

A JUSTIFICATION FOR THE INCLUSION OF
THE STRANDS OF THE DANCE MEDIUM IN
DANCE ANALYSIS

by
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Abstract

The analysis of the dancer's movements has been the central concern in dance analysis methodologies.

This study proposes to extend dance analysis to the other strands of the dance medium which is understood to be the prime material upon which the dance work is created and given existence.

The strands of the dance medium identified in this study are the space, people, sound/music, movements and scenic elements.

The study starts with a discussion of central issues which concern the nature, independence, identity and significance of the strands of the dance medium. In the following chapters, each one dedicated to an individual strand, their significant contribution to the dance work is revealed through the relationship they have with the dance performance space, the dancer's body shape and their movements, spatial forms, aural elements and the moving elements of the work.

In the beginning of each chapter, several concepts, which enable us to clarify and define the characteristics of the strands, are analysed and others put forward.

The study concludes that the individual strands of the dance medium are identified as actual and that their identity and significance is dependent upon their relationship with the other strands and the function or the contribution that they make to the dance work.

Furthermore, their significant contribution justifies their necessary inclusion in dance analysis.

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Introduction

The analysis of dance has been pioneered by dance notation systems whose methodologies have given priority to the discrimination of the dancer's movements.

This situation has given dance a twofold problem. First, the information collected within the dance scores considers only the dancer's movements, which makes it impossible to understand how the dance was presented or intended to be presented. The way that the dancers were dressed, the characteristics of the environmental space including the possible scenery, lights, and the spectators spatial organisation can only be found from other sources of historical information.

Secondly, by having the dancer's movements as the exclusive component of analysis, neglecting other strands upon which the dance is built, has been narrowing the understanding of the dance work itself.

This study attempts to broaden the perspective of dance analysis by considering, that apart from the dancer's movement, other components make a significant contribution in the presentation of a dance work.

The components of the dance, named here as the 'strands of the dance medium' will be identified as the space, people, movements, music/sound and scenic elements.

All of them have been referred to by choreographers, dance researchers and critics in disparate manners, each one attributing different significance to them, in building up the environment, in clarifying the dancer's intention, in reinforcement of the work, in enhancing the work etc.

In this study, the 'strands of the dance medium' will be analysed only in their significance in the:

- definition of the 'dance performance space'
- presentation of the dancer's body shapes
- performance of the dancer's movements
- creation of spatial forms in the work
- production of aural elements

A second limitation will be made by not taking into consideration the analysis of the dancer's movements, since this has been fully undertaken by the dance notation systems themselves. However, the movement performed by any other 'strand of the dance medium' will be discriminated, which will constitute a sixth area of analysis:

- the movement of the strands of the dance medium with the exception of the dancer's movements.

In the first chapter, several issues concerning the identity of the strands of the dance medium will be contextualised. Their nature, independence, constant presence and significance within the dance work will be discussed alongside the opinions expressed by other choreographers, critics and dance researchers.

The following chapters, each one dedicated to an individual strand, will follow the same structure. First we will discuss the concepts which are central for the identification and characterisation of the strand. This will include a discussion of existing concepts and introduce new ones.

Secondly, we will illustrate from various sources concerned with the production and works of modern and post modern choreographers and from the author's experience as a spectator, how the strands of the dance medium are significant within the areas of analysis in this study, revealing therefore, their prime importance within the dance work. This justifies their necessary inclusion in dance analysis.

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I. The Strands of the Dance Medium

Choreographers, critics and dance researchers have been referring to dance in terms of its elements or components in disparate manners.

"Music,decor" has been considered by J.Martin as the "accumulation of aids"(1); "Non-dance factors" for "costume,make-up,music and setting" by J.C.Hanna (2); "sets,props,costumes, masks,make-up and lighting" referred to collectively as the "theatrical elements" by L.Blom and T.Chaplin (3) and by P.Carey who also refers to them as "production elements"(4); in relation to movement/stillness,sound/silence,lights/no lights,costume/no costume,set/bare stage,Merce Cunningham has spoken of "elements of theatre"(5). "Choreographic elements such as space,body shape or design,form and extra properties such as light,costumes,set/stage design" by Gwynn (6); "incidental elements" is questioned as a notion by A. Armelagos and M.Sirridge when referring to "music,costuming, lighting and individual performers"(7); "Physical realities" such as "place,gravity,body, muscular strength,muscular control and secondary assets such as light,sound or ...properties" for S.Langer(8); "Components of the dance" by Janet Adshead with reference to "movement,dancers,visual setting [and] aural elements" (9).

The attempts of these authors to identify and name what they consider or regard as the significant elements,components or factors within a dance,gives rise to several issues which we intend to deal with now.

1. The actual and virtual nature of the components.

Space as an example.

From the examples mentioned previously,it is clear that what these dance components have in common are their actual existence,their actual presence within a dance. They are the 'physical realities'.as S.Langer refers to them. They are not the dance,but still it is upon them that the dance is created.

The dancer, choreographer and related artists do not create them, they previously exist as physical realities, being introduced by them into a dance performance. "He [the artist] finds all these things and uses them, as... a manufacturer uses wool to make thread..."(10) and that thread to produce goods.

In this way, the term 'dance medium' can be applied to those components since they constitute the materials through which the dance is given an existence, being used as a "vehicle for meaning" in the way the J. Mazo refers to Martha Graham's use of "movement, costumes, setting and music"(11).

For example, a dancer with loose, long hair, dressed in a long soft skirt, whirling in a fluent movement from left to right upstage, accompanied by a continuous violin sound and illuminated by a follow spot, even if it does not create a vision of these individual materials seen in isolation - the long hair, rotating actions of the body, the violin sound etc. - it is upon them, their combination, their interrelationship, that the magic or illusory moment is created.

"All their [physical realities and secondary assets] are actual. But in dance they disappear"(12), being replaced by what some authors refer to as "dionysian ecstasy"(13), "actions of dynamic bodies related in space"(14), an "enlarging of a kind of energy"(15) or a "dynamic image"(16).

The people - both dancers and the audience - the space, the aural elements, the scenic elements and the movement are therefore, the primary raw material, the dance medium, which by being creatively manipulated by choreographers, dancers and related artists, creates a dance performance.

These strands of the dance medium are considered the primary materials of a dance in the same way that,

The materials of music, on the other hand, are sounds of a certain pitch, loudness, overtone mixture and metronomic length. (17)

They will be referred to from now on as 'strands of the dance medium' instead of dance components, since, as we shall see, they are more than dance ingredients, they act, they function, as dynamic participants in a web of relationships which build the dance in the same way that on a weaver's loom, the shape, colour, size and texture of the cloth is dependent on the relationship between the strands.

Space has been referred to within a dance context in several ways. It is present as an abstract volume, "an empty void" (18), the personal space - the kinesphere - or simply as,

a place with boundaries...a place to organise...
a place to rotate, to diminish, to enlarge. (19)

The space which we are referring to as dance material is therefore, firstly the place where the dance performance occurs, the space understood as location and referred to as the 'living space' and the 'dance performance space'. Secondly, it is understood as the medium through which dance carries its information as a visual, audio and kinetic experience and activity, existing as the 'surrounding medium' and the 'supportative medium'.

It is 'the space' where physical realities are observable, identified and analysed as size, volume, shape, density, rigidity etc.

In this space, spatial characteristics could be brought to life or made manifest by the movement or any of the other 'strands of the dance medium'. "Choreutic units"(20) can be created by the body through "design in space"(21) or "body design"(22), under certain conditions by the lights(II,2.1.1), by props (V,2.3). or by the characteristics of the supportative medium (II,2.2), or perceived as illusory lines caused by the "...connection to be seen between the two ends of a choreutic unit..."(23) - the body and a set prop for instance.

All of these spatial forms can be characterised by their direction, location, orientation etc. All these spatial forms, virtually created by, or found within the components of the dance medium, are not the actual materials which are primarily manipulated (as physical realities) by the choreographer, dancer or related artist. They are derived from the first materials which we intend to identify in this study.

2. The independence of the strands of the dance medium Music as an example

The status of each of the strands of the dance medium, their separate identity, their independence within a dance performance, is difficult to ascertain and individual composers, choreographers and artists have different opinions concerning this issue.

Of all the strands of the dance medium, music is the one which receives the most attention. Is the music in a 'dance performance' an independent art and thus could it have a separate existence ?

The answer to this could be found by analysing the process of the music score's creation: for who or for what was it designed or planned ? Horst said that,

Music for the dance cannot be judged apart from the dance for which it is written, because it is an integral part of it. (24)

However, other artists have been creating music to accentuate the dance or to add a new dimension to the environment which the dance performance intends to create, and have also played the music score "...separately from their dances, in concerts of contemporary music" (25) A third example, which attempts to place music in a dance performance context whilst retaining its identity, is found in the "co-existence" of John Cage's musical scores and Merce Cunningham's dance scores, where the arts attempt to perform simultaneously.

From the examples mentioned above, it is possible for dance music to be heard in a different context to the dance. It can be performed in a music concert, recorded on discs for individual listeners etc. In the same way the costumes used in a particular dance could be displayed for historical or aesthetic purposes in an exhibition.

The decision to perform or exhibit any of the strands of the dance medium in a different context is an individual decision by the musical composer, costume designer etc, who assumes that those materials have a significant existence beyond the context for which they were designed or planned.

This however, is a misleading issue since we are concerned with those materials (costume, music, set etc) as strands of the dance medium and thus, only when they are contextualized in a 'dance performance'. Their individual identity, their significance can only be found if they are seen in their relationships with the other strands of the dance medium and in terms of their contribution to the unity of the dance work. As L.Horst said,

the question is not how great a composer is, but what it does for the dance. (26)

This unity of the work, its complexity and its form, lies in the combination of the different existent media incorporated within a dance performance.

It is the relationships between and within the components which creates the form and the significance of the dance, and it is, therefore, this kind of understanding which begins to reveal the complexity of the work. (28)

The significant existence of each strand of the dance medium, depends upon the context in which it is seen or heard, and the kind of relationship it has with the other strands within the same performance. As W.Bellman says,

Music is an independant art...however when it is introduced into theatre,its nature changes [...] it must become a dependent element much as lighting, scenery or costumes. (27)

For example,a particular costume changes when used in a different dance,not because it changes its internal structures,(the initial colour,shape etc),but because the significant existence,closely related to the role it plays in the first context,changes within the second one. It might be an unnoticed costume in the first dance and obtrusive in the second,which cannot be verified,

...until it is seen together with the movement [and also other components] as an existing totality,the result of a close and unique collaboration. (29)

3. The constant presence of the strands of the dance medium and the significance of the costumes.

Some choreographers regard some strands of the dance as a kind of barrier between the dance and the audience. George Balanchine for example, held this opinion,and thus many of his dances are performed on a

...bare stage in costumes that are merely cleaned and pressed rehearsal clothes... (30)

Considering his approach to costumes and scenic design,and his 'denial' of them in his dances,some authors consider,

...his decision to put dancers on a bare stage in practical clothes is a design decision. (31)

This echoes John Cage's perspective of music being sound as well as silence,and Merce Cunningham's "elements of theatre" where light is defined by lights and no lights,stage design by set and bare stage and costume,by costume and no costume.

If the costumes are going to be "...an obvious adjunct to the dance or...unobtrusive, unnoticed"(32), it is because specific decisions by choreographers or costume designers were made in order to achieve one of these functions or both in different moments of the dance. Therefore, in the example given above, George Balanchine is not denying the importance of the costumes, on the contrary, he exhibits a full awareness of them. The absence or suppression of a strand is as significant as its presence.

In considering the people (dancers, musicians and audience), the space (as location, surrounding and supportative medium), the aural elements (both sound and silence), the movement, (performed by any of the strands) and scenic elements, (scenery, props, lights, costumes, make-up and masks) being the strands of the dance medium, our decision was based upon the observation that any dance, independent of its context, historical and geographic location, presents always these five different materials as the pillars of its creation.

Dances are created by the manipulation of separately, identifiable components. (33)

The absence or suppression of any strand, assumes a significant role, since the absence of costume reveals the body of the dancer in its nakedness, the absence of light could limit or restrain the boundaries of our visibility of the work, the absence of music could emphasise the importance of silence or reveal other sounds otherwise unnoticed (as for example, the dancer's step sounds) and so on.

4. The significance of the strands of the dance medium

Choreographers attribute to different strands of the dance medium varying degrees of significance. For example, George Balanchine "...sees music as the foundation of his art", where the "...music and steps together create the atmosphere of his work"(34). Others emphasise movement as being the "actual stuff"(35) with which the choreographer works, whilst Loie Fuller was concerned with the dancers as "instruments of light" (36).

The terminology referred to at the beginning of this chapter can illuminate how different choreographers, critics and dance researchers understand the significance of each strand of the dance medium and how they value them within a dance. "Elements", "mundane factors", "aids" etc. betrays the elements included in their definition with different significant functions.

Dance could be understood to have movement as the "main focus"(37), where the other strands are treated as incidental elements, or seen as a picture, where the stage is compared to the canvas, with "music, scenery and costumes" as the "colours"(38) of the painter's/choreographer's palette. However, each of the strands referred to within this work have a significant contribution to the dance work and are used to "enhance the movement statement"(39), to "build up the environment"(40), to "clarify [the dancer's] intentions"(41), to "enlarge the energy" of the dance (42) or to "reinforce the audience's reaction to a single experience"(43). As such all of them have a significant existence which contributes to the entity of the work.

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1. Space as location

Introduction

In analysing the space as location where dance in a theatrical context has been occurring, the area of the dance performance is no longer being confined to the stage within a traditional theatrical building. Expansion of that has been made in all directions of space, firstly by being placed out of doors and secondly by fully exploring levels, directions and sizes of the performance area. Furthermore, by diminishing and breaking down the barriers between the audience and the performers area, the well defined areas of spectator and performer no longer exist.

The concepts and related terminology attributed to the performance area, commonly referred to as 'stage area', 'performance area', 'room' etc., no longer clearly defines the space as the location of a 'dance performance' alongside the problems mentioned above. Therefore, a search for new spatial concepts which could characterise the possible modalities of spatial organisation and the relationship between the 'performance area', the 'general environment' and 'audience space' needs to be made.

1.1 'General environment' and 'living spaces'

First of all we must understand that we are only interested in the space where a 'dance performance' occurs, since the spatial characteristics of it (size, depth, shape etc.) are brought alive through the dance.

We are not interested in what was in existence before that. The "Physical Theatre" as literally "...the building in which theatre production takes place"(1) interests us, not as a piece of architecture structured for the purpose of an art work, a dance work, but in aspects which become relevant during the performance of a dance work: the way that spect-

ator seats are placed in relation to the 'area of performance'; the way that the stage creates a limitation of a particular work; the way that theatre building structures are introduced within the presentation of a dance work etc.

We are interested in those spatial aspects of the performance and audience areas which are brought alive by being used and manipulated. Therefore, we must now select only those spatial areas discriminated from the general environment because they have become content in the spatial spheres of a 'dance performance'.

R. Schechner defines it as the "living spaces" which,

...includes all the space in the theatre not just what is called the stage...[but]...all areas where the audience is and/or the performers perform. (2)

'Living spaces' within the conventional theatre

Conventionally, the performers performed in a "...well defined space clearly separated from the audience"(3), what has commonly been referred to as the stage. A stage surrounded by working spaces except that occupied by the audience, where 'apron', 'pit' and 'proscenium' are often theatrical features and spaces which characterise the traditional stage. We intend now to analyse how different spatial structures of the 'living space' within a conventional theatre can influence the presentation of a dance work.

The size of the living space

The perception and the impact that any dance makes on us is in part due, along with other variables, to the visual and aural intensity of the stimulus (information) and this relates to the distance and visual angle of our relative spatial position to the source of stimulus.

If the audibility can be increased or extended by the placement of speakers reinforcing, in this way, the acoustic conditions in the theatre, the visual perception on the other

hand, is closely related to the spatial relation, distance and visual field that the spectator has to the centre of the performance. His/her position (seat position) conditions visibility and influences the degree of the spectator's passivity to the work, this also being determined by the size and shape of the theatre.

The smaller spaces requires less decision making by the viewer and results in greater objectivity. A viewer is more involved in larger spaces and will find it more difficult to remain passive. This variable depends largely on the distance of the seat from the playing area. (4)

The distance between the audience and dancers also influences the performance of the last.

I like to perform in small theatres because the response from the audience is so immediate and intimate. (5)

The size of the stage.

The size and the shape of the stage also influences the performance, sometimes making compulsory, changes or adaptation for that space, which in some cases alters the presentation of the work.

I have had the opportunity to experiment with this in two dance works. One by Yolande Snaith, namely 'Blue-Whiteness Rhapsody', first seen at The Place Theatre and subsequently at the Laban Centre Theatre. The contrast in size and width of these two stages becomes evident from this performance. Yolande Snaith standing up on a bench almost touched the ceiling of the Laban's stage giving a tremendous feeling of oppression to her work, while on The Place Theatre's stage, she could fully explore the vertical dimensionality of her work giving the impression of a woman freeing herself from the tiny clothes which were strangling her.

The second work to which I refer is Stephen Petronio's 'Walk-in', also first seen at The Place Theatre and one year later at the Centro de Arte Moderna-Calouste Gulbenkian in Lisbon. I was amazed at how it was possible to fit all the members of the company, performing an energetic and spatially intricate dance into such a small space. This made the piece seem much more risky and dense in comparison with the first performance that I saw of it.

The two works mentioned above offer no difficulties in defining the area occupied by them as they were both performed on a traditional stage. However, in analysing the 'living space' manipulated and articulated in other works, still in a conventional theatre, some changes occur.

1.2 The 'dance performance space'

Performers are no longer confined to the stage. All parts of the theatre beyond the stage become a potential space for performing. In 'Come Dance With Me' by Pina Bausch, a dancer wanders through the foyer. Another is placed on the balcony in 'Arias' also by Pina Bausch. Douglas Dunn, in his piece 'Octopus', walks through the audience on the back of the spectators seats. The setting is also sometimes extended beyond the 'proscenium' into the audience, as in Bausch's 'He Takes Her...'. .

From these examples we can see that the traditional definition of performer's area and audience area as clearly divided, was broken up and a new audience/performer space relationship arises out of modern dance works.

In order to define this new area of performance on stage or beyond it, W.F. Bellman defines the "playing area" as the "floor space occupied by actors where they are in view of the audience" (6) Since the performance space defined within a dance is not only created by the dancers but also by the scenery (V,1.1), lighting (V,2.2) and by the audience (III,1), this space now defined through any of the 'strands of the dance medium', will be referred to as the 'dance performance space'.

The 'dance performance space' cannot have a constant form, (shape and volume), because of the plasticity of the dancers movements, lighting, scenery and audience spatial organisation which creates it. It can be extended into the 'audience area' through the presence of one or more dancers, by the extension of the setting, by the lighting or by the directional attention of the audience.

Within the 'dance performance area', the theatrical apparatus, normally hidden from audience view, could be revealed, as in 'The Seven Deadly Sins' and 'Arias' by Pina Bausch, where the stage settings extend to the fire wall, or in 'Vessel I' by Meredith Monk, where she draws the audience's attention to the hidden spaces and internal structures of the theatre by putting the audience facing the entry of the hall and thus all the doorways, exits, lights and refrigerators are brought into the composition of the piece by being within the 'dance performance space', this time defined by the audience's visual focal direction (attention).

The 'dance performance space' can occupy any space of the 'physical theatre'. Until now we have given some examples of how the performer and set designer have penetrated the 'audience area'. Meredith Monk in 'Vessel I' attempted a complete reversion of the spaces by placing the spectators in the conventional performers area (the stage) and the dancers, in what was previously the audience area. (7)

'Dance performance space' outside theatres

The new ways of organising the spatial structures of the 'physical theatre' brought difficulties in analysing the boundaries of the performance area and consequently in defining what was part of the dance work by being in the same space. The concept 'dance performance space' defined before, attempted to make a clear demarcation of that from the 'living space', establishing in this way, the boundaries of the performance spaces now being created by one or more of the 'strands of the dance medium'.

However, when analysing works placed outside the theatre, where light, scenery or audience do not create a distinct 'dance performance space' and the physical limitations imposed by the theatre does not exist anymore, the problem arises again by being amplified into spaces of infinite depth, width and height.

In looking at the immense variety of places being used over recent years in dance performance events, the first thing that arises from this is the attempt to explore new spatial structures found in churches, gyms, parking lots, lofts etc. Another factor that brings new problems when defining these new spaces, is that they are no longer enclosed in a physical theatre, the traditional theatre, or in any indoor situation. In these environments at least the space was physically limited by the walls, floor and ceiling of the building. What can we consider to be the 'dance performance space' in works like 'Roof Piece' by Trisha Brown where the dancers performed on the roof tops of buildings spanning twelve blocks? Or similarly in Lucinda Child's 'Street Dance'?

It has already been indicated that the boundaries of the 'dance performance space' are malleable, which means that they can contract or extend throughout the dance work by constant redefinitions made by one or several 'strands of the dance medium'. However, it seems that the direction taken in these actions of expansion and contraction, were only made or experimented with in sideways or in forward and backward directions. The height of the 'dance performance space' appears constant, being defined by floor and ceiling, working and accepted as a kind of horizontal frame.

In another situation it is possible to verify that in traditional theatres the 'proscenium' works as a kind of frame for the performance, helping to define the width, depth and height of the visual scenes. However, when performing in an open space (outdoors), some or all of these spatial demarcations are lost. Some outdoor works attempt to limit the space being used. 'Walking on the Wall' by Trisha Brown is an

example of this. By using the walls of the Whitney Museum, the dancers and setting were delineated by the edges of the building.

Other works explore the undelineated space. In 'Falls' by Simone Forti, for example, there was no depth delineation of the space (8). However, the visual scene was delineated by the frame of the window through which it was possible to see the dancers falling down. In this situation, where the boundaries of the 'dance performance area' are difficult to define in any of its dimensions, (width, depth, height) we will make use of the idea of framing the visual scene and discriminating which dimension it is impossible to define. For example, all out of door 'dance performance spaces' have no height boundaries or are of infinite height.

In 'Falls' the 'dance performance space' is of infinite depth. In 'Roof Piece' where there is no clear delineation of width, depth and height, (even if each dancer is limited to the roof of the building on which he/she is), it should be referred to as 'totally unframed'.

Summary

The diversity of performance spaces explored by modern choreographers brought difficulties when describing them.

From the 'general environment', 'living spaces' was accepted as a term for those spaces occupied by both audience and performers.

We have expanded the notion of 'stage' or 'performance area' to all spaces created and defined by one or several strands of the dance medium, and called them, 'dance performance spaces', having as its main feature, the possibility of contraction and extension throughout the dance.

We have seen how the size of both the 'living space' and 'dance performance space' are an influential feature in the presentation of a dance work in two ways:

- from the audience viewpoint, in terms of the visual angle and their distance from the centre of the performance and

- from within the dance by the spatial constraints it can impose on the work itself.

In the analysis of 'dance performance spaces' outside theatres, it was difficult to define the performance space since one or several of its characteristics, (width, depth, height) was unlimitable. We attempted to solve this problem by virtually framing the visual scene and describing which one of its spatial dimensions it was impossible to define, namely its extension. Normally in an open space, the 'dance performance spaces' are of infinite height, but it may be 'totally unframed' if there is no limitations of width, height and depth.

This interpretation of the 'dance performance space' as a volumetric entity, instead of a flat one as defined in dance notation systems as the 'stage area' (eg. Labanotation), leads us to the following considerations.

2. Space as a medium

Introduction

Air is our natural medium. An unresistant medium for our kinetic activities. It is a "space for locomotion"(9) and a perfect medium for the "flow of information"(10) Light, sound and volatile substances encounter, in the air, the most adequate medium for their dissemination, being in this way detectable by our visual, auditory and taste-smell perceptual systems.

Air, or the terrestrial atmosphere, has been the place for other major activities, from common daily routines to the ones played with by dancers in a dance performance. We perform an infinite variety of activities with the air constantly present, closely surrounding and filling the space around.

However, taking into consideration the characteristics of our kinetic activities while moving from place to another or simply in stillness, we must consider what exists exterior to the body, what supports or gives support to the upright stance and to locomotion.

It is easy to perform a simple locomotive movement, not only because the surrounding space (air) offers no resistance to it, but also because we find immediately below us, a surface of the necessary rigidity to support ourselves. This surface plays an important role in dance activities, giving the necessary support as well as elasticity for a step or jump, and must be taken on board when considering the characteristics of the space as a medium.

Conclusion

We must distinguish two different media in which we perform as well as from which we receive information. One that exists around us, normally associated with air, working as a "passive arena for our perceptions"(11) and kinesthetic activities, and another that is normally right below us and works as a supportative surface.

2.1 The surrounding medium

Air (with its components of nitrogen, oxygen, carbon dioxide, and water vapour being in constant amounts) provides us with an important medium for our perception. However, in theatrical contexts changes are deliberately made in order to alter this perception.

Considering the changes in the air composition and also other interferences of the same visual medium, we can distinguish three different alterations which we intend to identify and analyse.

2.1.1 Alterations in the air composition.

By using rudimentary means or the most sophisticated, theatrical people have been adding to the scenes by expelling into the air, smoke, fog and dust in order to create what we now refer to as 'special effects'.

It is curious that in the seventeenth century, smoke, which we nowadays consider as an artificial effect deliberately used on stage, was always present, being naturally produced by the light sources of candles and oil lamps, which gave a "...mystical effect...[to]...some of the scenes" (12)

If the composition of the air is altered, by the addition of one or several of the effects described above, the acoustic conditions do not significantly change but the visual field as well as the visual composition, suffer important permutations.

They can totally or partially hide the scenery or the dancers bodies and their movements, working as a kind of plastic ephemeral set or prop.

Its plasticity can be used to modify the shape of the body, whilst simultaneously working as an elongation of the same.

In 'De Noite' by Georgio Barberio Corsetti (13), the actors/dancers were covered with dust which significantly altered their shape by unshaping the body area from neck to shoulders and provided no distinction of front and back. As soon as they started to move however, they were metamorphosised from an indistinct body in movement into a centre of magnetic forces, expelling particles of dust all over the space in an indeterminable cloud of motion.

They can, in combination with light (props/light relationship) emphasise and extend the spatial structures revealed by the light, defining "not only the source of the light but also the paths that the light takes as it passes through the smoke..."(14) "...emphasising directionality of the light" (15).

2.1.2 Superimposing different media within the visual field - transparent and translucent materials

It has been stated that by altering the air composition through the expellation of smoke, dust or fog into the set, apart from other effects that they produce, they restrict the visual field by hiding some or total parts of the scene and body's movements. We are now going to analyse other circumstances where the visual field can suffer changes without any alteration being made to the air composition, but as a result of superimposing materials of different transparency.

This procedure has been in use since the sixteenth century by placing coloured liquids in glass containers very close to a light source in order to achieve different colours of light (16).

However, within the purpose of this study, we are only taking into consideration translucent and transparent materials placed, not between the light source and the object to be lit (even though this the usual occurrence), but only those ones placed on stage, between the action or scene and the audience's visual field, ie. within the visual frame. Also, we

will not be taking into account those materials which, because of their opacity, can not be seen through. This is the case for the majority of costumes, sets and props.

Transparent and translucent materials can reveal two shapes simultaneously. In 'Walkaround Time' by Merce Cunningham, (1968), a series of transparent boxes were placed on stage, through which the audience could see at the same time the dancers behind and the work of the visual artist, Jasper Johns (a transmutation of Marcel Duchamp's painting), placed in the boxes. (17)

Another example of the use of transparent materials was in an unfinished work from a Concert of Old and New Works in 1969 by Steve Paxton. An inflatable plastic material was seen to change from its original shape of a twelve foot square room into (by being deflated), Steve Paxton's costume. (18)

From these two examples, it is possible to conclude that no change was made to the dancer's movements or even to their shape. The visual field was only overlapped by other spatial structures, a visual artist's one in the first case, and by the juxtaposition of another shape in the second. An 'outside shape' made by the inflatable was juxtaposed with the dancer's without affecting it.

In 'Up the Wall' (19), the relationship between a transparent material, lights and dancers is taken further. A huge scratched plastic wall was placed down stage, directly in front of the audience. In a certain light, the scratched surface was revealed which at the same time made it difficult to perceive what was behind. At other times the extent of its transparency and rigidity was maximised when the dancers threw themselves against it, deliberately deforming their bodies. The initial body shape was therefore altered. The natural roundness of face and limbs were transformed into flat surfaces.

In this case, a transparent, rigid object placed between the audience and the dancers, created a physical intransparency underlined by the dancers strong contact with it. The body shape became deformed through contact but this did not affect the visibility (although sometimes the audibility). Combined with light some of the characteristics of the object's surface could be revealed, therefore leaving the dancers and the objects behind it blurred.

Translucent materials can transform a three dimensional shape into a two dimensional shape.

Shadows found in theatrical contexts are of two kinds:

- one produced in a situation where the light source, as well as the dancer or object, are placed behind the surface onto which their shadow is projected.

- the other is when the audience can see the dancer or the object being illuminated and their shadow being projected directly behind them.

In both cases the initial shape of the body is only revealed as an outline and transformed into a two dimensional shape. Furthermore, any movement approaching the light source or the surface used as a screen, has a drastic effect on the size and relative proportions of the dancer's body now being projected as a shadow.

Another type of situation in which only the outside shape is revealed, also giving a two dimensionality to the body, is with a silhouette. In this case, there is no effect on the size and relative proportions of the dancers.

We have analysed here, three different circumstances where bodies in close relationship with light and scenery could be transformed into a surface of two dimensionality. However, we are only taking on board the shadows that are projected through a translucent material, a situation in which the audience cannot see the object or dancer which produces it (ie. the first example analysed).

Translucent materials can blur the dancer's body.

Translucent materials in a theatrical situation are usually applied to costumes or to parts of the scenery. In combination with light, its translucency is revealed in varying degrees, ranging from clearly translucent to almost opaque. In all cases they give a fair idea of the dancer's body (skin) and at the same time add new shapes, colour and texture.

2.1.3 Alterations in the density of the medium

Density is understood in this context in the same way that E.R.Hayer identifies and refers to it as an "element of space" (20)

From the dancer's standpoint, "different tensions are established between the individual and the space through which he moves" (21). Therefore, any alterations in the density of the space "...produces different [kineaesthetic] sensations" (22)

Whilst taking into account the dancer's perception of the medium in which he/she moves, other alterations can be identified by audience's visual and aural perception when alterations in the density of the medium occurs.

We have already identified alterations in the air composition, but we intend to take this further now to identify the other media (with clearly different density to air) in which theatrical dance works have been performed, and the influence that this has on the dancer's movement and to audience visibility and audibility of the same work.

Water has been the other medium which, through its characteristics of malleability and transparency, makes it possible to perform in and still be seen by the audience.

'Waterproof' (23) presents an amazing variety of performance situations where the water is used as a medium for the actions made by the dancers. The seven distinguishable pieces

that 'Waterproof' is made from can be grouped as follows:

- where the camera is placed inside the water
- where the camera is placed outside the water but still able to see the dancers within
- where the camera is placed outside the water but because of its angle to the water surface and the position of the lights does not reveal the dancers inside the water.

In the first case, being constantly presented throughout, the pull of gravity is lost. Bodies no longer need to struggle with a constant up-down force. They can constantly play with this by filling their lungs with air and thus coming to the surface or by breathing out and slowly sinking. In contrast to this up-down facility, the movements (because of the water density), become more difficult to perform and slow motion is acquired.

In the second case, the most astonishing change with which Daniel Larrieu plays so well, is the visual deformation of the body and body parts. Sometimes they look as if they have shrunk and at other times appear to have hugely elongated limbs, three times the size of their bodies. This optical phenomena and the movement of the water's surface makes the bodies appear multi-articulated with actions of bending and rotating throughout the body.

Lastly, the exits and entrances of the dancers in the visual field can be made not from the normal right and left sides, but from beneath the 'floor' (water surface).

2.2 The supportative medium

Changes to the rigidity of the floor surface could vary from rigidity (which gives the performers a confident support for upright stance and locomotion) to ones that offer no resistance at all, as in air, or little resistance like water.

When confronted with some dance works by modern choreographers, we see how the traditional dance floor (the wooden stage) has been destroyed and covered or replaced by innovative and adventurous new surfaces for contact.

The traditional dance floor in the class room still remains important in the dancer's training to give an understanding and "...preparation [the floor exercises] for the standing exercises" (24)

When Isadora Duncan started to perform in bare feet we see from her attitude, not only a spirit of freedom, but also an attempt to intensify the contact with the earth, ground or floor. This was further developed in modern dance works and training by exploring more fully the lower levels, thus heightening the contrast with the lighter ballet movements. This spirit of freedom was also extended to out of doors in the open air, and consequently into different 'floor' coverings.

On the one hand we have an approach which reinforces the body's close contact by the elimination of artificial barriers such as foot covering, and on the other hand a full exploration of that feeling through experimentation with different surfaces like grass, water, sand etc, even when out of doors. The first point belongs to a further chapter that considers costumes and props. We intend now to examine some of the different varieties of floor covering that have been used in modern dance works and to ascertain how it has significantly influenced the movement and the sound that the movement produces.

Preliminary definitions

'Surface of support' refers here to those surfaces which support the performer's weight and anything that prevents the performer free falling through gravity.

From this definition we must distinguish surfaces of support for long and short periods of time.

We understand for 'long time surfaces of support' those that are used for significant periods of time during a dance work - traditionally the stage floor but also for example, a rope from which the performer is hanging.

We understand 'short time surfaces of support' as being those surfaces that occasionally receive the body's weight, for example, another body in a 'contact improvisation' exercise or a chair seat when the dancer sits or stands on it.

Due to its short term use the second situation will not be taken on board in this study. For practical reasons the 'long term surfaces of support' will be henceforth referred to simply as 'surfaces of support'.

When considering the surfaces of support, it is possible to distinguish four situations of importance to this work. The first situation considers - the affect it makes on movement sounds.

By placing leaves, as in 'Bluebeard' or including surfaces of water as in 'He takes her hand...' and 'Arias', Bausch reinforces the relationship of the dancers/actors movements with the rustle of leaves and sound of splashing water made by the dancer whilst performing on them.

Contrary to this, in '1980 - A Piece by Pina Bausch' any sound produced by foot contact with the floor is absorbed by the turf that entirely covers the stage floor.

Revealing spatial characteristics within the dance work: a second situation.

The progression of the dancer's movement has been analysed in two different aspects:

- the progression of aerial movements (movements of the body parts)
- the progression across the stage floor.

Notation symbols have been devised for the last one since the early seventeenth century (25) and further developed more recently in what are now termed 'floor plans'.

'Floor plans' are therefore those symbols designed to allow the reader to see in a glance the progression previously taken, or meant to be taken, across the floor by the dancers.

It is possible to identify in a live situation this spatial characteristic, by retaining in our visual memory the path taken by the performers throughout the dance, or for short periods of it. Pina Bausch in 'Rite of Spring' by covering the stage floor with earth, allows for the actual recording of the dancers actions of locomotion since their traces are visibly left behind in the earth. In this way, areas of strong action are revealed in the twisting furrows and other areas of calmer action are more simply traced.

A third situation: the alteration that it makes on dancers movements and stances.

Sometimes there are multiple surfaces of support. In 'Raft' by Trisha Brown, the proximate surface (the surface of contact) were rafts, but because they were floating on a lake, its initial permanency was altered, becoming a place for disequilibrium.

Softer surfaces, like earth, immediately gives a smoothness to the movements.

Within the experimental works of the Post-modernists, we see the normal upright stance giving way to a horizontal suspension, being maintained, as in Trisha Brown's 'Walking Down the Side of the Building' and 'Spiral', by ropes. In 'Planes' also by Trisha Brown, the dancers hung from holes made in the wall.

The fourth situation: Inexistence of surfaces of support.

In 'De Noite' (26) holes were made in the stage floor, giving those areas no resistance at all for body contact and allowing in this way for the dancers to exit vertically. However, in 'Fallers' by Simone Forti, the audience is only allowed to see the falling bodies, dancers playing in a nonresistant surface of support

Summary

The space considered now as a volumetric entity, was understood to be the medium for both kinetic activity and the flow of information. In this way, the transformations occurring in the space as a medium were analysed by the manner in which it affected the visual presentation of the dance work and the dancer's actions themselves.

'Surrounding medium' was defined as the space which surrounds the dancer and the spectator.

Alterations in it were mainly identified in:

- the air composition, by smoke, fog and dust.
- the visual field by superimposing different media like transparent and translucent materials.
- the density of the medium itself, as with water.

All of them have been shown to have a direct influence on the way that the dance work presents the dancer's body and its movements. They can be partially hidden by the fog, blurred through translucent materials, and may suffer visual deformation within the water.

The spatial characteristics of the work, initially created by the light, were emphasised and extended through light/smoke relationships.

Furthermore, it was seen that alterations in the density of the medium can have a direct influence on the dancer's actions. In the example given (water), the pull of gravity was lost and the movements within a more resistant medium became slower.

The visual field presented there, created unusual possibilities for vertical exits and entrances, giving rise to the necessity for the interpretation of the 'dance performance space' with volumetric characteristics.

'Supportative medium' was defined as the physical space which supports the dancer's stance and movements.

Its contribution to the dance work was revealed in the way that it could:

- reinforce or absorb the movement sounds (as with leaf and turf covering).
- reveal spatial characteristics through the traces left by the dancers on top of it.
- alter the dancer's stance and movements through suspending them horizontally by ropes or by the water surface producing a constant disequilibrium.

A fourth situation was described where the surface of support was nonexistent, allowing the dancers to be constantly free falling. We refer to these as 'nonresistant surfaces of support'.

Notes

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18. ibid. p.158
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21. ibid. p.46
22. ibid. p.46
23. 'Waterproof' by the Astrakan Company, choreographed by Daniel Larrieu (1986). Even though the work is presented on video, special video effects such as slow motion, colour alteration, upside down spots, will not be considered in this analysis. There will be an attempt to approach the piece as it was performed or attempted to be performed live.
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1. 'People' as one strand of the dance medium

Preliminary definitions.

When considering 'people' as one strand of the dance medium, the dance that we are referring to, is that specific moment in the 'dance life' when it comes into existence by being observed or watched by people who are the spectators or the observers, ie. the audience. Bellman refers to this particular moment in time, relating it to a theatrical play, by saying,

A play in production exists in both time and space
and only when there is an audience. (1)

In defining who are the 'people' and what is their contribution within a dance piece, we will analyse not their contribution during the process of creation but during the actual performance of it in front of an audience.

Therefore, from those "participants of dance" referred to by J.B. Alter as the "dancer, choreographer, teacher" (2), we will only analyse those, who by actually being in a dance performance, appear on stage or within the already defined 'dance performance space' (II, 1.2). The choreographer, the teacher as well as all the people who make the actual performance possible, only interest us if they are actually making a contribution within the piece by making use of their bodies, their physical bodies in the displacement of movements and sounds within the aural and visual fields of the audience.

In the same way, the set, costume and lighting designer, who are contributing to the piece by adding elements of visual and audio qualities, do not interest us as 'people' within this context, but only the elements they create (analysed further in the chapter on 'costume, set and lighting design').

The musicians as 'people of the dance medium'

Musicians playing live in a dance concert are making an individual and distinct contribution to the piece, by introducing sounds to it, produced by them. (3) It is commonly agreed that a live music performance is always different from a taped one. The sound quality as well as the variables of interpretation, are the significant differences between them.

In some cases, the musicians' contribution is more relevant to the dance piece. Sometimes, their physical presence, as well as the musical instruments they play (manipulate) is elevated from the 'orchestra pit' onto the stage itself, performing in full view of the audience. This can be seen in 'The Seven Deadly Sins' by Pina Bausch, where the musicians are seated at the back of the stage (4), or in 'Day and Night' by Bianca van Dillen (5) where the two musicians and their instruments, two pianos, occupied different spatial areas of the stage during the piece.

At other times, the musicians may actually move on stage, playing music and performing movements at the same time. This is what happened in a performance by Steve Paxton (6)

In defining 'people' as one 'strand of the dance medium', it is not the roles that a particular individual plays within the dance work (traditionally the dancer moving, the musician playing an instrument, a singer singing etc) that defines someone as belonging to 'people' but their physical contribution to the movement (within the 'dancing space area') and to the sound (any produced through the manipulation of musical or non-musical instruments, body sounds including singing etc See chapter on 'sound/music'.)

The audience as 'people'

Traditionally,

the audience consists of those human beings who are the recipients of theatrical art work, who view it, hear it, aesthetically experience it. (7)

Sometimes they are not these "passive watchers" at all (8).

The spectators could be allowed to remain passive watchers or they could be acknowledged and asked to take account of their positions. (9)

This occurs most of the time and is manifested in the form of standing ovations or censored vocalisations at the end of the performance. This however, will not be considered as we have limited ourselves to the space time between the first sign, which indicates that the performance is commencing, (auditorium lights dimming, curtain opening, the first dancer emerging etc.) until the last sign (curtain down, black out, first applause etc).

At other times, audience display of visual and aural elements during the performance, can be verified through "departures before the end of the performance" or "sounds of body restlessness, or disapproving vocalisations"(10). This response constitutes a disturbing element "which affects the ongoing performance as well as the future acts"(11), and therefore, an account of these 'incidental' occurrences need to be noted. The contributions made by the audience to the piece are not only of the above "momentary and lasting responses"(12), but elements of the piece are at times under audience control as seen in the examples below.

Audience manipulating scenery and lights

In certain situations, the audience may become collaborators in a dance work by being invited to, or put in the position of having to manipulate elements of the scenery, props and lights.

In 'Octopus' by Douglas Dunn, the audience needs to return balls previously thrown from the stage (13). In 'Rollers' (14) by Simone Forti, wagons with the dancers on top, are pulled with ropes by members of the audience. In 'Life is all around us' some parts of the stage and house lighting was provided by the audience who were asked to bring candles along with them.

The audience may be invited or compelled to vocally participate with a dance work. In 'Yellowbelly' by Trisha Brown, the audience had to yell 'yellowbelly' continuously or Trisha Brown refused to move.

Audience as defining the 'dance performance space'.

In an open air performance, the audience creates the space, previously undelineated, by grouping themselves in a spontaneous manner, into a circle/round, thus leaving the centre for the performers. At the performance of Trisha Brown's 'Inside' the audience was asked to form a rectangular shape "to recreate the walls of the studio" (16)

Audience as dancers

The scope of audience participation extends from the "passive watchers" through some of the already identified situations until the sense of the performance (with an audience) is destroyed or dissolved, by having the audience on stage, or within the 'dance performance space'. Deborah Hay in 'Circle Dances' (17), and Twyla Tharp in the '100's', experimented with the audience actually dancing within their work.

Audience manipulating the length of the performance

Out of the experimental performances of the sixties and seventies, a new kind of dance/audience relationship was attempted. One of the elements that came under audience control, was the time duration of the performance. In 'A Performance Exhibit' by Douglas Dunn, the audience, by exploring a maze in Dunn's loft (being also elements of the performance), determined the duration of the piece by the length of time that they took to find the centre/end of the maze where Dunn was 'waiting' for them.

Summary

We have analysed how we understand 'people' as one 'strand of the dance medium', by defining it in time with reference to a particular moment of the dance's life and also within a space limitation by accepting the boundaries of the 'dance performance space'. We have also further developed the scope of 'people' as performers within the dance work by excluding all those who are not, (within the space/time limitation), making use of their bodies, their physical bodies in the displacement of movements and sounds.

We have also given some examples of how the traditional musician and audience roles have been adjusted and the concept of 'people' in the way that it is understood here, needs to be extended to include them.

We are now going to consider the importance of people's physical structure within a dance performance.

2. Body Structures

In analysing body features, a differentiation needs to be made between the aspects that belong to the dance performer himself (age, race, size, weight etc) and those virtually created on him by means of costume and make-up. The latter will not be considered as belonging to the body.

Several attempts have been made throughout the history of dance notation, to record/notate those features which, by belonging to a specific dancer and performer, become relevant alongside the movement notation.

John Playford in 'The English Dancing Master', first published in 1651, differentiates between male and female dancers by indicating different symbols which separates the movements to be performed by a man or woman.

. It was only with Nijinsky who,

considered separate symbols to indicate types of performer - tall, short, fat, thin, adult or child (18)

that other characteristics of the dancer/performer were indicated.

2.1 Physical Features: Structural Features

It is commonly agreed that the movements of the body are affected by physical features. What are these features and how do they contribute to the movement ?

Gwynn indicates several characteristics which affect the human body in motion, such as,

somatotypic factors (ectomorphy, mesomorphy, endomorphy), height, weight distribution, body distortion, joint flexibility, muscular development and bulk, head and spine balance, skeletal framework proportions (length of the limbs relative to torso) and size and shape of the head. (19)

A choreographer's choice of dancers is made according to technical skills but also according to body structures.

Developed throughout the learning process of a specific technique or inheritance, the dancer's structural features can be seen to differ from company to dance company. It is possible to verify that the kinds of dancers (especially women) employed in Balanchine's company were quite different from Cunningham's choice or that of other choreographers. The differences can be found in the dancers structural features, tall girls with long legs and a long neck were Balanchine's preference.

Specific structural features have been deliberately introduced in some dance performances as in 'Futurities' (20) by Douglas Dunn, where the two dancers (Douglas Dunn and Elsa Wolliaston) were harshly contrasted, he an average, medium size, she a large, heavy, tall woman. In 'Human Sex' by LaLaLa Human Steps, Louise Lecavalier has extraordinary muscular development which enables her to perform extremely daring movements and to take the weight of a man.

2.2 Physical Features: Non-structural Features

The non-structural features referred to by Gwynn as,

The overall shape of the face, the shape and size of the eyes, the colour and length of the hair and the shade and colour of the skin (22)

are important here in two different perspectives.

Firstly, they characterise the features of a dancer of a particular 'genre' as Peter Brinson and Peggy Van Praagh suggest are found within the features of a classical ballerina,

almond-shape, delicately bones face...pale skin
and straight nose. (23)

Secondly, they become creatively used by choreographers who choose particular dancers because of their non-structural

features, as in 'Paper Women' where Joseph Gordon "wanted only dancers with long hair" because the hair was "essential to the choreographic structure" (24), as also did Pina Bausch in 'Bluebeard' and Martha Graham who used,

...the flow of long hair to enhance the movement of the body. (25)

A final example reinforces this and also shows how non-structural features can provide inspiration for choreography as in the case of 'Hy' composed by Alvin Ailey for Judith Jamison, where the work was "created to illuminate the special qualities of the dancer" (26); a statuesque woman with close cropped hair.

The importance of considering these non-structural features as influential elements in the dance work, is revealed in the way in which they can distract from the dance because,

...inappropriate mountains of curls or tousled face-covering tresses (27)

potentially mar a well-integrated appearance.

Summary

In analysing the dancer's body in its physicality we have shown how 'structural features' and 'non-structural features' are influential elements in terms of the dancer's movements and also how they have been deliberately used and manipulated in dance works, or used as inspirational material for choreographers.

However, the characteristics of the dancer's movements are not only influenced by the structures of the body, its physical features, but are in part a result of other characteristics only observable when the dancer is in motion.

3. The dancer's body in motion

3.1 High, deep and medium movers

The way that different dancers make use of space in terms of directions and levels, can clarify them, according to Rudolf Laban, as "high movers", "medium movers" and "deep movers" (28)

In this way a "high mover" is one who has a "natural tendency" towards "uplift and rising" (29) movements, conveying to the viewer "...an impression of utmost lightness" (30)

At the other extreme, the "deep mover", "prefers to stress activity of the centre of gravity" (31) showing a tendency towards lowering movements.

The "natural tendency" of any "mover"/dancer to perform in recognisable directions and spatial levels, produces a corresponding affinity in body posture, shapes and dynamics. Therefore, alongside the spatial features of a "high mover", he will also display an "erectness" (32) in his body posture, and the shapes will be "...of great clarity and precision" (33). The dynamics, "since [s/he is] acting against gravity" will be of a "tension" (34) kind. The "deep mover" will show in contrast a "body carriage mostly curved" (35) and a dynamic tendency for rhythmical "thrusts towards the floor" (36)

Between these two types, Rudolf Laban identifies a third type, the "medium mover" who does not show the "pronounced characteristics of a high or of a deep mover [...] They rarely have the crispness of a high mover or the solid earthiness of the deep mover. They excel in freely flowing, lilted movements which seem to surge like waves from the centre of their body into space and then recede again into stillness." (37)

3.2 Serious, demi-character and comic dancer

Carlo Blasis also differentiates three types of dancers.

Dancers destined for "serious or heroic roles" will be characterised by their "fine stature and well-proportioned fig-

ure" and a "stately and elegant"(38) carriage and demeanor, having for structural features "shapely legs, good insteps [and] great flexibility in the hips"(39)

In order to fulfill the style of the dance for which he is destined, the serious style, he must be able to perform the movements which characterise the style: "a classical finish", "beautiful developpes", "loveliest pirouettes", "fine entrechats" etc. and "...hold the spectators attention by his elegance of outline and correctness of his poses, attitudes and arabesques"(40)

The "demi-character dancer" being of a "medium height and a slim elegant build" was suitable for mixed roles, "avoiding [however] the grands temps of the serious style" (41)

The "comic, pastoral or rustic dancer" is of indifferent stature and "strong, thick-set build"(42), having an "athletic physique [and] average height" (43). He is destined to perform "...an adaptation of...natural movements"(44)

Thoinot Arbeau also distinguished three types of people according to their "age, disposition and agility"(45). The "old people", the "young married ones" and the "youngest" (46), from whom the Branle Doubles and Branle simples and Branle Branle Gais and Branle Bourjogne were destined respectively.

3.3 The dancer's technique

The way that dancers arrive at any of these three stages of physical capacities, disposition and agility or "natural tendency", is dependant in Laban's opinion, with reference to the three types of dancer identified by him, not "...only on the slenderness or height of the body" (47) but also from "mental and emotional qualities" and "inherited or acquired effort habits" (48)

However, it is evident that Blasis' categorisation of dancers (serious, demi-character and comic) was based, not on natural tendencies or inner impulses but were differentiated by the type of training received by the dancers, It is this training, called now the dancer's technique, that we intend to analyse in its different characteristics.

Before it is the body of a dancer...it must undergo certain training by which...[it develops an]...ability to respond instantaneously to demands made upon it (49)

It is the technique which gives the dancer a necessary training of the body, creating the capacity and developing the dancer's understanding to perform and execute a wide range of movements.

E.W.Gwynn distinguishes three types of technique:

- the "basic technique", "...which any dancer must have to function on a competent level", characterised by the ability towards "producing a wide range of styles or forms, regardless of the origin" (50)

- the "personalized technique", being an "accepted method of training [...] developed by a particular choreographer to meet the demands of his/her choreographic and performance styles", preparing the dancer for working in a specific individual style as in Martha Graham and Merce Cunningham works.

- the "eclectic technique" which gives the dancer the necessary ability "to move fluently, both in style and technique from work to work" of different choreographers, preparing the dancers not to be "locked in one style or another".

Summary

In looking at the dancers, we saw how their individual tendency and ability to perform specific actions were described by:

- Rudolf Laban, who classified them as high, medium and low movers, according to their natural tendency to perform in recognisable directions in space.

- Carlo Blasis, whose differences were based on the dancer's capacity to perform specific roles in dance works (serious or comic). Closely related to the dancer's physical features and training, he divided the dancers into serious, demi character or comic roles.

- Thoinot Arbeau, who made distinctions based upon their age, disposition and agility.

We have also established a relationship between the dancer's ability to perform specific movements and the training they received. We call this the dancer's technique and accept Gwynn's discrimination of three categories of technique:

- basic technique, which is shown in the dancer's basic preparation for performing a wide range of movements
- personalized technique, for those movement styles created and developed by individual choreographers, and,
- eclectic technique, for the dancer's capacity to combine both with the ability to move fluently from one style to another.

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The Sound and Music

Limitations of the study.

In analysing the sound and music existing during a dance performance, the time limitations already applied in the analysis of 'people' (III,1) are applicable here as well. The space limitations for the sound provided by live performers in view of the audience will be the 'dance performance space'. However, this will be expanded to the sounds supplied by speakers which will be considered in its relationship to the 'living space' and the 'physical theatre'.

1. 'Deliberate' and 'incidental' sounds

The first problem which arises from an analysis of the sound and music, or simply the 'aural elements' (1), included in a dance performance, is to do with the necessary differentiation between 'incidental sounds' and 'deliberate sounds'.

1.1 'Deliberate sounds'

Taking as an example of this, Trisha Brown's 'Yellowbelly', the audience were asked to participate by shouting 'yellowbelly'. These kinds of 'aural elements' added to the piece will be defined as 'deliberate sounds' since they are produced in complete accordance with the choreographer and introduced deliberately in the audio field of the audience.

A more simple example of 'deliberate sound' is what is referred to as 'dance accompaniment' by Lois Ellfelt and Edwin Carnes, meaning,

any sound that is provided by the composer or selected by the choreographer to be heard in conjunction with the dance. (2)

This however, is not clear for the sounds being produced which were not selected by the choreographer or within his control. The choreographer by setting his dance in an open air space, does not control the environmental sounds (bird song, street sounds etc). However, he deliberately allows for their existence within the piece and thus they exist as

'deliberate sounds' even if they might be considered as 'chance sounds' aswell.

1.2 'Incidental sounds'

A common example of 'incidental sounds' are those produced by the audience through body restlessness and indistinguishable vocalisations throughout the performance, (see 'audience as people') Even if they could sometimes constitute an important element that needs to be taken into consideration for example in studies of the relationship between the performance and the audience's reaction to it (expressed through sounds or body movements), they are not deliberately introduced even as 'chance sounds' by the choreographer.

A final example can clarify this last situation. In 1980, the visual artist and live performer Palolo (3), placed in the 'living space' several hidden microphones which captured sounds produced by the audience before and during the performance. These sounds constituted some of the 'aural elements' within the performance as they were reproduced and/or amplified through speakers later on during the performance. This example synthesises how 'incidental sounds' were transformed into 'deliberate sounds'.

Summary

In analysing the sounds, 'aural elements', being produced or simultaneously existing within a dance performance, we consider as 'deliberate sounds' not only the ones that are selected by the choreographer (referred to as 'dance accompaniment') but also those which, by not being under the control of the choreographer (referred to as 'chance sounds') were deliberately introduced by him.

Furthermore, we have extended the notion of 'aural elements' to those sounds which are not deliberately introduced by the choreographer but could constitute important material for analysis in the audience/performer relationship. These sounds were termed 'incidental sounds'.

2. Analysing the sound and music

2.1 The sound in isolation:intrinsic features.

The sound,any sound listened to in isolation,has characteristics of timbre,intensity,pitch and duration determined by the relationship between the musician or the people who manipulate the musical instrument,and the acoustic features of the musical instrument itself,or other material which produces sound (non traditional instruments,human body etc)

Describing the 'aural elements' by referring to the sound in its intrinsic features demands specialised analysis which belongs to the field of musical research and sound analysis.

However,several steps could be taken in order to simplify this and helping us to describe the 'aural elements',the sound,in its intrinsic features.

Having the musical score,with the indications for which instrument it was intended,covers all the basic necessary information for sound analysis. However,it does not clarify the acoustic or the audible conditions under which that piece was heard,ie.the acoustics of the building (see later). Nor does it consider the modulations of expressiveness and style of the particular interpretation of it which has been considered as an important aspect explored in some choreographies.

The music in 'Callas' by Reinhild Hoffman (4),constitutes an important feature of this performance,not because of the songs composed by Verdi,Bizet,Donizetti and Gluck,but because they were interpreted by Maria Callas. Bausch has also played with the characteristics of a particular interpretation of music/songs. In '1980 - A Piece by Pina Bausch',the song 'Over the Rainbow' is sung twice by Judy Garland,but there exists more than fifty years between the two recordings.

Information concerning the interpreters and the time/period of the recording could be found if one has access to that information. This however, is always neglected in programme notes. Even when musicians are playing live, only their name and the composer will be indicated, leaving in the majority of cases, the title of the piece of music unnamed. Therefore, a possible documentation/notation of that particular work will always be insufficiently documented in this aspect.

Timbre and relative pitch

The analysis of the timbre and in certain ways of the pitch of the sound(s) could be indicated by discriminating the musical instruments involved in that particular music piece.

This again is a huge task made more difficult if the sound/music is produced simultaneously by several different musical instruments (giving texture to the piece), on a tape or live, but hidden from view in the 'orchestra pit'.

However, an account of this (timbre and relative pitch) could be simplified through:

Identification of the musical instruments

The way that musicians and musical instruments are organised: chamber orchestra, symphony orchestra, wind and brass bands, jazz bands, ensembles, string quartets, solos, duet etc. Or by referring to them as simply Aerophonic Chordophonic, Membraphonic and Autophonic instruments.

Discrimination of the soloists

The identification of the musical instruments which are playing an important role: the gong which indicates the start of the piece, the whole orchestra with the whole dance company, a solo violin playing simultaneously with a solo dancer and so on.

2.2 Analysing the music

A group of sounds: music

Until now we have been analysing the sound in isolation, trying to discriminate its characteristics of timbre, intensity, pitch and duration. However, when it is analysed over a significant period of time (analysis being extended over time), other important sound structures arise, i.e. the melodic and rhythmical structure of the music piece.

Indications of the melodic and rhythmical structure of the music could be discriminated by referring to its mode as:

- D, A, B flat etc.

and its rhythmical structure through:

- $\frac{2}{2}$, $\frac{3}{4}$, $\frac{4}{4}$ etc. or waltz, polka etc.

Summary

It was difficult to describe the intrinsic features of sound and music - the 'aural elements' in a 'dance performance'. However, several means were indicated to solve this:

- by describing the musical instruments involved and their particular importance in moments of the piece.
- by describing the melodic and rhythmical musical structure.

3. Sound and music in its relationship with the other 'strands of the dance medium'

Until now we have been considering the sound in isolation or associated with other sounds. However, the significant contribution of sound and music to a 'dance performance' becomes more relevant when the characteristics of its relationship with other elements of the dance are highlighted.

3.1 Sound and space

Sound and 'the space'

In its characteristics any sound played in different 'surrounding spaces' is heard by an audience differently from place to place. This is due to what is commonly referred to as the 'acoustics of the spaces'.

Several circumstances could influence the audibility of a sound: the size and volume of the 'living space', from small buildings to big ones, from indoor situations to an outdoor one. The characteristics of the surfaces which might reflect or absorb the sound, from empty buildings to full ones, from indoors to outdoors; the characteristics of the medium in its density, from clear air to damp air and water and its stability from calm to windy conditions.

Sound creating space

Considering now the same 'living space' the sound being produced might heighten people's awareness of the space by varying the positions of the sound sources.

Spatial effects could be achieved through stereo and quadrophonic sound systems, producing in the first case (stereophonic: two speakers, two channels, at different sides of the stage) an awareness of the left and right sides of the space, thus indicating its width characteristics.

In the second case (quadrophonic sounds from four channels, four speakers, placed around the audience or around the stage) producing creating an awareness of front/back and side

spatial characteristics or locations, ie. the width and depth of the space.

All of these could also be virtually created through sound effects on tape, for when,

"...the scenographer works with the acoustics of the theatre, he has the opportunity not only to improve audibility but also to change the apparent size of the space itself. (5)

3.2 Sound, music and 'people'

We have considered the effects that music on tape or amplified through different speakers, could produce on the audience's perception of space.

The sound produced (played) in the visual field of the audience has a different impact on the audience than the one which is hidden, being either on tape or played live but still hidden from view (eg. in the 'orchestra pit')

Our perception of the sound is reinforced by the movement made by the musician when seen playing the instrument and vice versa, our perception of the movement is increased by the sound that it makes. Sound and music are produced simultaneously through a close interdependent relationship.

3.2.1 Sound/music produced by musicians

It has already been discussed (see 'musicians as people') that musicians within the visual field of the audience must be taken into consideration as 'people' in a dance performance, not only because they are present with their 'physical bodies' but because when moving on stage they are reshaping the space. (They could occupy a little corner or at other times the entire back stage or only sides of the stage leaving a small corridor for the dancers' exits and entrances). (6)

Now this can be further justified by the fact that the movement required to produce a sound, the movement of the musician while playing, calls the spectator's attention to it.

The human eye responds to two things, light and motion. That is why...lighting as well as movement can effect which part of the stage is strongest. (7)

Karole Armitage in 'Double Duo' (8), serves us with a perfect example of how the musician's movement is explored and deliberately used by the choreographer. Firstly, the size of the instruments used, obliged the musicians to execute huge movements whilst playing them. An enormous metal tube, used as a kind of tubular bell, placed horizontally, covered the stage from left to right, demanding the musicians to cross the stage in percussive movements. Secondly, the characteristics of the musicians in this piece were fully explored by placing them alone on stage right in front of the audience, one playing a drum with choreographed movements and the other conducting with exuberant maestro movements.

The relationship between musical instrument, movement and sound could lead us to further study in this area of movement analysis. For example, we might consider the characteristics of the movement required for playing a flute in comparison with the ones for playing a drum, and how the musician's movement expressiveness comes into this.

This close relationship between musical instrument, movement and sound is not only found in musicians. This has also been an integral part of some dance forms.

3.2.2 Sound and music produced by dancers

Sound or music ?

In analysing sound and music, the boundaries of each one are becoming nowadays increasingly more difficult to be able to distinguish. Are the street noises/sounds transformed into music when incorporated with other musical instruments ?

Are we accepting as music the mechanical sounds of a machine because of its rhythmical structures ?

The sharp division between sound and music becomes more difficult to support when referring to body sounds. The body is in itself a potential musical instrument. It can produce sounds in voices and songs. It can be percussive as in body slaps and hand claps or extended beyond the body as in foot stamps.

Is the dancer's audible breathing only a sound ? Or is it by its rhythmical structure, music ? Is speech a group of sounds ? Or is it music by means of its rhythmical and melodic fluctuations.

In order to avoid further questions and endless justifications, we will be talking about the 'aural elements' within a 'dance performance' as sounds, music or sound/music indiscriminately.

Sounds of the dancer's body

In starting to analyse the sounds produced by the dancer during a performance, we can identify what Ellfelt and Carnes referred to as the sounds of "internal accompaniment" for,

...the sound that exists as a result of the dancer's action - his feet against the floor, his breathing, and the slap of his hands against his body as he moves. (9)

All of these can be referred to as 'incidental sounds' until they become purposefully introduced within the 'aural elements' of the work.

The step sounds of the dancers/actors in 'Bluebeard' can not be considered as 'incidental sounds' since the leaves scattered all over the stage floor captures and amplifies

these sounds. The body slaps and foot stamps exist as the only sounds/music in Twyla Tharp's 'Fugue' (1970). These cannot be considered as 'incidental sounds' since they were deliberately introduced to give an audible rhythmic structure to the piece.

We have tried to simplify the discrimination of the sounds and music produced by traditional and non-traditional musical instruments. Now, and in reference to the richness and variety of sounds that the body could produce we can organise its sounds into:

Sounds of the dancer's body:

- voice - "free vocal sounds"(10): screams, moans, groans, giggle, laugh, screech.
- "speech: speech sounds (vowels, consonants, syllables, words)
 - own language (free use of words, story, poem)
 - known language (word, phrase, sentence, free use of words, story, poem)
- song
- song with words" (11)
- breath
- body slaps
- hand claps
- finger snaps

3.3 Dancer's movements/musical instrument/sound relationship

We have seen in the sounds produced by musicians how close and interdependent is the relationship between the musician's movements, the musical instrument and the sound produced by them. Here when applied to the dancers, the particularities of that relationship becomes more significant.

The already identified hand claps and foot stamps have been employed and extended in some dance forms through,

...the characteristic heel beats and finger snaps of the Flamenco dancer, the singing ankle bells and finger cymbals of the Indian dancer, and the shouts, hand claps and foot stamps of the folk dancer (12)

But it is not only in the traditional dance forms that this close relationship is found. In contemporary dance, with the support of modern technology, sound and movement have never been so close.

In 'Human Sex' by LaLaLa Human Steps, the sound/music was activated by the dancer's movements when intercepting sonar sensors. In 'Variations V' by Merce Cunningham, antennas placed on stage, were activated by the dancers who moved past them,

...sending signals to the orchestra pit. A series of photoelectric cells recorded changes in the intensity of lights as dancers moved them, and also signaled the pit. The signals activated electronic music-makers such as tape recorders, radios and phonographs. (12)

Another example also taken from Merce Cunningham, is found in 'T.V.-Run' where the dancers,

wear belts containing sensors and transmitters. Their movements were translated into audible pitches, transmitted to the electronic gear in the pit and fed to the audience through loudspeakers. (13)

These examples lead us to question the characteristics of the relationship between dance and music. If until now the music has been an independent art with a close or loose relationship with the dance, now music becomes dependent on the dancers movements, since they were, with their movements, producing and creating the musical score for the piece.

3.4 Music/movement relationships

Music and dance have always been associated throughout history in ritual, social and theatrical contexts. The reason for this partnership could be justified because both move, "...in a special form of time - that is rhythm"(14) and both "can be produced by the body alone"(15). However, despite this affinity their relationship has been of different kinds. A consideration of the nature of the relationship between dance and music can take different forms.

It could be a

...one-to-one relationship, like a duet, where both dance and music are of equal importance...[or]... music is the background and dance the main focus (16)

and vice versa, or variations of both or

a conscientiously designed, unexpected relationship between the two, usually resulting in satire, tension or absurdity. (17)

Due to the characteristic of their relationship they have been referred to as 'music visualization' and 'Synchoric Orchestra' (18)

A general analysis of this relationship is an enormous and complex study which can not be taken into consideration within this work. For example, for the study of 'music visualization' only, S.A. Jordan discriminates several aspects in which the movement can 'translate/visualise' the music. It can be a visualization of,

metre and pattern of events...of texture...of staccato and legato articulations...of dynamics...of pitch contour...or a choice of a particular element of music (19)

However, a final general discrimination could be made in which all kinds of music/dance relationships could be included. This basically could be of two kinds:

First in 'co-existence', where the music and dance are,

related simply because they exist in the same time (20)

Secondly, in 'interdependence' where a certain kind of relationship could be found. Furthermore, this interdependence could be divided into three categories of "Synchronization", "Opposition" and "Assimilation". (21)

Synchronization is the music/movement relationship where the music dictates, "the metre", "tempo, quality and general style and mood"(22) of the dance. The musical rhythms, accents and dynamics are clearly followed by the dance, which "attempts to mirror [the] musical form and technical structure"(23). Even the texture of the music has corresponding qualities to the dance for,

...lightly scored musical passages there is only a soloist or a small group of dancers; in huge climaxes or powerful final, the whole cast...(24)

In the music/dance relationship identified as "Opposition", "tempo and qualities are contrasted"(25), the movement therefore does not follow the music in its accents, phrases, mood, formal organisation or texture, creating in this way, syncopated movements and phrases which by not coinciding produce asymmetry and tension. A "deliberate antithesis"(26) is created by not following the musical mood and also when the "music's formal organisation [is] ignored" (27)

"Assimilation" is that music/dance relationship where the characteristics of both "Synchronization" and "Opposition" are incorporated.

Summary

Sound and music being normally accepted as an important element within a dance performance because of its relationship to the movement, was further analysed in its significant relationship with the other 'strands of the dance medium'.

From the sound/music/space relationship, two aspects were discriminated. Firstly, the sound as it was affected by the characteristics of the 'living space', what is commonly referred to as the 'acoustics of the space'. The size and the volume of the 'living space', the characteristics of the surfaces (walls, seats etc), the density and stability of the medium, were the aspects which could influence the audibility of any sound/music.

From the analysis of the music/people relationship, it was revealed that the sound/music produced by musicians or by the dancers within view of the audience, assumes a relevant aspect since the presentation of the movement was reinforced by simultaneous sound and vice versa, in the closest relationship that could be achieved. The possibility of sounds being produced by the dancer's body itself in the form of voice, breath and body percussion was also described.

By means of modern technology, it is possible to achieve a more intimate relationship between movement/musical instruments/sound. We have said that the movement has been more or less dependent on the music but now the music is dependent on the movement, since it is the movement which creates the musical score of the piece.

The relationship between music and movement was identified in the main categories of 'co-existence' and 'interdependence'. The first one when the music and the movement are related only because they exist simultaneously and the second one when a certain kind of relationship can be found through the characteristics of the sound/music (metre, mood, phrase, etc) and a corresponding movement organisation, the latt-

er being 'synchronization' if the movement attempts to mirror the music, 'opposition' when the movement does not follow the musical characteristics, and lastly 'assimilation' when a combination of both is attempted.

Notes

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1. The Scenery

In considering the scenery and making a comparison between sound and silence, dress and nakedness, scenery could be of a "neutral background" where "no particular features or patterns of shapes distract the eye from its focus on the dancers"(1); or "significant scenery", where its elements of design ("line, colour, shape, texture and space"(2)), become relevant within a 'dance performance' by the very way that they are organised and related to each other and to the other 'strands of the dance medium'.

The reason that we did not use the term 'background' for the 'significant scenery' is because it is much more than only the background of the stage - it is an enveloping and surrounding design.

1.1 Creating the space

The creation of the 'space' for a 'dance performance' is always implicit within the scenery. It can define the space boundaries through the area occupied by the floor covering (II,2.2), by the difference in level between the stage and the audience space and through a virtual barrier created between at least two scenic elements in close proximity to the audience (right and left wings, props etc.). Scenery can also multiply the levels of a 'dance performance space' by the use of different platforms either in juxtaposition, allowing for the appearance of dancers within the same depth but on different levels as in 'Lonely Town, Lonely Street' by Robert North for Ballet Rambert, where the side of a building used as scenery, is explored through its different floor levels. Or scenery can present different levels and different depth locations which is normally achieved through the use of staircases. Finally, it can create an illusory space, as with "perspective scenery" or by "painted illusionistic scenery" (3)

1.2 Altering the shapes and the dancer's movements

It was analysed (II,2.1.2) how transparent and translucent elements of scenery and props could alter the shape of the dancer's body. Elements of scenery, such as a rigid, transparent wall, can transform the natural roundness of the body into a flat surface the moment that the dancers throw themselves against its physical rigidity. Combined with lights, a dancer's shadow can be projected onto translucent backdrops or onto a flat side element (wings), revealing a two dimensional body shape whose relative size is transformed when the dancer approaches or retreats from either the light source or the translucent wing or drop. Finally it is an optical characteristic of the translucent materials to blur the objects behind it.

Elements of scenery, such as the floor covering (II,2.2), can because of its degree of rigidity, from hard to smooth, or by its viscosity or adhesiveness, alter the dancer's movements and stances. A hard surface of support allows for a secure upright stance, while smooth surfaces, for example, the sand in Risa Jaroslau's 'Rites of Passing', gives a resistance to the movement.

1.3 Scenery in motion

Scenery in relation to the space that it occupies and creates, could be of three kinds. The first is where the scenery does not move during the entire performance, maintaining a 'static' position, we term this 'static scenery'. The second kind, the 'moving scenery', changes its spatial location during the performance and a third type identified by L. Ellfelt and E. Carnes as "Active Background" for that scenery which has autonomous movement, the "...bubbles and flashes...in a scientist's laboratory...the flames of a volcano..."(4). The difference between the 'moving scenery' and the "Active Background" is that the first one moves entirely or in parts, from one place to another within the

'dance performance space' and/or makes exits and entrances. 'Cuckoo' by the Station House Opera (5), serves as an example of 'moving scenery', where a platform which duplicates the levels of the 'dance performance space', rises, descends and changes its angle of inclination. Or in 'A Split Second of Paradise', by the same company (6), one thousand bricks covering the floor are constantly moved throughout the work by the dancer/actors. They reshape the scenery - a brick house gives way to a pyramid or to a brick wall; they modify the floor covering - a pathway created by bricks is constantly changing direction and path; and finally the same actor/dancers manipulate the units of the scenery - each individual brick - as a kind of prop which is used in the construction of distinct 'set props' (a sofa, a bookshelf, a bed etc).

On the other hand, the 'Active Background' seems to present a range of autonomous movement proceeding from mechanical and chemical reactions, normally considered as 'special effects' (II, 2.1.1). It is not the scenery that moves, but parts of it seem to become 'alive' and autonomously 'active'. "Utt" by Carlotta Ikeda (7), is an example of this, where salt cascades from the ceiling, creating a soft downward flow.

2. The Props

Properties or props, are those "...items that are part of the visual picture in a stage setting"(8) Even if they are created by the same artist (the scenographer or stage designer) or are "...simply components in the evolving design"(9), they are mentioned here as separate from the scenery because of their "...ability to carry bright colour, interesting lines and textures..."(10), by which they work as "...accents in the entire design" being in "prominent focus"(12).

Props could be of three kinds:

- "Hand props"(13) are those items which through size and weight (ropes, sticks, rings etc.) can be or are designed to be manipulated by the dancer/actor.

- "Set props"(14) by the significant changes they make in the stage design itself, could be considered as belonging to the "set dressing"(15). L.Blom and T.Chaplin refer to this kind of prop as "propset" when "...a prop takes on the characteristics of a set"(16) whilst retaining a "...dual flexibility...[of]...being handled and used by the dancer"(17)

- "Special props" are referred to by L.Pechtal as those "...unusual props, like fountains that gush water or statues that break away"(18). Within this category is included those props which have autonomous movement like mechanical puppets, an uncharacteristic luminosity like fireworks, phosphorescent materials, candles etc. or particular features like the weight of helium pillows. (V,6.4)

2.1 Props and body shapes

Props like those made with elastic material, can alter the body shape. "The addition of a prop...can expand the number and type of shapes created by the body"(19).

'Sanctum' by Alvin Nikolais is the most known example of an imaginative exploration of a simple elastic circular band. The dancers lose their initial shape since the elastic con-

nects all the peripheral points of their bodies in a straight line - the head, the shoulders and the feet. If they open their arms, a square shape will be created, if the legs also open, a hexagonal shape will take form. (Sometimes elastic clothes can create a similar effect as in 'Lamentations' by Martha Graham.

This visual effect is so strong and creates such an impact through the radical changing of the body shape that "...it becomes dehumanized."(20).

2.2 Props affecting dancer's movements

By using stilts as in "Double Duo" by Karole Armitage and Pilobulus's 'Stabat Mater', the dancer not only alters his height but also, as soon as he/she starts to move, the normal steps are transformed in speed and in their spatial characteristics. The movements become much slower and the distance covered in a single step increases in this way, "...the spatial characteristics of the dancer"(21).

The imaginative manipulation of any hand prop provides an infinite range of possibilities for altering the movement. A heavy prop or a long one requires specific movements for its manipulation, "...enlarging or diminishing the gesture" (22).

2.3 Spatial structures revealed by props

Any prop because of its form, carries with it a spatial structure which can be analysed in terms of its lines, shapes, form etc. However, props can exaggerate this particular characteristic and thus, its spatial structure becomes tremendously relevant within the work. In 'Guignol' by Nikolais, a dancer is attached by his wrists and ankles to the sides of the stage by elastic. The straight lines created by the elastic shorten, elongate and criss cross at the point at which the dancer begins to move.

2.4 Movement created by props

It was said that 'special props', like mechanical puppets or real fountains, have autonomous movement. However, the most common situation of having props moving on stage, is when the movement is induced or initiated by the dancer and continued autonomously by the prop. A prop like a ball or the Andy Warhol helium filled pillows in Merce Cunningham's 'Rain Forest' are an example of this.

3. The Lights

Loie Fuller was the first modern dancer and choreographer to be struck by the immense potential of stage lighting. The impact that her works made on the audience encouraged her to experiment with adventurous manipulations of lighting. Different coloured lights were used by her in 'Uncle Celestin' where,

...she performed one dance under blue light, another under red, a third yellow, and so on. (23)

Surprising light placement was attempted in 'Fire Dance' by setting a

...strong plate of glass sheet in the floor of the stage and herself illuminated with two powerful lights from beneath. (24)

Her constant demands upon new lighting experiences made her, as soon as she knew of Curie's radium experiments, write to her with the idea of having a dance with "butterfly wings of radium"(25). She was ultimately unable to do this but phosphorescent scenery and costumes glowed in 'Radium Dance'.

The history of stage lighting however, started much earlier in the sixteenth century,

...when the theatre had moved indoors and at last some control could be exercised over lighting levels and their effects on lighting production. (26)

We will analyse here how this control of lights, the manipulation of stage lighting, could affect the creation and definition of the space, the dancer's body and the movements that they make. An analysis of the light in an open space will also be included.

3.1 Creating visibility

The first thing that we need to acknowledge in stage lighting, is the control it has over audience visibility, what they are going or not going to see. This "selective visibility", (27), through the manipulation of lights and shadows (areas of light and darkness), is the first demonstration of how stage lighting plays an important role within a dance performance. In very simple terms, it is only possible to appreciate, analyse and understand in its visual appearance, what we are allowed to see.

Dancers, setting and 'dance performance space' are therefore, made visible (in an indoor space), by the stage lighting.

3.2 Creating 'the space'

Considering first the 'living space' with its outer limits imposed by the structures of the theatre architecture, that is the 'physical theatre', the light could work on that space in order to create defined areas of,

...spheres of spaces, spaces within spaces, spaces which contain, or envelop, or relate, or touch all the areas where the audience is and/or the performers perform (28)

Furthermore, the "...accordion like...treatment of space in the theatre"(29), can be achieved more quickly through lighting changes than through any of the other 'strands of the dance medium'.

Its boundaries

The first attempt to reduce the size of the audience's visual field was achieved only in the late nineteenth century, when the audience space and the performance space became more clearly divided through the darkening of the audience area (auditorium). Until then,

...the spectator's total view included audience and stage. (30)

This clarification of boundaries between the stage and auditorium, now being created through lighting, is best achieved when the brightness of the 'dance performance space' contrasts with the surrounding darkness, clarifying "...our sense of boundaries of the lit areas" (31)

Also, changes in the 'surrounding medium', either through variations in its density (moisture, for example) or alterations in the air composition (dust, fog; see chapter on space), which allows beams of light to be seen and,

the ambience or glow of light in the atmosphere may define an area of light even if large surfaces are not clearly lit. (32)

Variation in size

The visual field being now encapsulated in a visual frame, could vary in its relative size "...from the entire space to the tiny area lit by a pin spot" (33)

Audience attention can be adjusted or guided, through the contraction of lighting, thus shifting the focus from the dancers relating in space, to the detail of dancers movement. Or inversely as,

...the lit area expands, we become more aware of the dancer's use of the stage space or of the relationship of forms amongst dancers. (34)

Height, width, depth

Another feature of stage lighting is its capacity to vary the height, width and depth of the visual field - the 'dance performance space'.

The absence of light at the outer perimeter will cause the space to contract accordingly. Inversely, lighting at the outer edges causes the space to expand. (35)

The depth of the 'dance performance space' could also be emphasised by light through a,

downstage to upstage progression warm to cool colours and from sharply focused to diffused lighting and heavy reliance on side lighting which stress different planes in depth. (36)

Shapes and edges

The visual frame created by the light could have an infinite variety of shapes, from the single box like or oval or rounded frame to the division of these in fragmented spaces.

Its shape could be more clearly defined and emphasised if the separation between the lit and unlit areas are made through sharp lighting transitions. Inversely, soft edges,

...blur the frame and blend the performing area in with the surrounding space. (37)

3.3 Light altering the body's shape

The dancers, scenery and props could suffer apparent transformations in their form by the same manipulation of,

...light angle and degree of diffusion. (38)

...lighting the top of vertical elements and darkening the side ends emphasise height. Moving quickly to darkness just over the performer's body and lighting the sides emphasise width. (39)

Light can also emphasise or completely transform the face of the dancer into a flat surface, it

...can make facial expressions highly visible, giving prominence to those expressions that denote strong emotion, or it can reduce faces and figures to two dimensions. (40)

3.4 Light and dancer's movements

Light can alter the presentation of the dancer's movement, not the movement itself, but the way that it is revealed to

the audience.

The effect of strobe lighting capturing very small fragments of the dancer's movements, transforms it into a series of static positions.

3.5 Lighting creating movement

A static composition has its own rhythm established by the movement of the viewer's eye travelling across the space. Dancer's movements, changes in scenery, music etc., have their own rhythm (time structures) created by changes in dynamics, in space directions, tonal values, in cadence etc. In light this is achieved by the "...speed with which lighting cues are executed..."(41), that is by changes of light in space and through time.

This movement could be of

...actual motion as with the follow spots, or apparent motion created by cross dimming or by using chasers. (42)

An 'actual motion' is very clearly observed in 'Canfield' by Merce Cunningham where the ,

Robert Morris's design for this consists of a vertical lighting batten hung in front of the stage, moving from side to side. (43)

Also 'actual motion' of lights could be seen when dancers manipulate luminous props or other light sources such as candles, torches etc.

3.6 Natural light

We have been analysing the influence that light has over the space, body shapes and their movements within a 'physical theatre'. Until now, we have only been concerned with the artificial light - the one that is produced and controlled by people. However, when a 'dance performance' is placed outside the light there, the 'natural light', could be of two kinds.

Concerning the nature of the light source itself, R. Pilbrow divides it into two categories:

- "general indirect light" for the "skylight or the light of an overcast sky" and
- "specific direct light" for the "sunlight" (44)

These two types of light produce different effects. A 'specific direct light' gives high contrast between areas of shadow and lit areas (see 'shapes and edges', 4.6), whilst 'indirect light' blurs the boundaries.

4. The Costume

Costume in its relation to the whole visual setting, could be regarded as a - "Fragment of the stage architecture seen from a distance"(45). In its relationship to the dancer, it could be considered as "...a part of the dancer's most intimate environment"(46), in a "symbiotic relationship"(47).

Since the dancer puts something on top of him, his shape as well as the movement possibilities, undergo significant alterations. Therefore, costumes work as more "...than a covering of the body"(48).

Its structural elements, such as, "outer shape...surface... fabric and colour"(49), will be referred to in this analysis only when they become relevant through their relationship to body shape and their movements.

4.1 Shaping the dancer's body

Costumes, from the moment that they are worn by the dancer, reinforce the resemblance of the dancer's body or, in opposition, disguise, change or extend the natural shape or outline.

A. Nikolais is the most well known contemporary choreographer to use the full potential of costume to "...alter or blur the lines of the bodies"(50). In his work 'Masks, Props and Mobiles', the relationship between the dancer's shape and the costume's external shape, are so intricate that the bag that the dancers use as costume could work as an extension of the dancer inside it or "...consider the dancer as a creature being defined by the bag"(51)

4.2 Costumes and movement

Costumes can have an active or suppressed role in their relationship to the dancer's movement.

Costumes may be "...constructed to augment rather than to distract from the movement"(52). Mazo comments on Ted Shaw's attitude towards costume as a means of focussing attention

on the actual bodies of the performers.

The costumes were neutral in colour or simple in design, they had no purpose other than to display the bodies of the dancers. (53)

There is no indication here that the features of the costume added to the dancer's movements through the play of fabric, its extension into space etc.

Loie Fuller credited costume with a very different role within the dance work and highlighted the relationship between the costume and the dancer's movement. She manipulated in one instance, the long sleeves of her dress with sticks, thereby completely transforming her shape. When she first performed "The Serpentine" in New York, members of the audience gasped, "It's a butterfly - it's an orchid." (54)

Her decision to manipulate costume was an artistic one and not as Mazo chooses to believe, a means of disguising the fact that her body and technique did not comply with the culturally patterned attitudes of what a dancer should be.

It was fortunate for Loie's career that she learned to rely on her skirt rather than on her body. She was not much of a dancer. (55)

The manipulation of her dress drew attention to the movement of the costume itself and simultaneously augmented the actions of her body.

The rhythm of the dance is clear, but it is defined more by the movements of the costumes than by the actions of her body. (56)

In the example just cited, the costume deliberately augmented the movement, in other dance works the opposite occurs.

There is no need for the costume to permit every possible movement because the choreographer will not every possible movement for his composition. (57)

In Japanese No plays and Kabuki, the performers are harnessed by stiff materials cut into geometric shapes which have been specifically designed to,

allow only the well defined movement prescribed by tradition, while others are rendered impossible. (58)

In 'Rummage Sale and the Floor of the Forest' a dance by Trisha Brown, the costumes hang in fixed positions from the ceiling, effectively imprisoning the dancers, obliging them to take on extraordinary positions. In this example the dancer/costume/movement relationship is such that the costume dictates the action.

5. The Make-up

Make-up is normally referred to as the "art"(59) or the materials used upon the actor's or dancer's body, in order to transform his/her appearance. Normally the use of a special paint and plastic application is made direct to the face but it may also include other parts of the body.

5.1 Improving visibility

"...lighting and make-up work competitively"(60), in that light takes the colour out of the dancer's skin. Thus, the primary purpose of make-up is to re-establish the visual balance by the reinforcement of the "...facial characteristics of the dancer, so that the whole person becomes visible"(61), improving in this way, the "...audience's discrimination of facial definition and expression"(62) - the dancer's non-structural features.

"Straight make-up"(63) or "linear make-up"(64), are therefore those kinds of make-up designed to fulfil the purpose mentioned above, "...for accentuating the contours"(65)

5.2 Altering the dancer's shape

The types of make-up mentioned above serves as a reinforcement of the actor/dancer's non-structural features. The "character make-up"(66), the "painting or illusory"(67) and "plastic make-up"(68) is that which seeks to alter the dancer's shape by blending or shadowing, or by the application of plastic materials on top of the skin.

6. The Masks

Masks can refer to the plastic application close to the dancer's skin/face, or the ones that can be handled or hung from the dancer's head. They can be mainly used "...for proclaiming neutrality or establishing identification"(69). In both cases the dancer's facial expression is hidden or superimposed by a new face, which due to its symbolic significance, draws audience attention.

Summary

In classifying the scenery according to its contribution to the dance work, we accepted "neutral background" for the scenery in which no particular features of it become relevant within the dance. In opposition, we defined 'significant scenery' which could include all other types of scenery (decorative, descriptive, atmospheric, illusory and active background), because of its significant contribution to the dance, in the way that it can create, define and multiply the 'dance performance space'.

This can be achieved by the way that 'set props' are organised in space, or through lighting which is the quickest way to alter the height, width and depth of the 'dance performance space'.

Considering the movements made by scenery, we identify three kinds of scenery:

- 'static scenery' for those which retain the same spatial position throughout the work
- 'moving scenery' for those which change spatial location during the performance and
- 'active scenery' with reference to scenery which has a certain kind of autonomous activity derived from mechanical or chemical reactions.

All of the 'strands of the dance medium' analysed in this chapter can alter the dancer's body shape, but the dancer's movements are never transformed by the use of make-up.

Still concerning the dancer's movements, the scenery, costume, masks and props, can change the actual movement by the way that they might interfere in its performance, smoothing, elongating or contracting the dancer's actions. Lighting only changes the apparent presentation of it, not interfering physically with the dancer's performance.

Finally it has been shown, that movement is also executed by mechanical scenery and by props induced by dancers or by moving lights.

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Conclusions

The purpose of this study was to justify the necessary inclusion of the strands of the dance medium in dance analysis. It was found that they play a vital role within a dance performance. They can define the dance performance space, they can alter the presentation of the dancer's body shapes and influence the dancer's movements and their execution; they can create spatial forms and produce aural elements.

Furthermore, it was also found that some of the scenic elements such as lights, scenery and props could perform visual movements on their own, extending in this way, the necessity of movement analysis, normally concerned merely with the dancer's movements, to the movement performed by other strands of the dance medium.

It was also an intention of this study to discuss central issues concerning the nature, independence, constant presence and the significance of the strands of the dance medium. These issues discussed in chapter one, become relevant since they constitute the basis of a theoretical understanding of the strands. It was stated that the strands constitute the primary materials through and upon which the dance is created and given an existence. Their independence, their individual identity was seen to be dependent upon the context in which they are seen or heard and the kind of relationship they have with each other and their function or the contribution they make to the dance work. The constant presence of these materials within a dance work gives us the necessary justification for considering them as the existent strands of the dance medium.

We understand that this study can be developed in different areas of research. The study of the role of the strands of the dance medium was focussed upon here within the presentation of a dance performance. Their importance as a potential stimulus for material during the process of creation could constitute another area of study.

The concepts developed here are applicable for this particular analysis. Any extension of this study in other areas might reveal a demand for an extension of the existant terminology to deal adequately with the issues at hand.

Lastly, this study focussed exclusively on the actual elements of the dance work. The identification of dance elements created by them, which constitute the virtual strands of the dance medium, could be a stimulating area for further study.

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