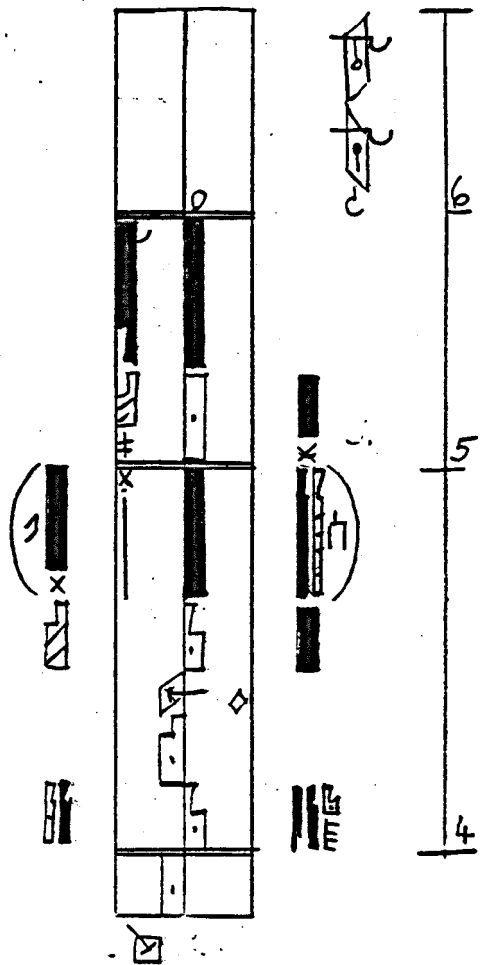
N.B. Axes are described from the point of view of the audience.

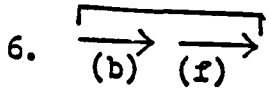


R

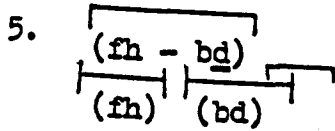
- G. $\begin{array}{l} \text{HID} \text{ /---/} \\ \text{HEL} \text{ /---/} \end{array}$ His roll (R. 79) matches her leg
gesture (R. 23).
common axis $\boxed{\text{rb}}$
- H. $\begin{array}{l} \text{HID} \text{ /---/} \\ \text{HEL} \text{ /---/} \end{array}$ his (development of R. 79) roll matches
her arm and body design (R. 25).
common axis $\boxed{\text{rb}}$
- I. Their arms match ---/ (She: R. 34) (He: R. 32, 33).
common axis $\boxed{\text{rb}}$
- J. Their arms complement ---/ (She: R. 32, 33) (He: reversed R. 32, 33)
common axis $\boxed{\text{b}}$
- K. Their arm designs complement --- (She: R. 40) (He: end design
of reversed 32, 33)
common axis $\boxed{\text{b}}$
- L. Their design complements --- (She: R. 56) (He: R. 55 variation).
common axis $\boxed{\text{bd}}$

THIS WAY AND THAT

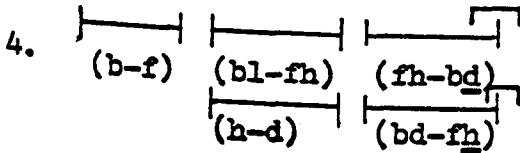




Sharp head turns focussing in a zig-zag, the body design of 5 being retained.

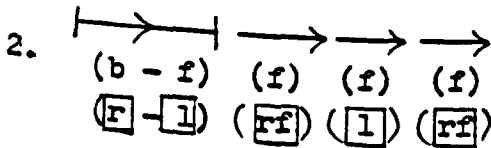


The design of 4 remains while the leg zig-zags, also in the wheel plane. The whole adds up to angularity.

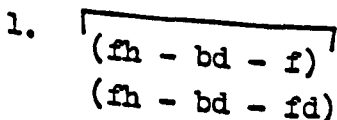


A five part zig-zag, all in the wheel plane, the arms moving in opposition in the middle and last part; it ends in designed angularity.

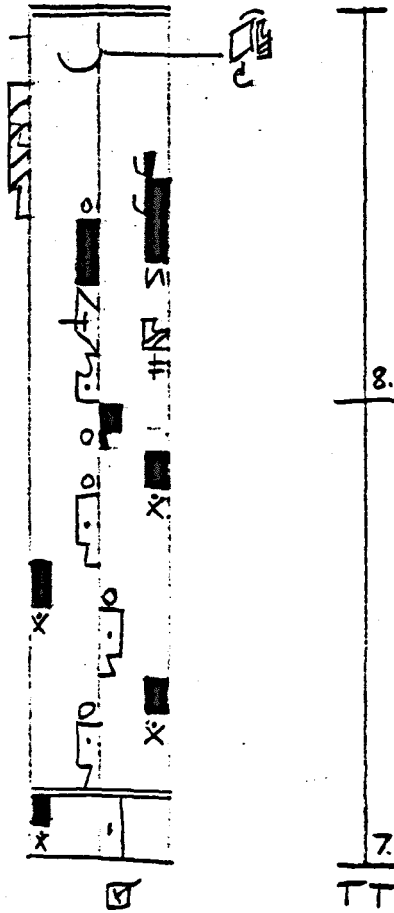
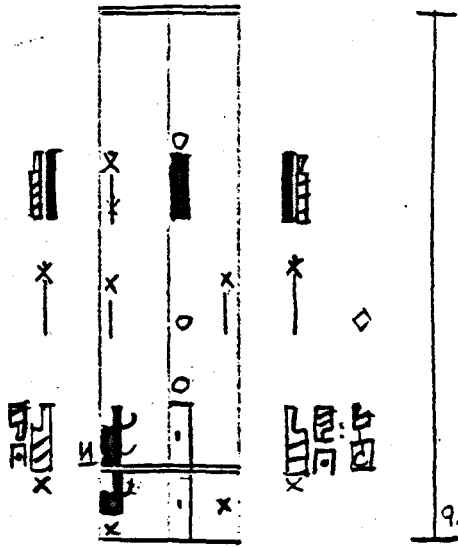
3. She repeats the motif, travelling \boxed{dr} , and again \boxed{l} making an obvious zig-zag floor pattern across the whole space.

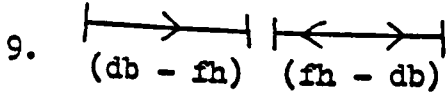


She walks across the space deliberately, forcefully, stops abruptly to turn and face, even peer, across the other way, turns back and turns again. The dynamic calls attention to projecting lines, from her focus and step.

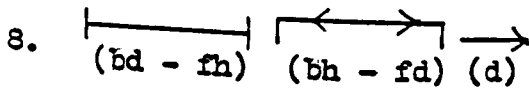


arm design.

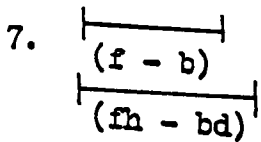




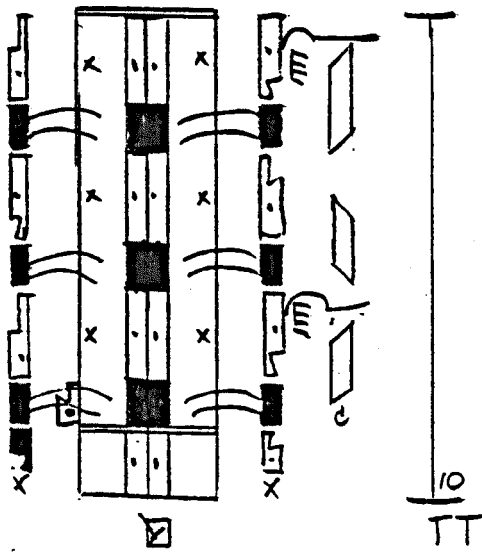
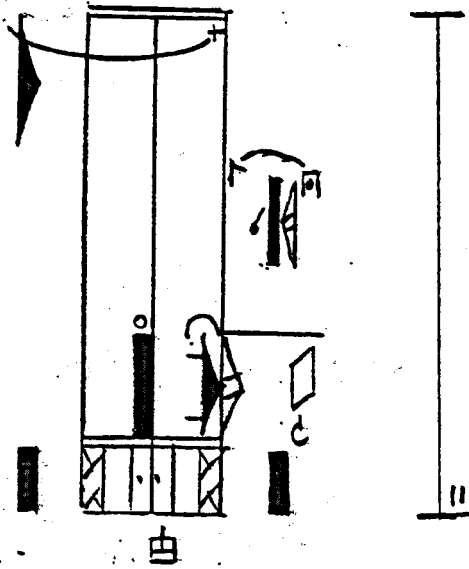
Her arms shoot up and elbows pull back, sharply, her focus remaining up so that angular counter tension results.

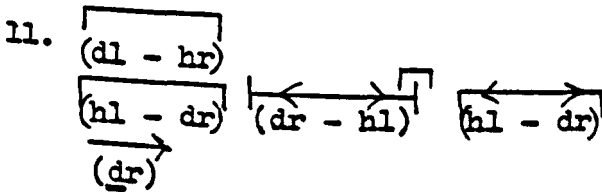


Another zig zag, in her thigh, then with toe and head in counter tension, then with head turned and focus.

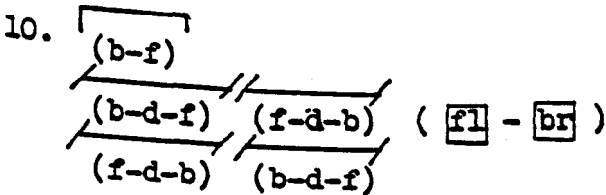


She walks backwards across the space, bending her legs up between each step, deliberately, rhythmically giving an angular effect.

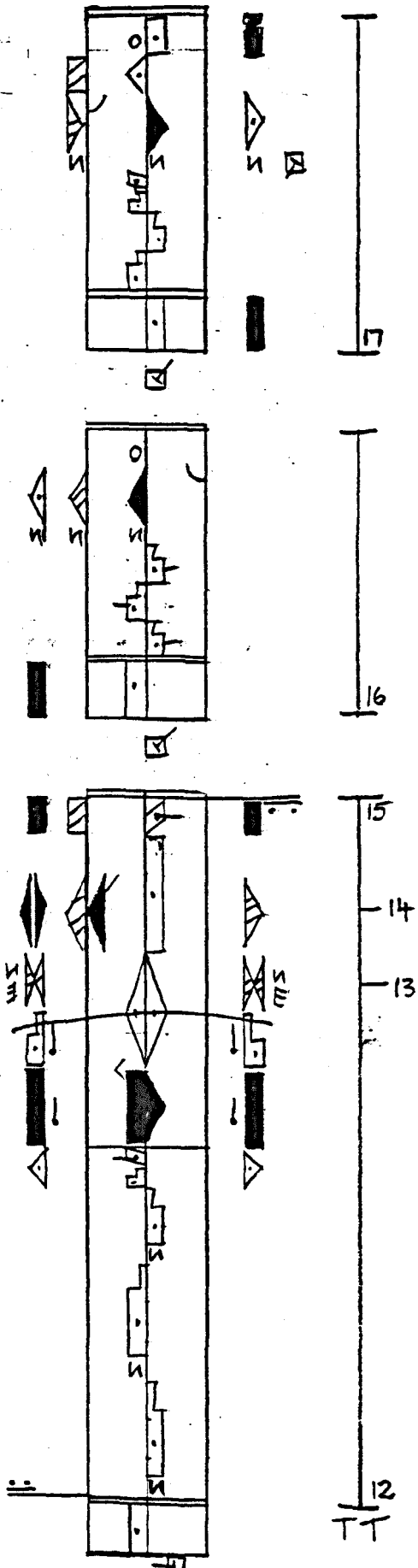


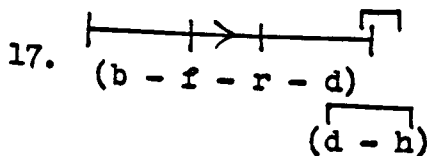


A zig zag is built up over three segments, in the door plane, in torso, leg and head first, in the right arm across the body, in the left arm across in counter pull.

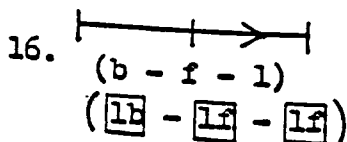


Her arms swing in opposition, going to and fro along the same wheel plane line, while her torso is inclined forwards.





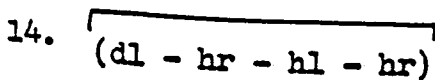
16 repeated, with a turn, and with an additional vertical segment to the zig-zag.



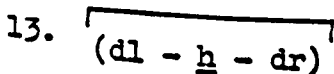
She is running and lunging, sharply projecting.

15.

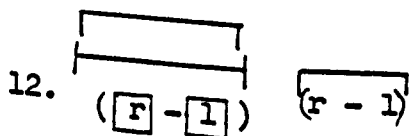
The repetition takes her past the solo figure and completes the first part of the zig-zag floor pattern.



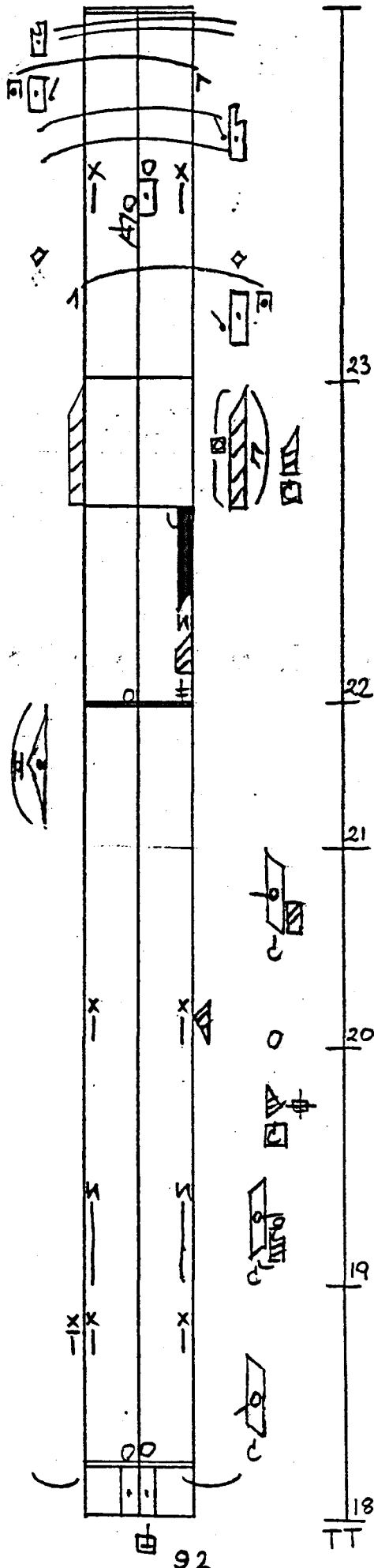
A zig-zag design through the lower arm torso and whole arm.

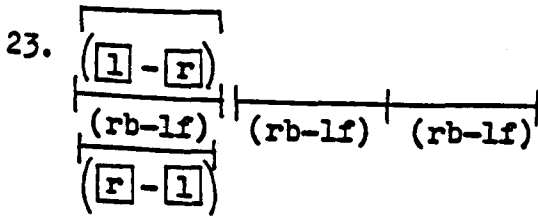


Her arms are designed in a distinctive angular style.



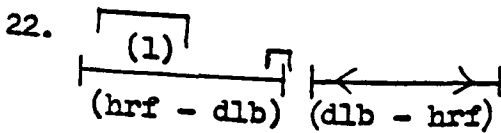
The first black figure enters, walks across the space behind the still solo figure, creating an angular tension, emphasised by the sharp arm gesture.



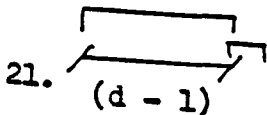


She slides her hand down her arm, as if brushing something away, 3 times, alternating arms. Her still torso contrasts in design.

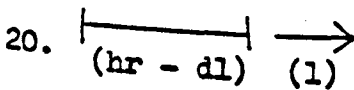
N.B. In 22, she appears to lean against the upright form of the first black figure, in angularity.



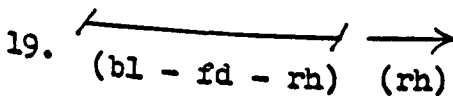
Her right leg gestures with angularity to be designed against the left arm; her right arm and torso move in counter direction to the leg.



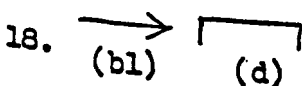
The head and chest design remain as the arm joins into end the phrase.



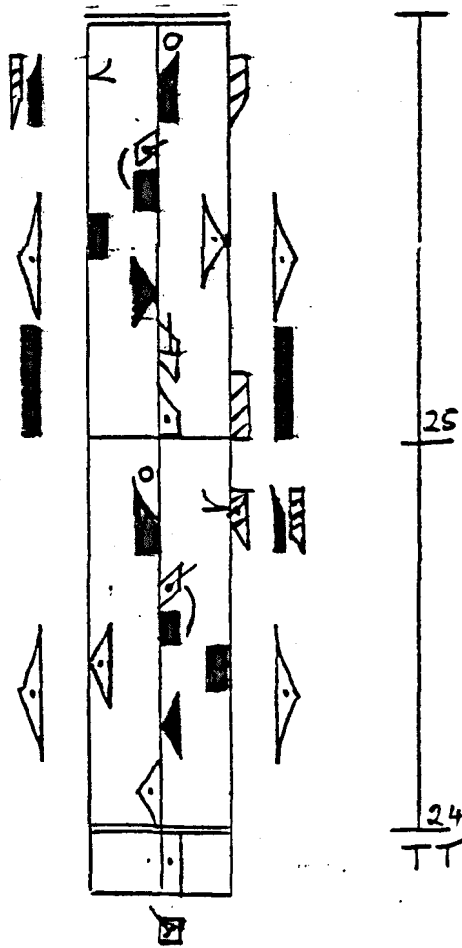
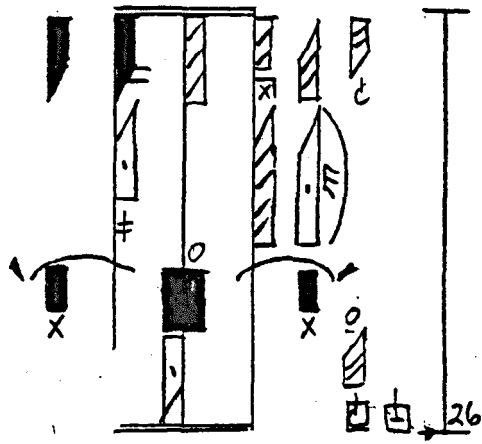
All part of the same (18-19-20) complex zig-zag; this time it is a chest inclination and a head turn.

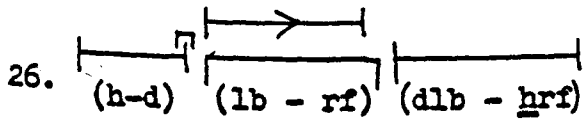


Her head sweeps down and around and she jerks her chin up to look out and up.

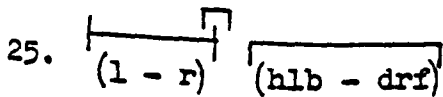


She turns her head sharply to focus, and immediately lowers a little, contracting sharply and generally into a crumpled angular design.

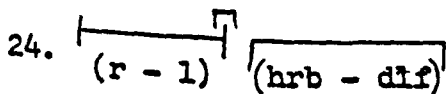




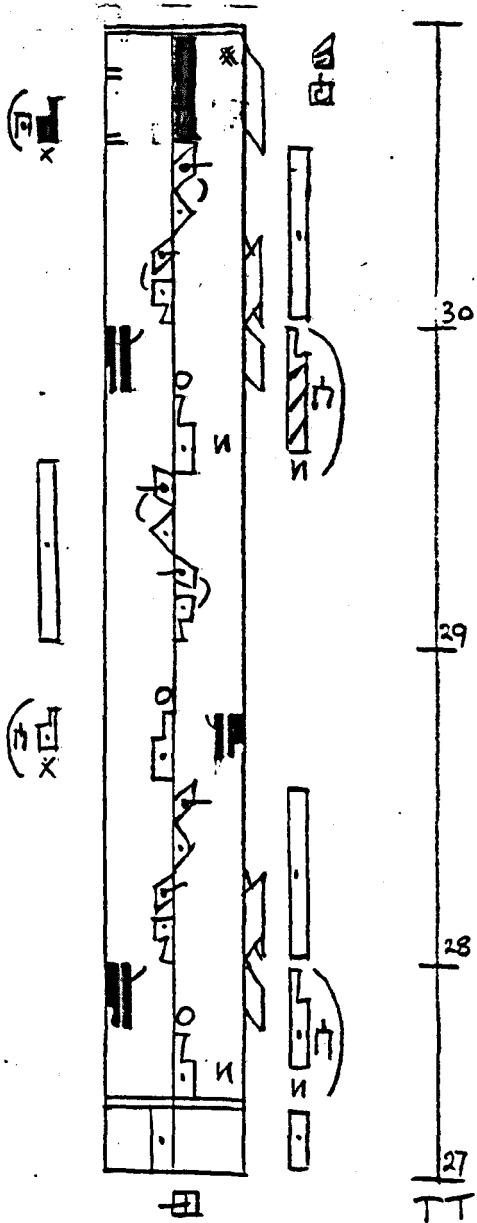
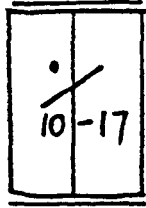
The zig-zag is in three parts; first a percussive hit, hands to hips, down, then a slow knee and arm gesture, forward out and becoming designed, then a quick linear arabesque.



She repeats, to the other side.

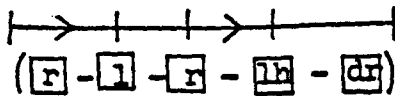


She jumps, opening wide, and stabs across with her elbow, in an angular shape.



31.

The 2nd black figure enters and repeats (10-17).



27-30 is a phrase with a four-part zig-zag through whole body intention. There are also more detailed angular designs:-

$$30. \begin{array}{l} \overline{(bh - fd)} \\ (h - d) \end{array} \longrightarrow (hrf)$$

The same but with the oblique changed and the addition of a head tilt and focus.

$$29. \begin{array}{l} \overline{(bd - fh)} \\ (h - d) \end{array}$$

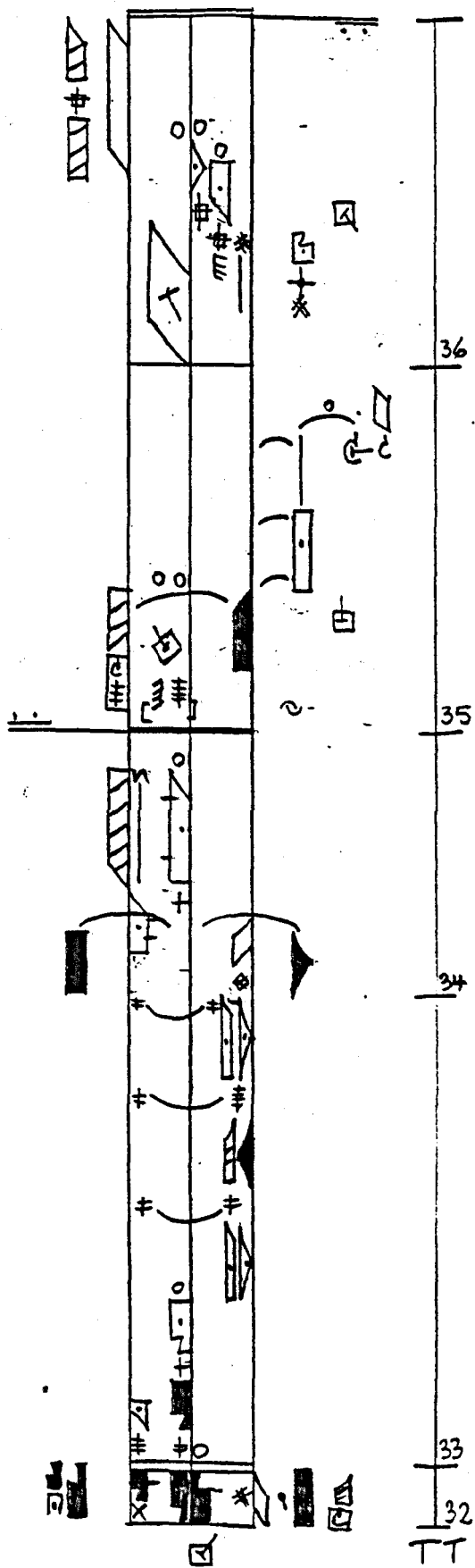
The same but with oblique arms.

$$28. \begin{array}{l} \overline{(b - f)} \\ (h - d) \end{array} = (\boxed{l} - \boxed{r})$$

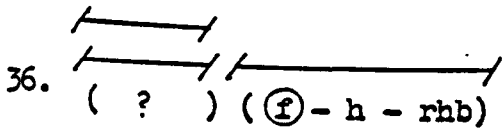
The same, across the other way and without distance.

$$27. \begin{array}{l} \overline{(b - f)} \\ (h - d) \end{array} = (\boxed{r} - \boxed{l})$$

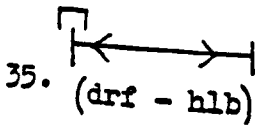
A cross design, across stage.



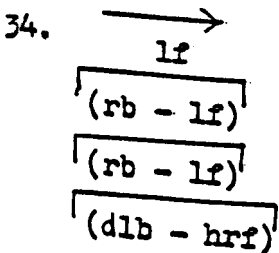
She repeats 35-36 as one sweeping polylinear movement.



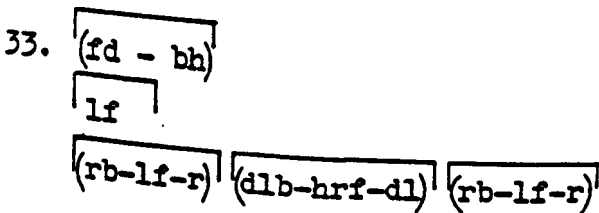
Her right leg and arm thread through the hole made by the supports of 35 and take weight. The first curves are hidden, the second is her freed left arm sweeping up and out.



She designs her body, supporting on foot and hand, the right hand slides up her body to rest on her cheek and cause her head to turn away.



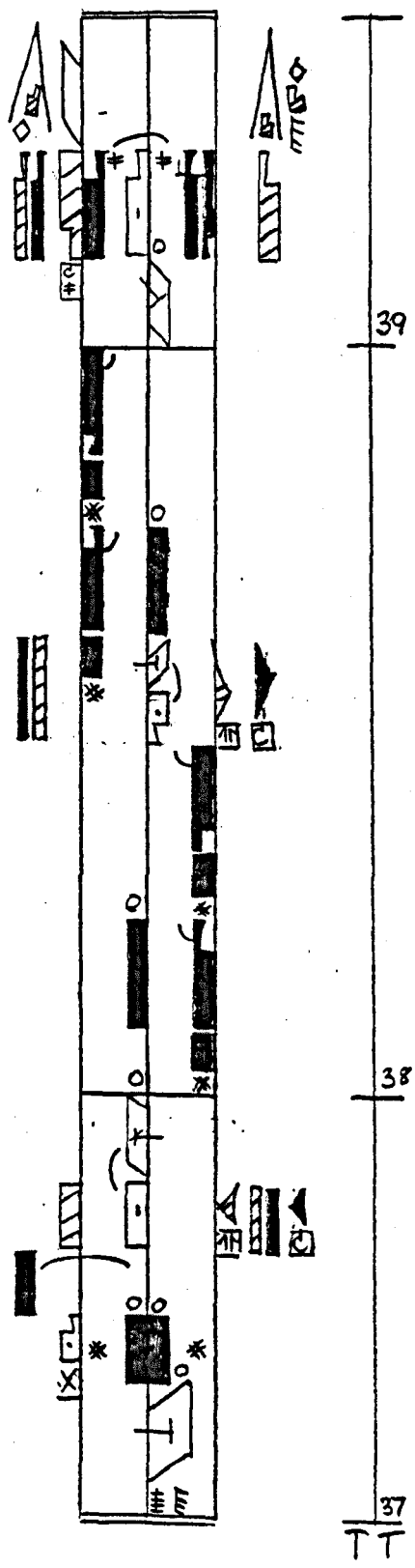
She slides, stretching out her left leg, which contrasts with the diagonally designed, bent, right leg and backward leaning torso.

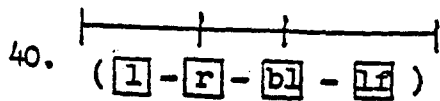


She is sitting. The designs are in the right leg and the manner in which it touches the left knee. The dynamic is sharp. Her torso is leaning back and this adds a third strand to the angularity.



as 31.

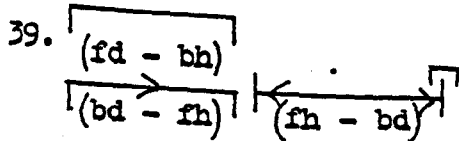




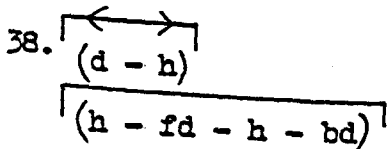
The third black figure enters to form a triangle around her with the others they walk around it, changing places, and closing in on her. (N. & not notated)

38 and 39

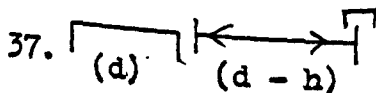
are performed in relationship to the upright black figures on either side of her. Her oblique designs form angles with their verticality.



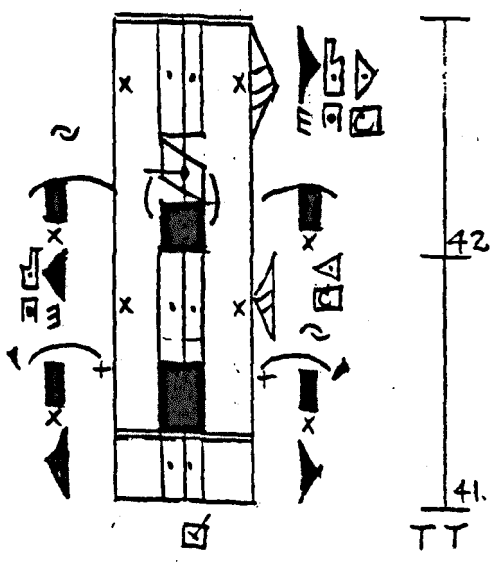
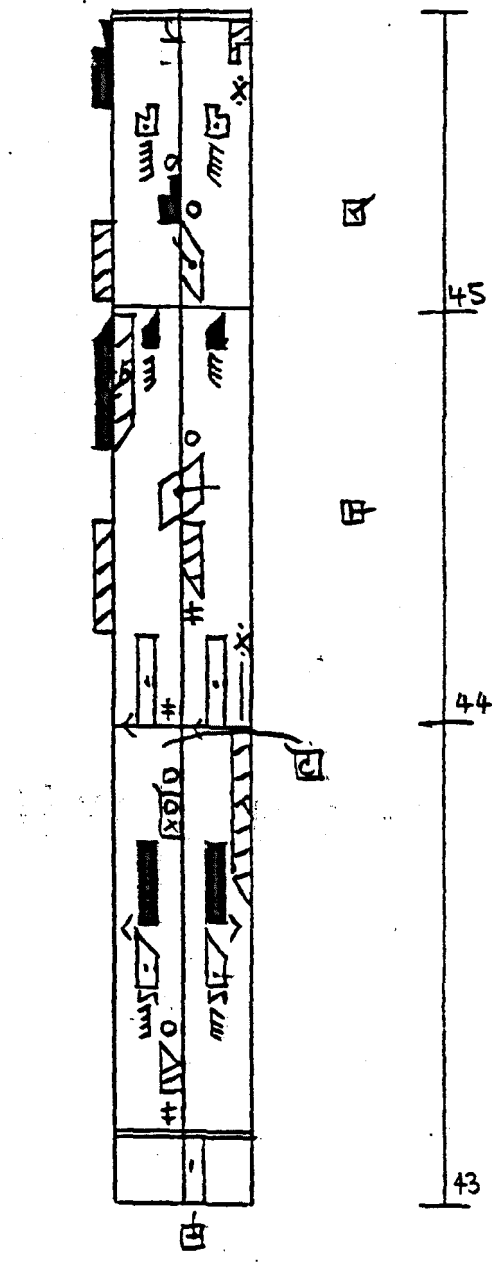
She reaches out forwards, her body, from knee to head, in one inclined design backwards; she retreats along the line of her own arm to end designed in sharp angularity.

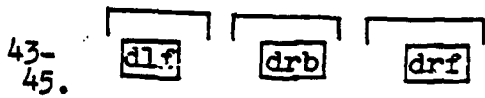


She holds the arm design and gestures with her leg forwards and backwards, [towards and away from each black figure] .

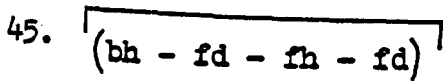


She huddles forwards near the floor out of which a vertical rising, elbow first, takes place.

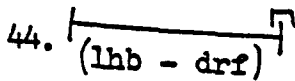




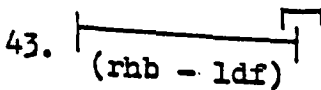
In the stage space, the three moves create an angular design.



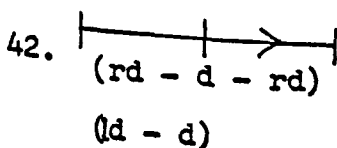
She turns and, on both hands and one foot, is designed in a zig-zag.



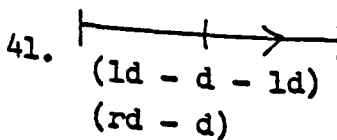
She turns and makes a second diagonal design, this time on her knee and hands [She is related to the central black figure's verticality].



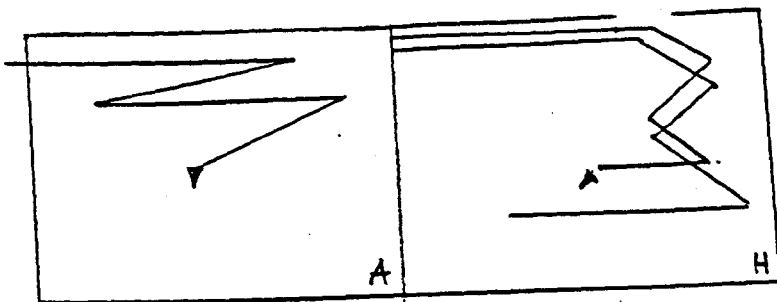
She rests her cheek on the ground and is designed from head to foot diagonally [She is related to the vertical line of a black figure in a sharp angle].



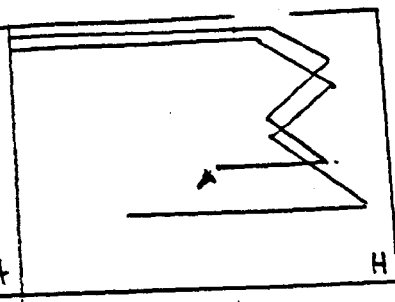
Repeat, in relation to the second black figure [and she does it again across the third figure].



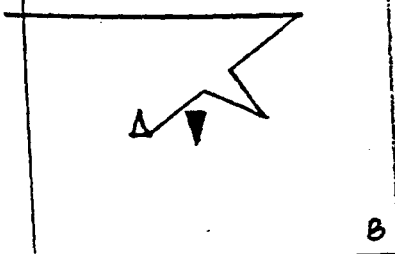
Percussive hit on her hips and a projection to the side [in a line which passes behind a black figure; angularity here].



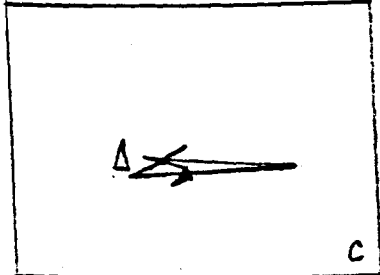
A



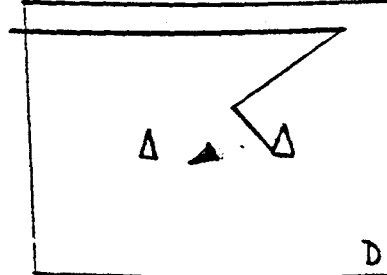
H



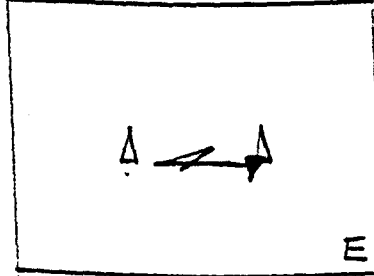
B



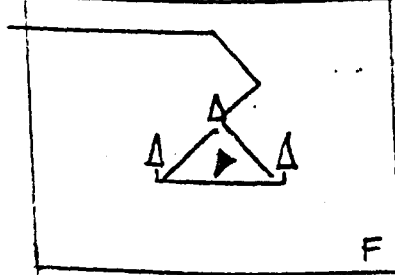
C



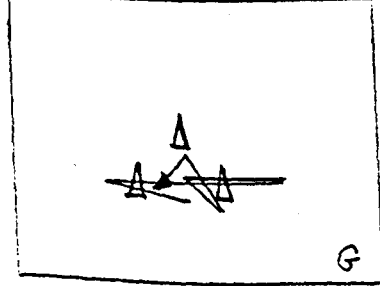
D



E



F

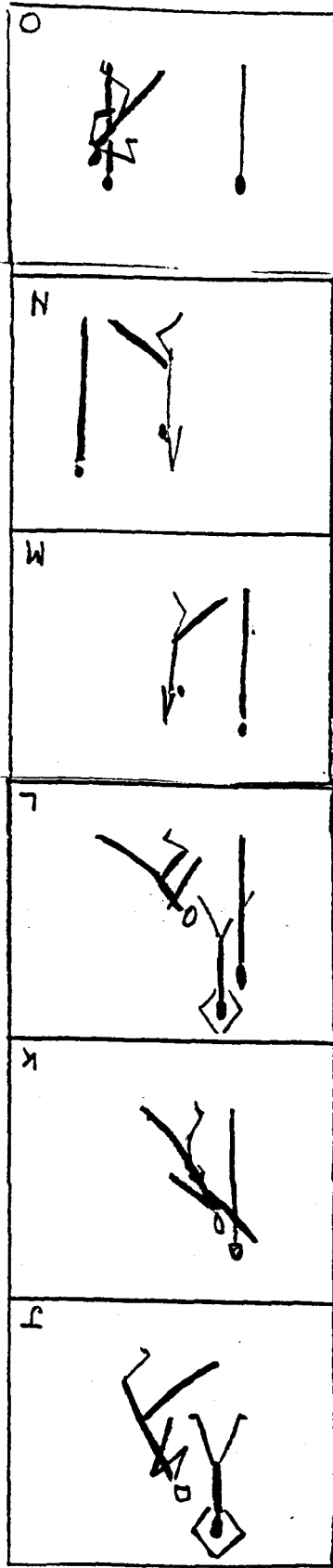


G

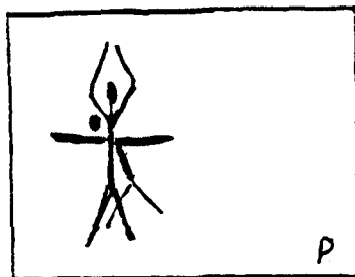
TT

Her floor patterns (A-H) are all angular; so too are the patterns of the three black figures.

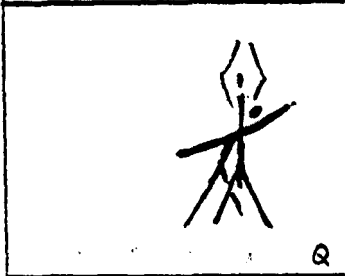
TT



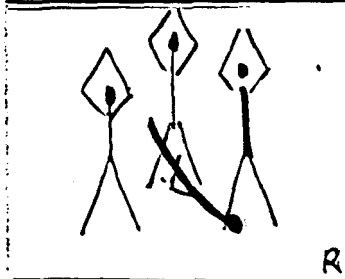
- J. The vertical black figure at the back contrasts with the oblique main figure, but their designs are linked directly through the arms of the black figure.
- K. The vertical figure is crossed by the oblique line of the soloist, creating an angular design.
- L. The vertical, with an oblique soloist, again related directly through the arms.
- M. The vertical is also in the soloist's body but she again uses oblique designs which cross the black figure's space.
- N. The vertical is also in the soloist's body but she again uses oblique designs which cross the black figure's space.
- O. She crosses the verticality of the second figure. She herself already multiply angular.



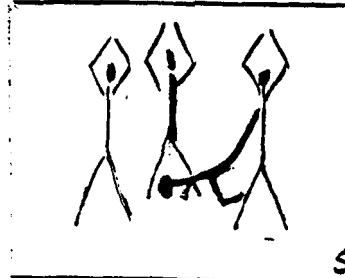
P



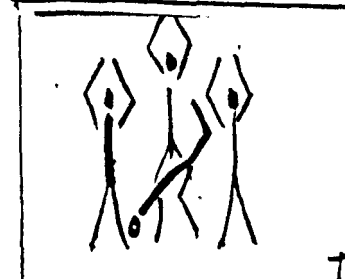
Q



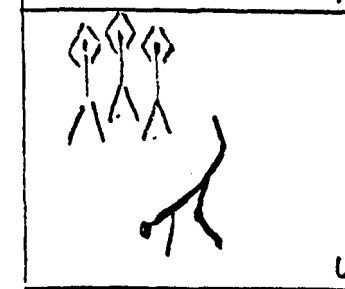
R



S



T

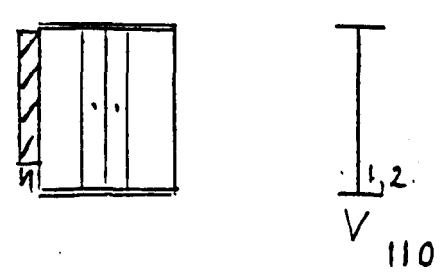
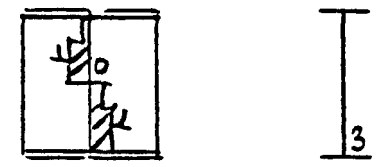
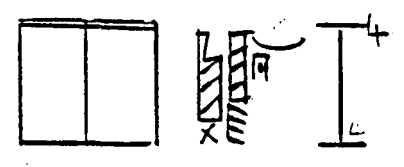
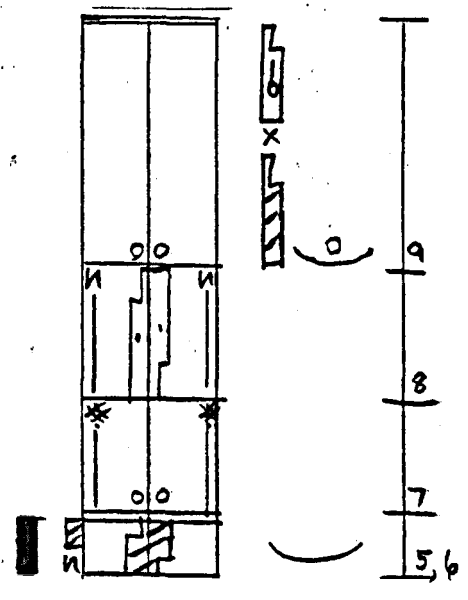
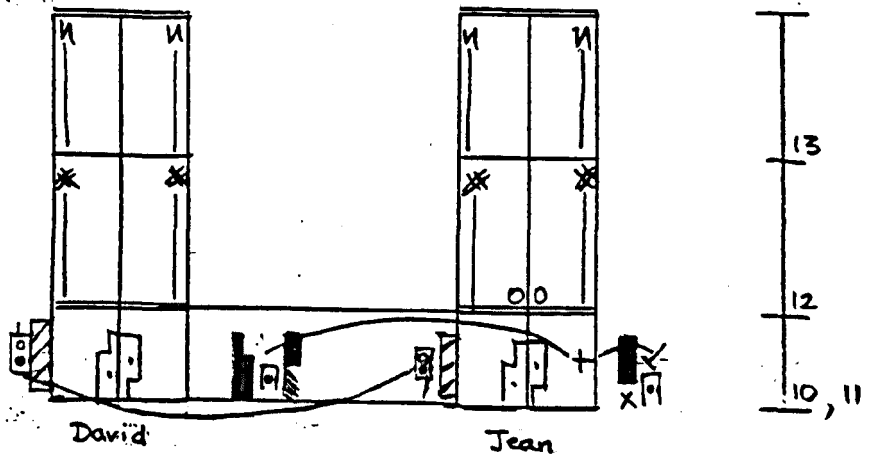



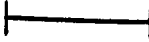


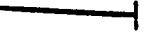
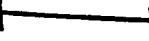

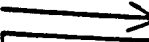

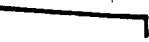
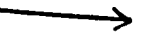

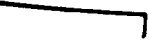
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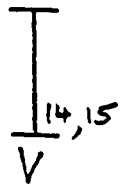
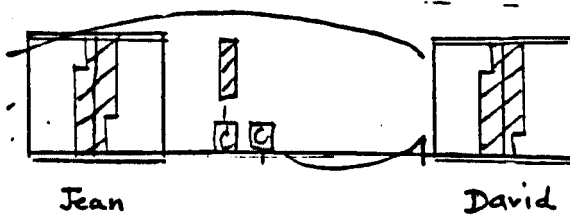
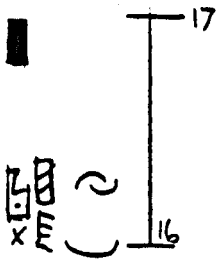
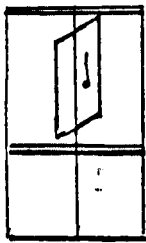
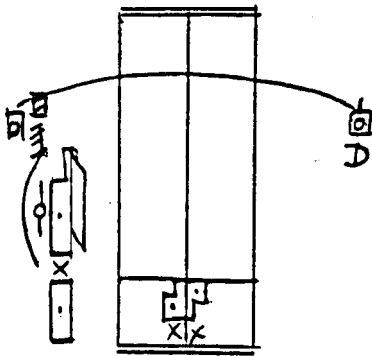
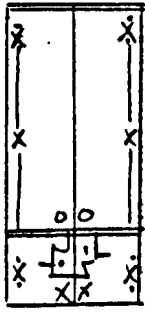
- P. She crosses behind the vertical black figure, appearing on the far side of her, using a projecting horizontal design.
- Q. She repeats to the other figure, but oblique.
- R. Her inverted oblique design links directly with the tall upright figure, in angularity.
- S. So it does again to the central figure.
- T. Her final design is seen against the three upright lines.
- U. They zig-zag away from her and are seen again distanced behind her before disappearing.


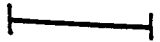
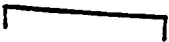
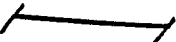

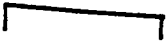


VERTICAL EVENT

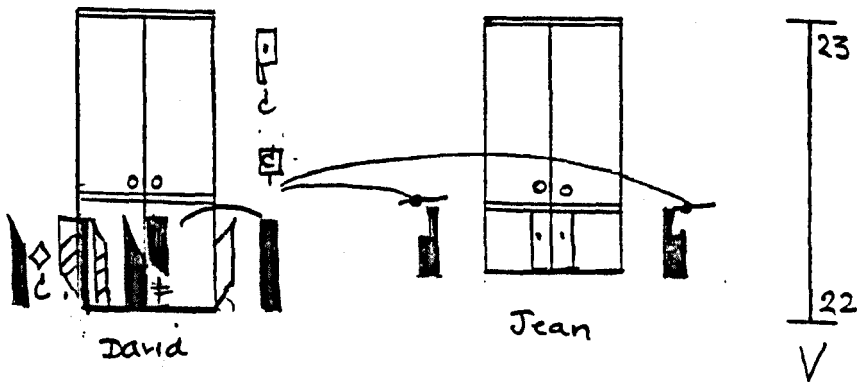
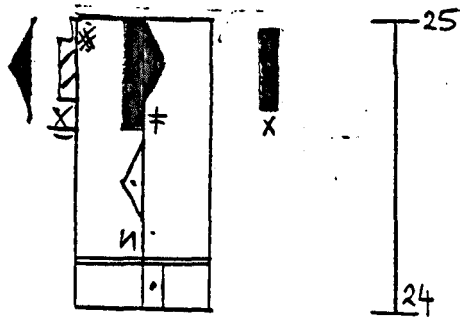
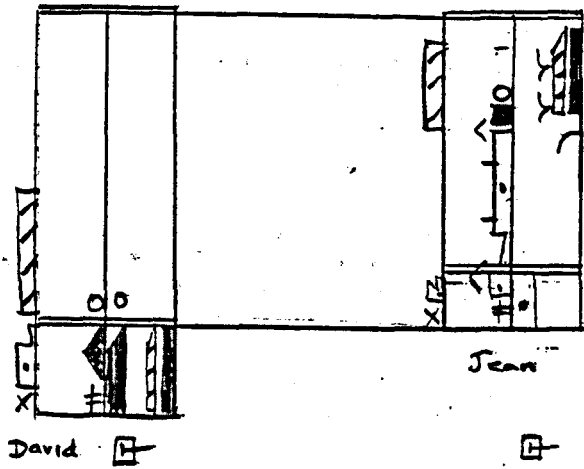
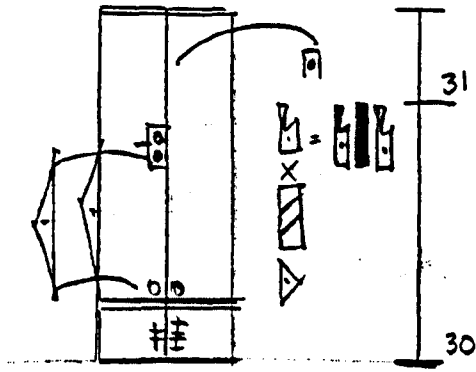



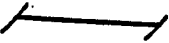






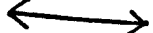

13.  The knees stretch, lifting the body upwards a little.
12.  The knees bend a little.
11.  His hands touch her hip, designed downwards.
10.  The 2 upright bodies touch, she leans against him.
9.  f(d-h-d) The touching hands rise and sink, while the bodies are still.
8.  The knees stretch to give an upwards progression to the whole body.
7.  The knees bend deeply to give a downwards progression to the whole body.
6.  The arm is down.
5.  The torso and neck are elongated up.
4.  f(d-h) Touching palms, the hands are pointing upwards to give vertical design to the contact, in the void between them.
3.  Walking on the toes, projecting vertically upwards.
1.  The torso and neck are vertically elongated, to project height, and give vertical design.
2. 

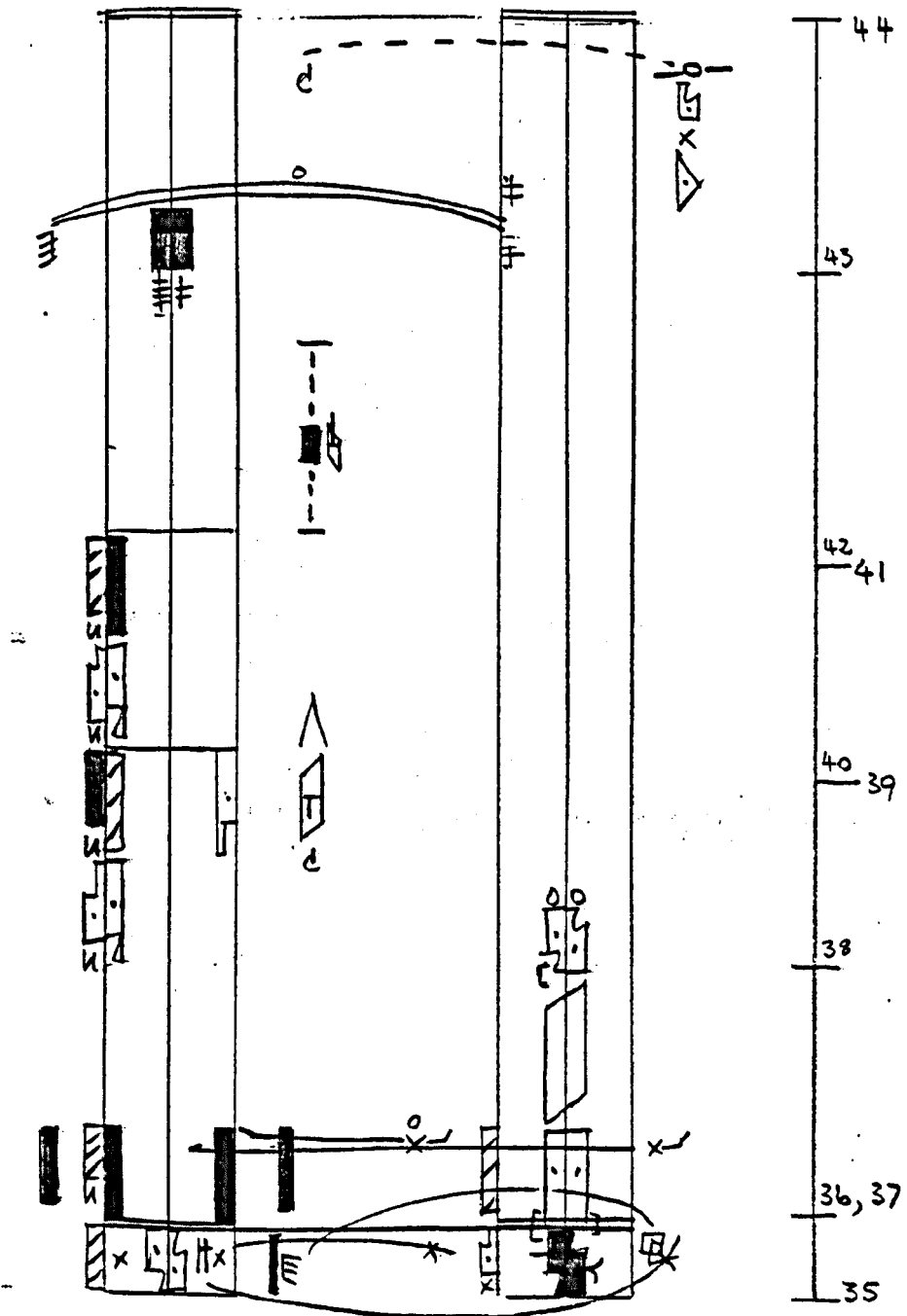
N.B. All Ch. U. are c(h-d) or c(d-h) unless otherwise stated.



21.  It gives a gentle progression.
20.  The rise and fall through knee bend and stretch is slight.
19.  The back of her hand rests on his chest; the hand design is vertical.
18.  $f \times (b - h - fd)r$ The gesture is curved over high to forwards.
17.  The arm moves to hang down in design, during a turn.
16.  $f(d - h)$ The hand is designed vertically.
14.  The bodies are designed vertically, leaning together. The focus projects up.
15. 

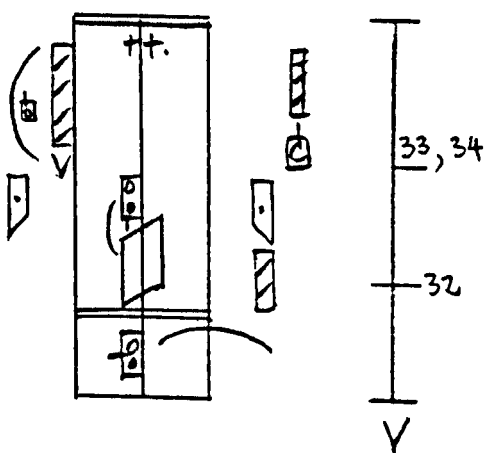




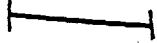
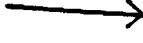
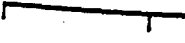
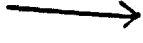
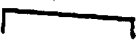

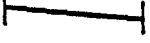
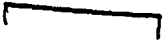
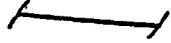
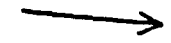
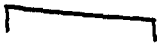
31.  The floor-touching hands are designed, through the verticality of the lower arm.
30.  Their arms progress, through verticality, to forwards.
29.  She slides into him repeating his design in her torso and lower leg.
28.  She slides into him repeating his design in her torso and lower leg.
27.  His torso comes upright.
26.  His lower leg (R) gives the vertical design.
25.  The design is deep.
24.  He moves to a kneeling, crouched position, giving a general progression down.
23.  His head tilts and rests on her hands, giving a vertical relationship.
22.  The vertical design is in the lower leg (L), the arm (R) and the head.

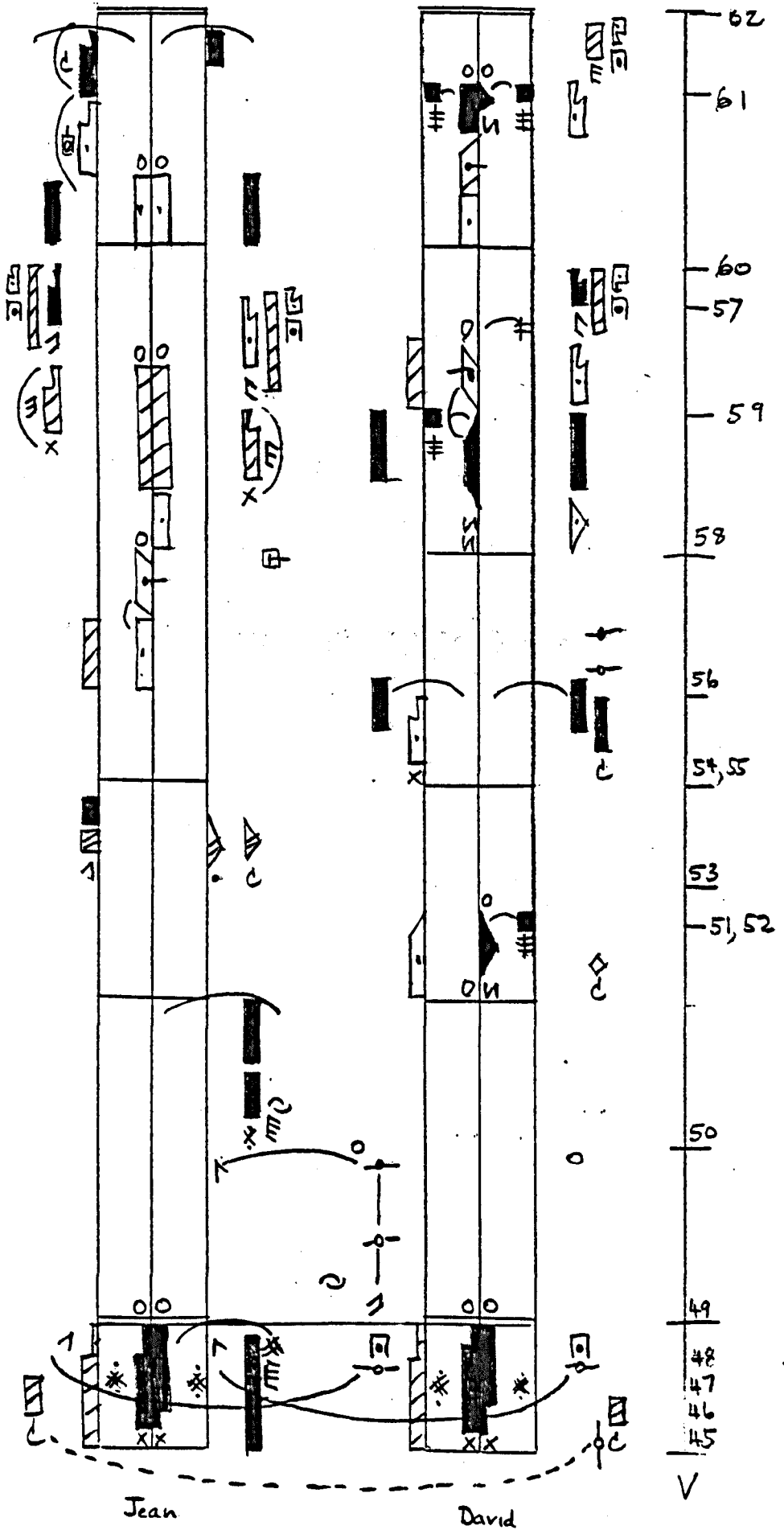


Jean

David



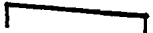
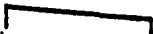
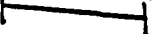



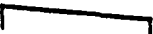
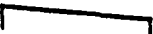





















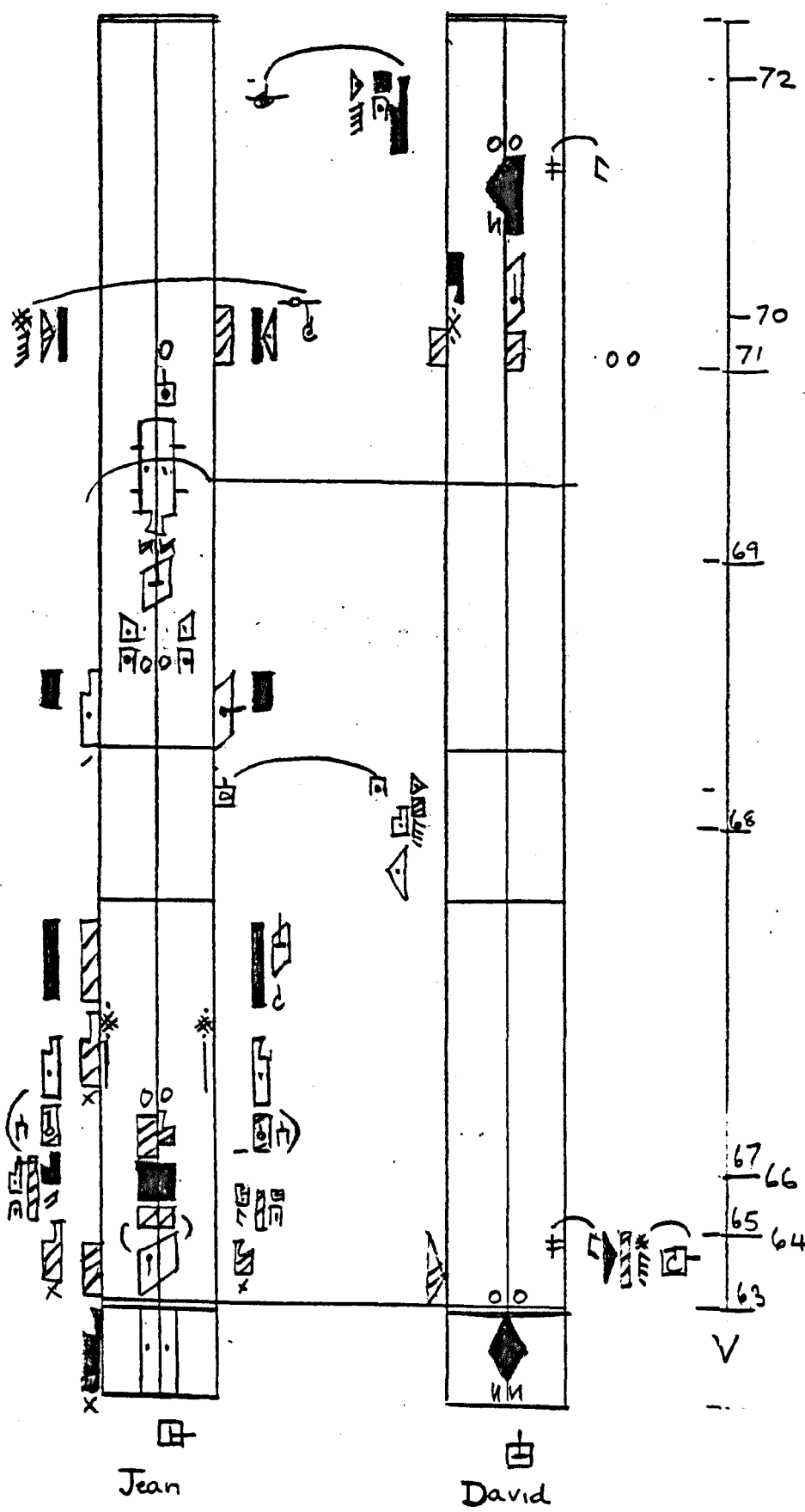
44.  His hand comes to rest above her head.
43.  Her hand slides down his thigh.
42.  She slides down him.
41.  Her stretched torso projects up.
40.  She returns to upright.
39.  Her leg pierces upwards
38.  Her body is inverted.
37.  Her body is vertically held.
36.  He lifts her straight up.
35.  The lift is prepared; she is standing vertically, her arm (R) down to his shoulder.
34. 
33.  The chest leads to successional lift of the torso, projecting upwards.
32.  The arm lifts, passing through a vertical design.





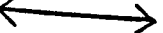



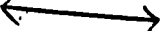
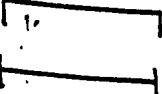


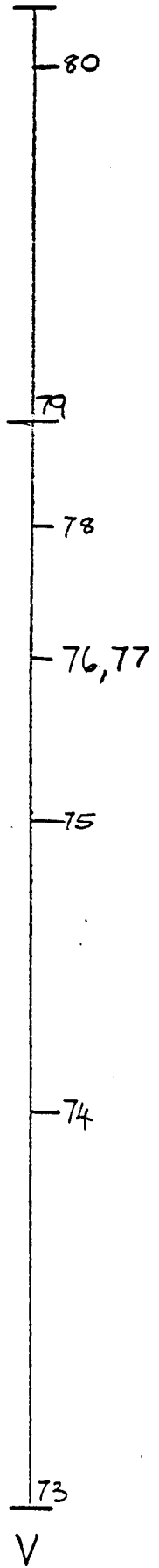
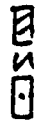
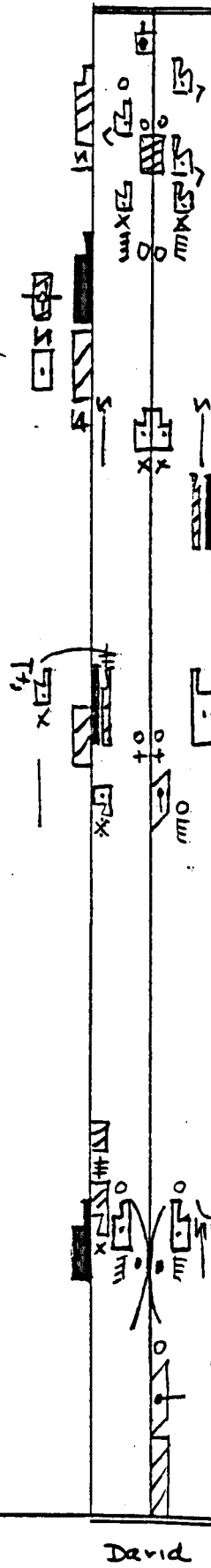
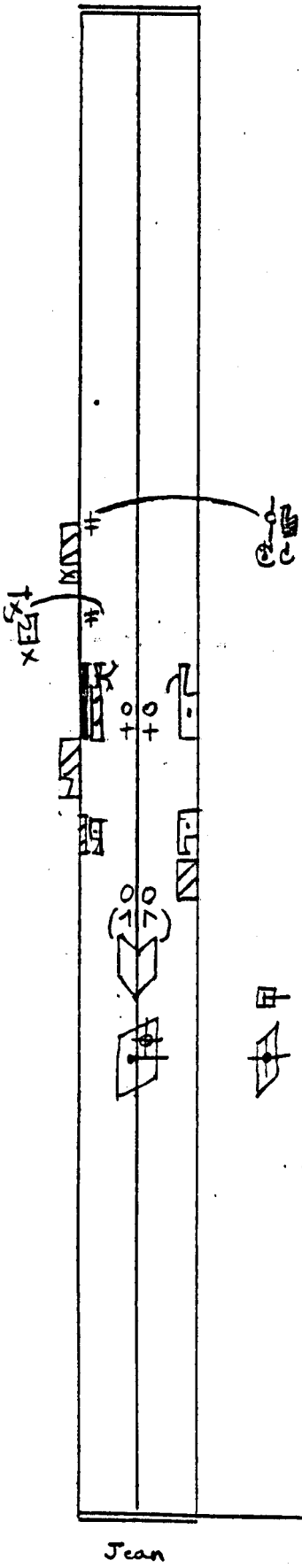
Jean



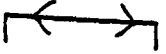
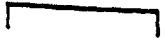

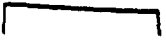

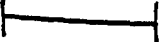
David

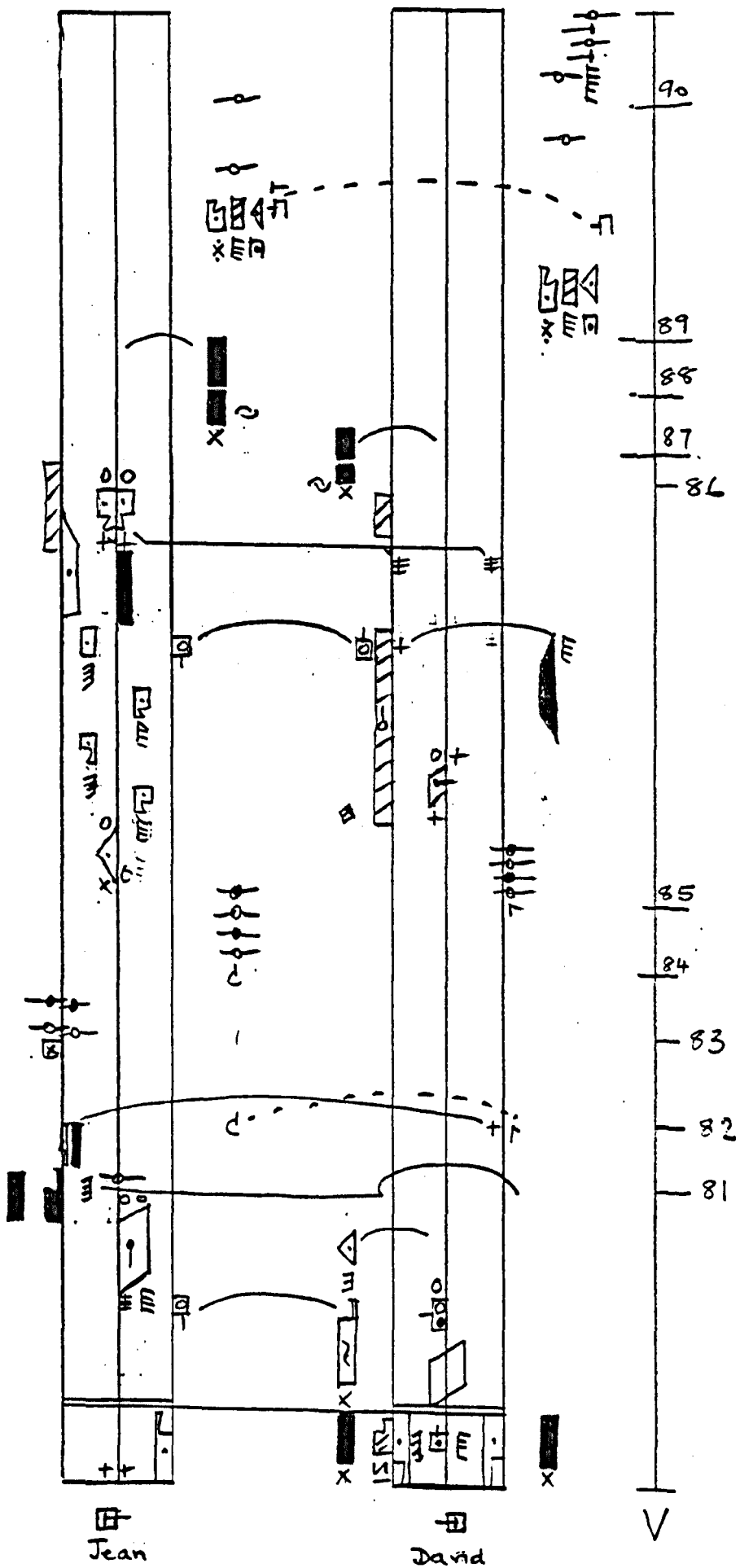
62.  He turns and moves behind her, so that, again
61.  the lower legs (in 2nd position) and lower arm give body designs.
60.  He lunges across behind her to present a lower
59.  leg (59) and lower arm (60) parallel and vertically
58.  designed, which appear from behind her.
57.  She moves her arms in succession so that the lower
56.  arms are designed and are moving vertically.
56.  She lifts her whole body, vertically, turning to
55.  give a profile design of up/down.
55.  His arm touches the floor, and his head bounces in
54.  that position.
54.  He leans deeply forward, his head going completely
53.  down in design.
53.  She lifts her shoulder up and down, a kind of
52.  shrug.
52.  As he lunges to the right, his body is designed with
51.  verticality in his right lower leg and head which
51.  remains obviously held upright.
50.  She lifts her hand off the floor and puts it down
50.  again speedily and deliberately.
49.  His hand lifts off her shoulder and onto it again
49.  in a small vertical, up and down, progression.
48.  Both of them hold their arms straight down, touching
48.  the floor.
47.  His hands rest on her shoulders, creating a tension,
47.  through touch, between the two dancers.
46.  His face appears immediately above hers making a double
46.  design.
45.  His head is held in a vertical design; so is hers.

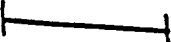
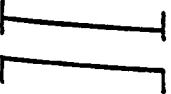
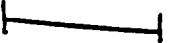
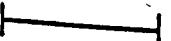
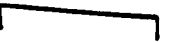
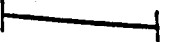
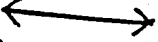
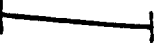

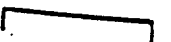



72.  He puts his hand on her head.
71.  He turns, over her, to return to 64.
70.  Her chin is on her fist.
69.  She slides through his legs, above/below tension is evident.
68.  He taps her chest, from above.
67.  She rises and sinks deeply, her arms coming to vertical down.
66.  Both her arms settle vertically.
65.  She lowers.
64.  He rests his chin on his fist, which is vertically placed on his knee.
63.  She rises rapidly, turning.

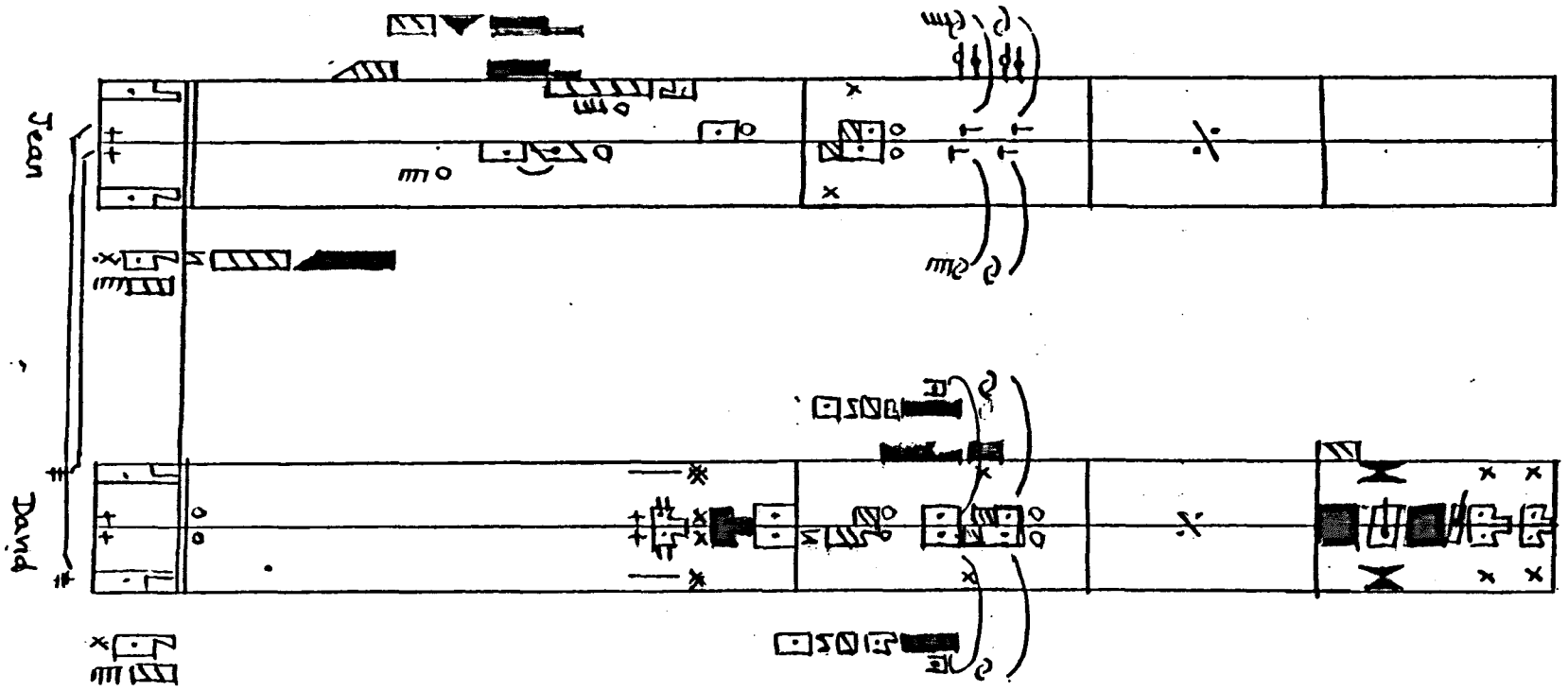


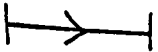



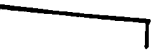


80.  He lifts his chest.
79.  Lifting, rising, falling, dropping onto hands.
78.  She contracts to place her chin deliberately on her knee from above.
77.  She sits also, with identical leg design.
76.  He sits, facing her, the design being in the back and lower leg.
75.  She rolls back, her legs pausing with vertical designs.
74.  His leg, raised in arabesque, is vertically designed, especially in the lower leg.
73.  Releve' turn and flop down on to his hands.

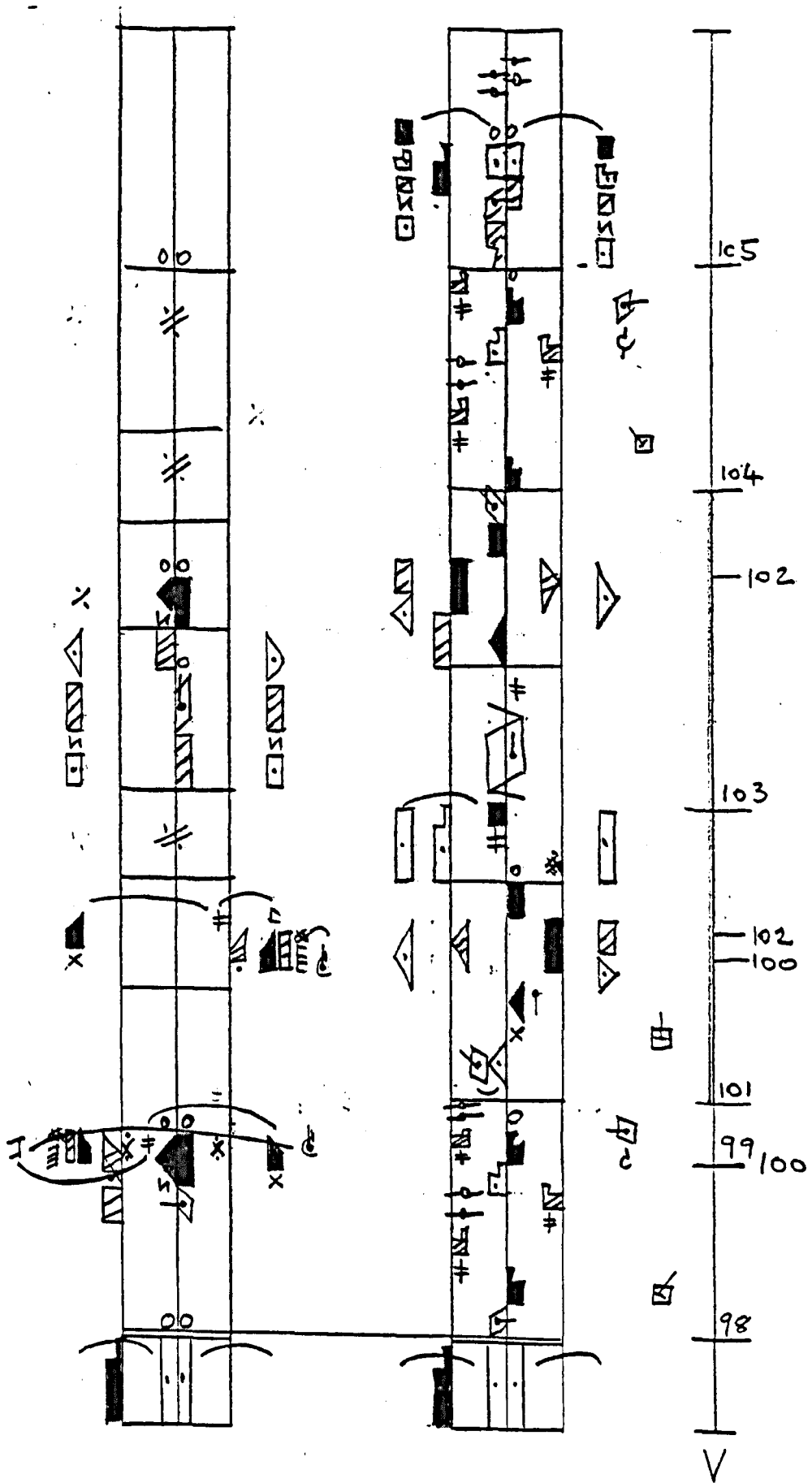



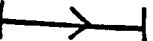

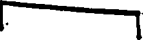
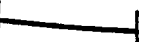
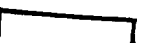


90.  His fingers, only, "tap" the air, returning to vertical.
89.  Their hands converse, 'up', 'up', 'up', 'up', close to each other, vertically designed.
88.  Her right hand repeats his move.
87.  His left hand releases the floor and goes back onto it again.
86.  She sits back on his ankles, with a vertical spine, facing him.
85.  His shoulder responds, with "up and down".
84.   Her head states "up and down", above his shoulder.
83.  Her waist moves up and down, briefly.
82.  Her design has a vertical thigh.
81.  Vertical tension; she is over him.

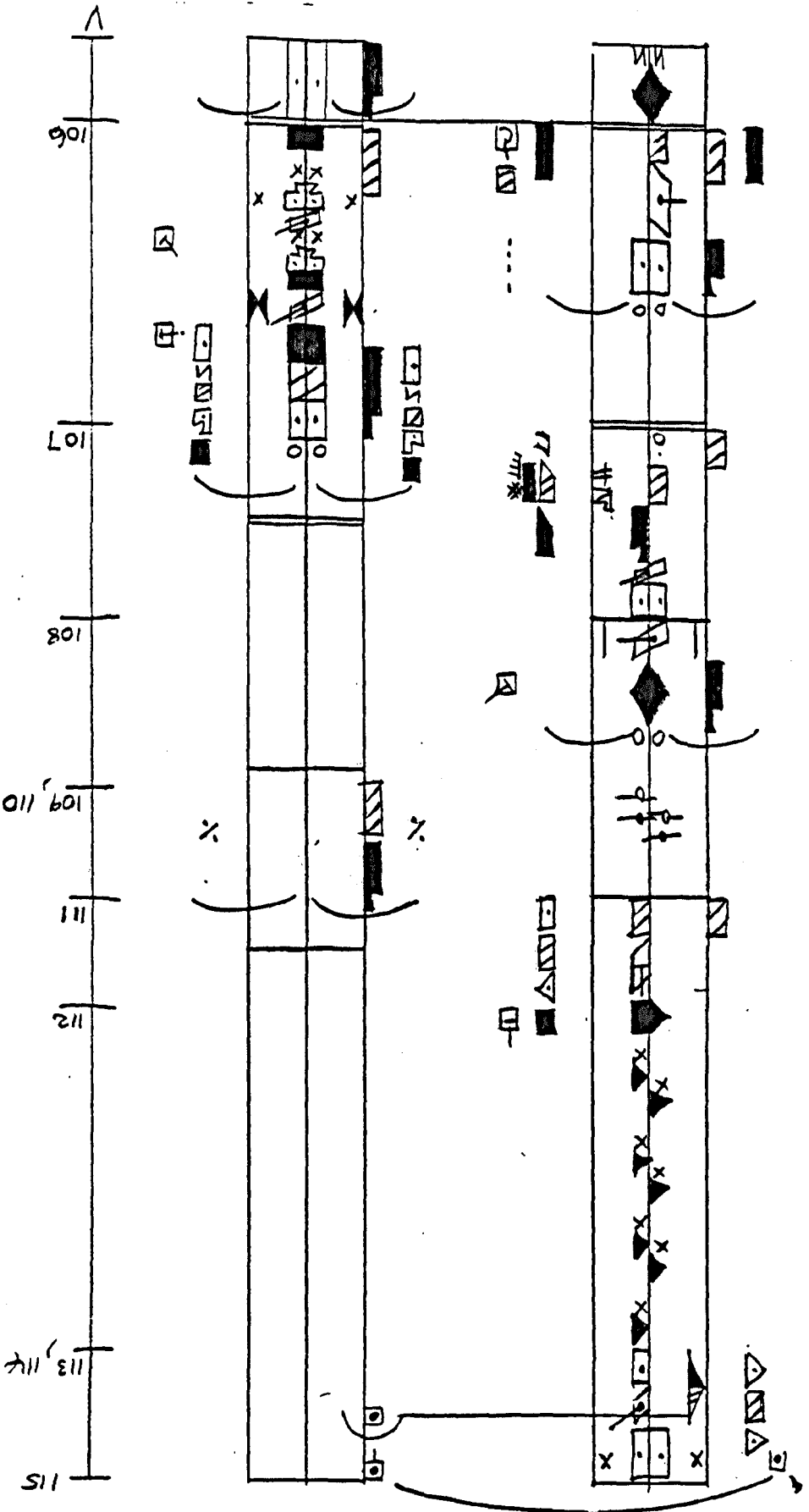
97
96
95
94
93
92
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V

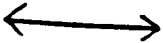

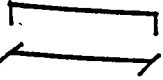


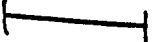
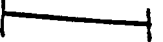
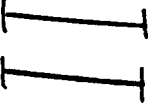



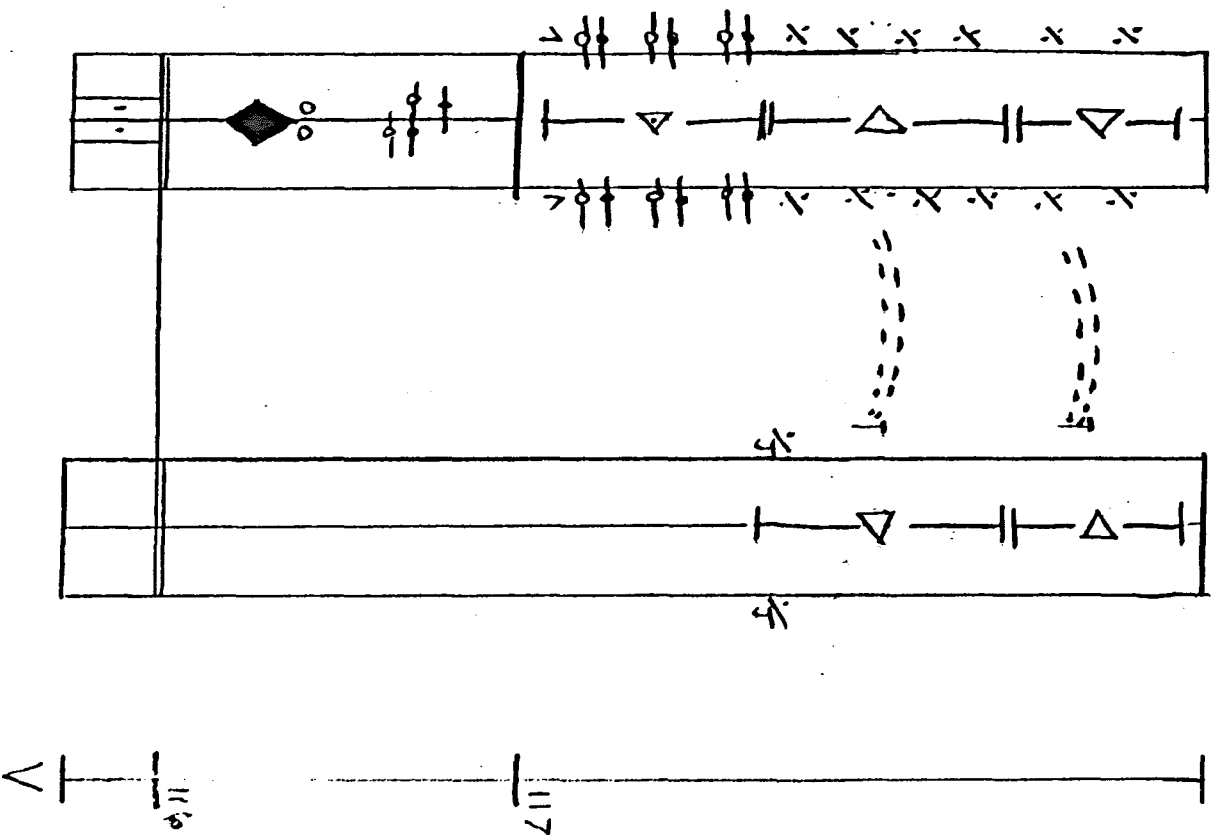
97.  He starts a jumping sequence, with height contrasted with little bounces, up and up.
96.  Both repeat.
95.  He = reiterating the lift in the feet only;
She = reiterating in the spine only.
94.  He = a circular lifting movement to drop right down;
She = rise and fall in the feet only, a tiny movement.
93.  Vertical arabesque, weight on 2 hands and a foot.
92.  Her second hand comes over; 91 and 92 are curves in fact, but seen as vertical straight lines by the audience.
91.  Her arm lifts, stretched up, projecting, to come down and take weight.



105.  Repetition of 94, again in the reversal or retrogradation device.
104.  He repeats 98/99 as the first part of the choreographic device of reversal.
103.  She makes a large circle, emphasising high with projection.
102.  He includes vertical design in his arms.
101.  He = a high jump into a roll into a jump (3 bars).
100.  Vertical design in her lower arm, repeating his earlier design (64).
99.  Projection up of his knee, through repetition of the design.
98.  He jumps, his knees emphasising 'up'.



115.  Her arm ends its gesture in a thump on his upturned seat.
114.  A lifting leg, passing over him.
113.  A lifting arm, passing through a vertical design.
112. ? She has a bouncing, deep sideways travel, only marginally vertical in the sense of 'at a deep level'.
111.  A lift for her, markedly upright with an uplifted arm.
110.  He rises and falls again with large torso moves.
109.  Her feet make minute up, down moves.
108.  For her a jump into a deep second position, down, the hands touching the floor.
107.  Two progressions for her: her knee up and down into a step, her elbow up and down in a gesture.
106.  Retrogradation for him of 97.



The dance is completed by repeating the first and second sections in retrograde. [Ch. U. 45-95] for which no analysis is included.

117. |-----| They both travel, with shoulders shrugging up and down throughout.

116. |-----| She repeats her jump, up/down and little foot movements.

Appendix III

This appendix is the video recording referred to in Section 7.4.
It is available on Umatic and V.H.S. cassettes.

The material is in two parts:

Part I a complete recording of 'Going for a Walk with a Line'.

Part II phrases from it, superimposed with lines to draw attention to the choreutic units and their manner of materialisation.

Part I runs for approximately 32 minutes. The time breakdown (counting from the beginning of the tape itself) is:

0.55 mins	Opening captions
2.35	Horizontal Encounter
8.40	Oblique and Away
15.00	Rounding
23.00	This Way and That
27.30	Vertical Event.

Part II runs for 15 minutes from 32.00. The approximate timing is:

32.15	Rounding
36.45	Horizontal Encounter
40.00	Oblique and Away
42.45	Vertical Event
45.00	This Way and That

Additionally, a full length recording in interrupted and slow

time is available for reference. So also is the same full length version superimposed with the choreutics lines. On the present tape, only a selection is shown, to which an explanatory sound track has been added.

The reference material mentioned in the recording is Appendix II, which is the Labanotation, Ch/U.M/m analysis of the dances. The numerical references are:

<u>Tape Timing</u> <u>(approx.)</u>		<u>Appendix II</u>	
		<u>Ch/U numbers</u>	<u>pages</u>
	<u>Rounding</u>		
32.15	her solo phrase	R.1-14	60,61
35.10	his moves in the duo phrase	(R.62-78 R.A-E)	74-79 80,81
	<u>Horizontal Encounter</u>		
36.45	walks	H.1-7	2,3
	accompanying arms	H.33-37	8,9
	combined move	H.8-20	4,5
39.00	slow duo	H. 51-72	16-21
	<u>Oblique and Away*</u>		
40.00	solo	0.36-48	40-43
	duo	0.100-111	54-57
	<u>Vertical Event</u>		
42.45	slow	V.21-37	112-117
	allegro	V.45-68	118-121
	<u>This Way and That</u>		
.45.00	solo and black figure	TT.0-S	106-109
	solo	TT.1-10	84-89

* The sound track of the tape gives 0.1-17 as well. This is an error.