THE CHOREUTIC PARAMETER : A KEY DETERMINANT OF CHOREOGRAPHIC STRUCTURAL STYLE

ANITA DONALDSON

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ABSTRACT

Space is an intrinsic element of performance dance. Not only does the dance as a totality exist within space, but at one and the same time, it creates its own unique spatiality - the choreutic space, which is created in and through the dancing body.

In many dance works, the choreutic parameter - that concerned with this instrinsic spatiality - assumes a dominant role in both the choreographic structure and its aesthetic or meaning significance. In doing so, it plays a key role in the shaping of structure and meaning : it is thus a key determinant of choreographic structural style. In other works however, the parameter plays no such dominant role; while it remains an inherent aspect of the movemement itself, other parameters take precedence - both structurally and symbolically.

Using certain principles put forward by eminent music theorist Leonard Meyer on the structural dominance of parameters in music, this study establishes the conditions for key determinacy in the first instance, and proposes a theoretical model for key determinacy. The study then examines the core principles of the model - those of primary pattern-forming, syntactic viability, and of mobility and closure - and establishes their general validity *vis-à-vis* the choreutic parameter. It thus establishes the conditions under which the choreutic parameter is a key determinant of choreographic structural style. Significantly then, the model accounts for choreutic structure as an interactive and dynamic structuring force which has aesthetic significance.

To further empirically substantiate the findings, and to demonstrate the practical utility of the model, the core principles are demonstrated by way of the analysis of the work *Adieu* (1990), created by the Australian choreographer Leigh Warren. The examination establishes that in this particular work, the choreutic parameter plays a dominant role in the generation of both structure and meaning : it is a key determinant of its choreographic structural style.

The use of *Adieu* to exemplify the principles is significant in that it is the first Australian work to be considered from a choreological (and specifically choreutic) perspective. Hence, while contributing knowledge to the field of choreutics *per se*, this dissertation contributes to the study of works created in Australia by Australian choreographers. Importantly, it also makes a significant contribution to the relatively small quantity of scholarly dance research in Australia.

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1. THE RESEARCH PROBLEM.

1.1 Introduction to the problem

Space is an intrinsic element of performance dance.(1) Not only does the dance as a totality exist within space, but at one and the same time, it creates its own unique spatiality : the choreutic space, created in and by the dancing body through its movement.

Choreutic spatiality is not, however, a universal entity that holds constant for all dance; it is, instead, specific - to particular styles/genres, to a particular choreographer, and, to a particular work. In some dance works, choreutic space remains simply an adjunctive feature of the movement itself; it is not intentionally given shape or form, nor is there there any intention to endow it with any particular meaning significance. In such works, other features often take precedence : so, for example, in Pina Bausch's portrayals of what Servos (1984) describes as "the uncomfortable world of personal relationships .... and the manner in which women are used and exploited by men" (p.14), the images created by the gestural content of the movement dominate, and in so doing, attenuate the perception of choreutic content.(2) In other works, such as those of Cunningham for example, it is the organization of choreutic content which is attenuated. Ordered structure is intentionally negated; the focus is thus on the choreutic features as discrete and self-sufficient, rather than as related parts of a complex, integrated whole.

However, in arguably the majority of works, the choreutic space becomes an important creative element within the choreographic structure : its organization is defined, spatial imagery is given particular focus by the choreographer, and is readily perceived by the observer. In these instances, the choreutic organization - manifest through choreutic structures and forms, and their materialization in movement - becomes a key feature of the choreographic style itself - whether of a genre, a choreographer's *oeuvre*, or a single work. But not only is the choreutic organization significant in terms of the movement content of these works, it also plays a key role in terms of their meaning content : meaning is perceived in and through the organization of the elements of the

(1) The performance dance referred to throughout the thesis is limited to the western performance tradition, and is known variously as concert dance, theatre dance, or stage dance.

(2) Because of the functional, communicative purpose of much gestural movement, its choreutic content is, however, often quite highly organized.

choreutic parameter - in the pathways body parts trace through space, in the designs they create, and in the way they relate spatially, to each other, and to the general space in which they materialize in movement.

For some choreographers, (Graham is an obvious example), the organization of choreutic space intentionally - and critically - supports both characterization, and the expression of human feeling and emotion through that characterization. For others (Balanchine is again an obvious example), choreutic organization, although no less definitive, has meaning implications from a primarily visual perspective, with exemplification of lines, shapes, spatial order, spatial relationships, and the like, being a primary concern.

In certain styles, then, the choreutic content and its organization becomes key in three different ways : it is a dominant feature of the choreographic structure itself; it plays a key role in the generation of meaning, through any of the modes of symbolization; and, being key in both, it consequently plays a key role in the generation and identification of choreographic structural style.

Just how variable the choreutic content, was brought home to the researcher after seeing Bausch's *Two Cigarettes in the Dark* (1985),(3) and comparing it to the majority of dance works being created in Australia, where the researcher lives. Of particular significance was the fact that in the majority of Australian modern dance works, the choreutic space and its organization was a dominant feature of choreographic structure; in the Bausch work, on the other hand, the behavioural/gestural content dominated, with the result that little attention was paid to the choreutic content *per se*. Thus the initial notion that choreutic organization was necessarily a dominant feature of all dance works, was challenged.(4)

Given the classical, neoclassical and/or "classical" modern dance background of many of the country's choreographers the observation regarding Australian choreography is not all that surprising. Graeme Murphy's primary background, for example, is in the classical idiom; and although his work is often narrative in subject matter, it is generally regarded as neo-classic in style. Leigh Warren, whose work *Adieu* (1990) is the subject of detailed analysis later in this thesis, received his early training with the Australian Ballet, and worked later with Ballet Rambert, and Nederlands Dans Theater (under Jirí Kylián).

(3) Seen in Wuppertal in 1988.

(4) By the same token, the status of Bausch's work as dance was also challenged. The notion of choreutic parameter dominance is perhaps implicit in the view that dance is a space-time art; in being so, it creates its own time and space.

Cheryl Stock similarly has an initial background in classical ballet, with her modern dance experience grounded in the work of one of Australia's modern dance pioneers, Elizabeth Dalman (whose own formative experiences in modern dance lay essentially with Kurt Jooss at the Folkwangschule Essen, and later with American Eleo Pomare, whom she met at Essen).

It is perhaps not all that surprising that Australian choreography(5) generally reflects an inherent awareness of, and focus on, space - in both its general performance and choreutic aspects. Because they live in an environment where there is little premium on space, even in the cities, Australian choreographers (and dancers) appear to have a unique approach to the use of dance space. As Roger Palmer observes in the Melbourne Report (March:1992), this sense of "boundless space" is one of the "essential components of an innate Australian aesthetic" (p.20). It is something that Australian dance artists are aware of when they work with companies in cities such as New York and London; it is also a feature often remarked on by non-Australians, many of whom would consider it as characterizing the uniqueness of Australian dance and dancers. A statement given in the media package for an Australian Dance Theatre season reflects just this point : "ADT's dancers are space hungry. They have a very special style that is as broad and expansive as the vast Australian landscape."(6)

The recognition that the choreutic parameter played a central role in much of Australian choreography offered the researcher the opportunity to bring together two major areas of interest : research in the choreutic parameter, and the application of findings to Australian dance works.

1.2 Statement of the research problem

The observation that variable levels of organization of the choreutic space were possible, and that in the greater majority of dance works seen by the researcher,(7) the choreutic parameter was a dominant structural feature, led to the formulation of the question that underlies the thesis as a whole : *given the significance of the choreutic parameter in a great many works, but, at the same time, given that there were works in which it holds little structural significance, under what conditions is it a key determinant of style in any work?*

(5) By "Australian choreography" is meant works created in Australia by Australian choreographers.

(6) The *Enemy* season, October,1992.

(7) The researcher has been able to observe a wide range of genres, styles, and works in live performance, not only in Australia, but also in the United Kingdom (on a regular basis), Europe, and America.

In his seminal essay "Toward a Theory of Style" (1979), leading music theorist Leonard Meyer puts forward the principle that component parameters differ in their ability to generate the patterns of organization which underpin structure and form in any style or work. Those with the capacity to do so are "primary pattern-forming", and as a consequence, play a dominant role in "shaping and qualifying structure and process .... in a particular style" (p.22) : these parameters are key determinants of structural style.

Meyer's primary field of study is music, and inevitably, the principles formulated in the essay are exemplified through music. Importantly however, the theory has an explicitly general frame of reference; Meyer's intention is that it "would be found fruitful in dealing ..... with the other arts" (p.3). Could a thesis for parametric primacy in dance be drawn from these general principles, and so establish a theoretical rationale for the observed dominance of the choreutic parameter in many dance works?

The notion that some parameters play a more dominant role in structural organization is not unique to Meyer. In music, it is a generally accepted fact. Cohen (1987) for example, defines the primacy of certain parameters over others in terms of their structural capacity, with pitch playing a dominant role in Western tonal music. According to Boulez (1971) "pitch and duration .... form the basis of a compositional dialectic while intensity and timbre belong to secondary categories" (p.37), a notion implicit in Lerdahl and Jackendoff's reference to pitch and rhythmic organization, but to dynamic and timbral differentiation. Moreover, Cohen (*ibid.*) also points out that in speech, "timbre is the parameter conveying the main message (phonemes), pitch adding only secondary meaning"(p.90). Thus, as pitch tones are the main "building blocks" of Western tonal music, so phonemes are the main "building blocks" of speech.

Meyer does not propose a model for key determinacy as such. However, from the above essay, and from other sources in which parametric differentiation is discussed (Explaining Music (1973), and Style and Music (1989), for example), certain principles provide the framework for the formulation of a theoretical model for key determinacy, which because of its essential non-specificity, can be applied validly to areas other than music. The essentials of Meyer's thesis are identified as follows : in order to be primary pattern-forming, a parameter must meet certain conditions, the *sine qua non* being that it is syntactic. For a parameter to be syntactic, however, it must meet the conditions of closure and mobility; conditions which (a) are responsible for the emergence of structural units as more or less discrete events in the first instance; and (b) are responsible for their logical and systematic ordering. The processes of mobility and closure are themselves dependent on several *à priori* conditions that apply to the fundamental material elements of the parameter : to quote Meyer, they can only be established if "the elements of the parameter can be segmented into discrete, non-uniform entities so that the similarities and

differences between them are definable, constant and proportional" (p.18). As a corollary to that statement : parameters in which the material means are definitively segmentable, are, through meeting the criteria for syntax, able to generate patterns of organization on which the emergence of higher level complex structures is predicated. These are primary pattern-forming parameters.

The above lies at the very heart of this thesis : if it can be established that the choreutic parameter conforms to the criteria for syntax - elemental segmentation, and consequent closure and mobility - then it necessarily falls within the rubric of a primary pattern-forming parameter; as such it will, to paraphrase Meyer's earlier quoted statement, be more important in shaping and qualifying choreographic stucture in any particular style or work. Consequently it will be a key determinant of choreographic structural style.

In order to determine the status of the choreutic parameter as a key determinant of choreographic structural style, this thesis thus sets out to address three major questions :

(1) Can the choreutic parameter meet the *à priori* conditions for syntactic viability : can its constitutive, elemental material be segmented into discrete and non-uniform entities, which are related in a quantifiable and systematic way?

(2) Can the processes of mobility and closure be established for the choreutic parameter?

(3) Can the findings be demonstrated - and so find their validation in - dance practice itself?

1.3 Discussion of the research problem

1.3.1 Defining the concept of style

While research into style in the other arts has been extensive, the same cannot be said of dance, where research - both conceptual and empirical - is relatively limited, with considerations as to the function and significance of style remaining on a comparatively general level.

The preliminary requirement, then, was to examine the concept of style in both the general arts and dance specific contexts, and to give it a clearer and more detailed exposition, particularly as it applies to dance as performance art. The examination takes its lead from Genova's meaning-expressing model (1979) which focuses on "meaning as the primary function of style", and considers the concept in the the light of the four distinct, but inter-related headings offered in the model - the domain of style, the origins of style, the significance of style, and the identification of style.

1.3.2 Delimiting the concept of style

The primary area of interest in this thesis lies in the notion of style as an intrinsic property of the dance work itself. However, while a dance work is perceptually a single, comprehensive entity, conceptually it consists of a number of component strands - the movement, the dancer, the sound, and the performance space - each having its own stylistic implications which become part of the larger stylistic complex. For the purpose of this study, the broader considerations of style as it relates to the above totality - what Preston-Dunlop identifies as the "choreological image" (1989) - will not be pursued. Instead the focus is directed to choreographic structural style : the characteristic, recurrent selection and ordering of the structural elements of dance movement by a choreographer; and more specifically, choreographic structural style as it is manifest in the choreutic parameter.

1.3.3 Musicology and linguistics as points of departure

Apart from the work of Laban (1966) and Preston-Dunlop (1978, 1979, 1983), there is little in the way of research in the area of choreutics, and even less as it concerns the analysis of choreutic style. Thus this examination of the status of the choreutic parameter as a key determinant of choreographic structural style has drawn on material from musicological and linguistic sources as points of reference from which to proceed.

While recognizing the distinct nature of each discipline, nonetheless it was considered appropriate to capitalize on the extensive and well-established research available in these two fields. Much of the impetus has come from the analysis of style structures in music, particularly as elucidated in the work of Meyer (1979, 1989 in particular), Narmour (1977, 1990), and Cohen (1987). In language and literature, the work of Chatman et al.(1971), Chomsky (1972,1973), Culler (1975), Freeman et al. (1970), and Smith (1968), among others, has provided useful insights.

The use of musicological and linguistic models for the structural analysis of dance has been a longstanding practice. The analysis of folk forms in particular has its foundations firmly embedded in either or both of these areas. The IFMC analysis (1972),(8) while drawing on a number of different fields of study including linguistics, has a strong musicological focus. Martin and Pesovár (1961) turn to the "science of folk music and linguistics" (p.3), while Kaeppler (1972) bases the first two levels of her analysis of Tongan dance on that used in structural linguistics, and finds "movement analogues of phonemes and morphemes" - the kineme and the morphokine (p.174).

(8) The International Folk Music Council.

In the structural analysis of performance dance, the use of musicological and linguistic theory is also evident. Laban's writings, for example, frequently draw on music theory, most obviously in Choreutics (1966), where he contends a structural congruity between spatial form in dance and harmonic form in music. In considering choreology as a "kind of grammar and syntax of the language of movement" (p.viii), he also draws parallels with language. Williams' work on deep structures and constituent syntagmatic analysis (1976a) is grounded in Noam Chomsky's Transformational Generative Grammar (1957, 1965), as is Zelinger's (1979), although the latter has a stated semiotic focus. While a strong advocate for finding concepts, terminology, and methods of analysis specific to dance, Preston-Dunlop (1979b, 1980a, 1980b) has nonetheless sought linguistic and musicological parallels from which to proceed. In A Handbook for Dance in Education (1980a), for example, she makes the point that "the syntax of movement, its grammar, is governed by rules ...." (p.202), while in Point of Departure (1984) she notes the parallels between music and space harmony.

1.3.4 The Australian connection

The choice of an Australian work for analysis was made for several reasons :

(1) As discussed earlier, the research project began in the recognition that space was a key stylistic component in the work of the majority of Australian choreographers.

(2) There is a dearth of scholarship on Australian contemporary dance (as there is on Australian dance in general).(9) It therefore seemed highly appropriate that an Australian researcher should look to contributing to dance scholarship in the country, by applying the general theoretical findings to a specifically Australian context.

(3) The work with which the researcher has become most directly familiar - that of Leigh Warren, Artistic Director of the Australian Dance Theatre (10) - is consideredby the researcher as representative of the general Australian trend : a clearly defined choreutic spatiality is a feature of his choreographic style.

(4) Living in the same city, the researcher has ready access to the choreographer, company dancers, and archival material in general.

(9) There is even less research that concerns itself with the choreological perspective : at present, arguably the greater part of research is in the area of dance history.

(10) The company is resident in the researcher's home state of South Australia.

1.4 The primary purposes of the research

The research study has four major purposes :

1. To examine the nature and function of style particularly as it pertains to choreographic structural style in performance dance.

While style is discussed in general terms by many dance scholars and writers, there is relatively little in the way of detailed exposition as to its nature and function in the performance dance context. A review of dance literature which concentrates specifically on style (as opposed to general discussions which incorporate aspects of style), indicates that the focus lies predominantly on its analysis, using both structural and descriptive approaches, with inherent (and generally unstated) assumptions as to its nature and function.

The major thrust of structural analyses has been directed to folk and ethnic dance forms, rather than to performance dance. Martin and Pesovår (1961) for example, outline a method for the structural analysis of Hungarian folk dance, while the IFMC (1972), in developing some of the ideas of the former researchers, proposes a structural analysis which will "be applicable without limit to the folk dance material of all ethnic regions" (p.117). Kaeppler (1972) concentrates her analysis entirely on Tongan dance, while Bartenieff et al.(1984), in developing a method of analysis to facilitate cross-cultural and comparative studies, test their initial proposals on a dance from the Mohiniyattam genre of south-west India.

In the study of performance dance, the tendency is more toward descriptive, rather than structural, analysis. Cohen (1982), for example, using the frequently modified *Swan Lake* to illustrate the substance of the issues raised, discusses topics such as the various interpretations of the concept of style, the issue of authenticity, and the problems inherent in categorizing styles. Armelagos and Sirridge (1978,1984) consider style as a two-level phenomenon, and give a detailed account of general style *(style 1)* and personal style (*style 2*), which refers to the dancer's characteristic articulation of the movement vocabulary of *style 1*. In an extensive study of choreographic style in American dance, Foster (1986) concentrates on "reading dancing", which she considers to be the "active and interactive interpretation of dance as a system of meaning" (p.xvii).

While descriptive in their approach, the studies cited also consider style from a more general perspective; that is, as it relates to the choreographic structure as a whole. Research on style in its component structural parameters (specifically of the movement content, which is of key concern here) appears to be relatively limited. Gywnn (1978),

for example, concentrates her analysis of the structural use of the body and its relationship to selected elements of choreographic style, such as the shape created by the body parts in movement, the dynamics, and the duration/time (incorporating rhythm and transfer of weight). In proposing a method for researching dance style, Maletic (1980) considers both its aesthetic (socio-cultural) and aïsthetic (structural) dimensions in some detail; although descriptively oriented, the latter broadly examines the parametric aspects of temporality, dynamics, spatiality, and body articulation. Youngerman's analysis of style (1978) of Humphrey's *The Shakers* (1931), concentrates on effort-shape combinations as one of the key ways of stylizing the elements of Shaker dances. Preston-Dunlop's doctoral thesis (1981) is both structural and parametric in its approach, with the analysis concentrated exclusively on the choreutic parameter. It does not, however, address the matter of style to any extent, assuming its nature and function as understood.

Taking research into style in other art forms as a guideline, this present study offers a detailed examination of the nature and function of style in performance dance, with particular reference to choreographic structural style in general, and movement style in particular. In doing so, the study importantly considers the dual function of style : its structural and symbolic functions, and their integral relationship within the choreographic product.

2. To propose a theoretical model for key determinacy of choreographic structural style.

This study proposes that under certain conditions, some structural parameters are more important than others in the shaping of structure and process in a particular style or work; that is, they have a primary role in the creation of structural patterns, particularly those which assume stylistic significance by virtue of (a) their recurrence, and (b) their symbolic implications. Following the criteria established by Meyer (1979) for parametric primacy in music structure, this study seeks to establish a theoretical model in which the conditions for primacy and hence, key determinacy, in choreographic structural style, can be established.

3. To examine the choreutic parameter in the light of the model.

While the conditions proposed in the model can be applied to any of the component parameters of the movement structure, this study concentrates on the choreutic parameter. This particular emphasis developed as a result of several factors :

(1) The recognition of the centrality of choreutic space in many dance works.

(2) The need to advance scholarship in choreological analysis as a whole, particularly as it pertains to the choreographic structure of dance works.

(3) The longstanding personal interest of the researcher in the choreutic parameter, and a recognition of the need to further research in the area.

As a necessary preliminary to establishing the model, this study examines the nature of the choreutic parameter. Although Preston-Dunlop (1978,1981) has pioneered work in this area, this present study differs in its focus, and in the emphasis given to the theoretical foundations of choreutic study.

4. To apply the model by way of illustration to the analysis of a selected Australian dance work.

While the major approach to the issues related to the above purposes is conceptual in nature, the need to apply theory to dance practice itself was also considered important as a means of partially validating the model itself. Thus certain theoretical concepts are applied by way of illustration to the analysis of *Adieu* (1990), choreographed by Australian Leigh Warren. The rationale for choosing an Australian dance work has been presented in 1.3.4.

1.5 Design of study

The purposes outlined above directed the study into several major areas of investigation :

(1) The examination of the nature and function of style, both in the arts in general, and in dance in particular.

(2) The examination of the nature and function of style as it relates particularly to choreographic structural style.

(3) The examination of the nature of the choreutic parameter.

(4) Establishing the conditions for key determinacy in structural parameters.

(5) Examining the choreutic parameter in the light of those conditions.

(6) The application of theoretical findings to dance practice.

Being primarily a theoretical formulation, this study was designed with Kaplan's three norms for theory/model validation (1964) in mind :

(1) The norm of correspondence : the theory proposed corresponds to the facts already known, and is thus essentially a concatenation and development of existing theories (specifically the choreutic theories of Laban (1966) and Preston-Dunlop (1978,1979b, and 1981)).

(2) The norm of coherence : the theory proposed integrates with the already existing body of knowledge. Thus the new knowledge is not self-contained, but sits within the framework of an established body of knowledge; the latter includes choreology, musicology, linguistics, structuralism, aesthetics and art theory, among others.

(3) The norm of pragmatism or functionalism : the theory proposed serves some useful purpose, which, as Kaplan points out, may guide not only praxis, but also further conceptual enquiry. In this case, the theory not only contributes to conceptual knowledge in the area of choreutics, but also serves as the basis for the choreutic analysis of a dance work, using criteria not previously utilized.

The following is a brief outline of the content of the study :

Chapter 2 - The General Concept of Style : The examination of the concept of style as it relates to the arts in general, focusing on the two disciplines in which the concept of style is of major significance, those of music and literature/linguistics. The concept is examined under the four headings proposed in Genova's meaning-expressing model of style (1979) : the domain of style, the origins of style, the significance of style, and the identification of style.

Chapter 3 - Choreographic Structural Style : The examination of the concept of style as it applies to choreographic structure, and to the component structural parameters of movement content. The concept is examined under the same headings identified for the concept of style in general, with an emphasis on the symbolic/meaning implication of style structures.

Chapter 4 - Key determinacy : The conditions for key determinacy are established. The rationale for the overall structuralist perspective taken throughout the thesis is also given.

Chapter 5 - The Choreutic Parameter : An examination of the nature and function of the parameter as a whole - the nature of the choreutic space, an historical overview of its place in the choreographic context, the pioneering work of Laban and Preston-Dunlop, the nature of the fundamental units of choreutic structure, and their materialization in and through the movement of the body.

Chapter 6 - The Syntactic Viability of the Choreutic Parameter : An examination of the *à priori* conditions for syntactic viability - those of segmentation into discrete and non-uniform entities whose similarities and differences are definable, constant and systematically related - as they apply specifically to the choreutic parameter.

Chapter 7 - Mobility and Closure : Establishing the status of the choreutic parameter as a primary pattern-forming parameter, through an examination of the pre-conditions of syntax - those of mobility and closure - as they apply to the choreutic parameter.

Chapter 8 - Summary Analyis : The empirical substantiation of the above theoretical concepts by way of analysis of *Adieu* (1990), choreographed by Leigh Warren.

Chapter 9 - Conclusion : Conclusions and future directions for research.

1.6 Methodology

1.6.1 General approach

This thesis is primarily a conceptual formulation which draws on a number of different theoretical references - general aesthetic theory, symbolism, semiotic theory, gestalt theory, phenomenology, structuralism, hierarchy theory, in the main. The theoretical is however, consistently given empirical reference by way of illustration, giving dance examples wherever possible and appropriate. Further empirical substantiation is given by way of the summary analysis which examines the conditions for segmentation, and criteria for mobility and closure, in a selected dance work.

1.6.2 The structuralist perspective

As the focus of this thesis is on the choreutic parameter and choreographic structural style, the approach has a predominantly structuralist orientation. However, rather than considering style structures as purely structural, their aesthetic/symbolic dimension - the fact that they are an integral aspect of the meaning content of a dance work - is recognized as important. To some extent, this approach parallels that of Foster (1986), whose formalist approach makes use of semiological theory.

1.6.3 Analogical references

Because there is little research in the area of choreutic analysis, apart from the work of Preston-Dunlop (1978,1981), this thesis has developed, in part, through the drawing of certain analogies between the choreutic parameter and the pitch parameter in music.(11) Notwithstanding the autonomy of each discipline, and the need to proceed with caution when constituting analogous references, preliminary reading indicated that there were substantial grounds for considering that the two parameters shared, at least in principle, some important conceptual features : the resemblances between the two parameters were simply too strong to be regarded as insignificant. In drawing analogies, the researcher shares Ward-Steinman's view (1989) : "I do believe in the autonomy of the arts, but I also think that meaningful structural relationships and comparisons exist on a demonstrably objective level that does not detract from the ultimate uniqueness of each art form" (p.35).

The consideration that dance space has some equivalent in music is not new. As early as 1919, Dalcroze (1921) indicated that pitch, melody and chords, had their parallels in dance movement. He regarded pitch as equivalent to "position and direction of gestures in space", melody as "the continuous succession of isolated movements", and chords as the "arresting of associated gestures" (p.199). Although published posthumously in Choreutics (1966), Laban's ideas on space harmony were essentially developed by 1939. His belief in the close correlation between music and space harmony is clearly evident, particularly in the chapter "Choreutic Shapes Performed by the Body" (pp.111-124); it is crystallized in the statement that "between the harmonic life of music and that of dance there is not only a superficial resemblance but a structural congruity" (p.116). That "structural congruity" has been investigated by Preston-Dunlop (1978,1980,1981), and throughout her studies of choreutic forms, the analogy is both explicit and implied. So, for example, "rings and scales have some of the characteristics and functions of the organization of interval and pitch which, in music, we call harmony" (1984,p.1); and in defining clusters of choreutic units, simultaneous clusters "are analogous to chords in music", while sequential clusters "are analogous to melodic line in music" (1981,p.49/50).

The belief that certain correspondences exist between the two parameters, and could profitably be made use of, is further supported by the reverse hypothesis : that spatiality is inherent in tones (and thus, by implication, in the pitch parameter). Zuckerkandl (1956,1959) asserts that spatiality exists in the tone, and in the relationship between pitches; phenomenologist Straus (1966) states that it is in "the tones of music that the

(11) The status of the choreutic and pitch parameters as analogous is considered in more detail in Appendix 1.

spatiality of sounds is most fully actualized" (p.7); Meyer (1967) considers pitch as "frequently related, either directly or by analogy, to visual or spatial perception" (p.250), and points out that cultures world-wide tend to characterize pitch in spatial terms.

1.6.4 Literature review

Owing to the limited research in the area of structural analysis (both general and parametric) of performance dance, no single review of literature has been undertaken. However, an extensive review of sources in each of the major theoretical references has been undertaken, and forms the basis for each chapter.

1.6.5 Videotape Analysis

The application of theoretical concepts to the practice of dance is undertaken particularly by way of the analysis from videotape recording of *Adieu* (1990), choreographed by Leigh Warren. Two versions of the work, filmed during performance (April, 1991), and from different orientations, have been used. This has allowed the researcher the opportunity to analyse the choreutic structure from two different perspectives, and has provided a "double check" whenever needed, of features that were problematic in terms of their clarity. No notated score of the work was available for reference, a situation that holds for the vast majority of modern dance works in Australia. However, a scoring system using the musical score was devised : the system is explained in Chapter 8.

Several other works on videotape were also examined, particularly in the the search for the conditions of mobility and closure : Doris Humphrey's *Water Study* (1928) was a primary source, whilst her *New Dance* (1935), and Richard Alston's *Soda Lake* (1981) together with excerpts from his *Rite of Spring* (1981), provided important supporting material.

1.6.6 Rehearsal and live performance

The researcher was able to see *Adieu* both in rehearsal, and in live performance on two different occasions in the same venue - in September 1990, and April 1991. Apart from one exception, the cast for both performances remained the same.

1.6.7 Interviews

The researcher interviewed the choreographer on several occasions, the main formal interview being recorded in October, 1992. During the interviews, particular emphasis was given to ascertaining the choreographer's perceptions on the choreographic process, on his choreographic style in general, and in *Adieu* in particular, and his intentions as to the meaning significance of the work.

1.6.8 Written material

The main source of written material on *Adieu* comprised articles and performance reviews in various media publications. All material was available from the Australian Dance Theatre's archival collection, housed in the Balcony Theatre, Adelaide.

1.6.9. Musical score

Adieu was choreographed to Arvo Pärt's *Fratres* (for violin and piano,1980), and *Cantus in Memory of Benjamin Britten* (1980). The published scores [12] were used as the basis for the scoring of the choreutic material.

1.6.10 Labanotation

Although no notated score is available for *Adieu*, sections have been Labanotated for the purpose of clarifying the verbal descriptions given in the summary analysis. These are included in the text as reference.[13]

(12) *Fratres* - Universal Edition nos. 17274 and 17274a; *Cantus in Memory of Benjamin Britten* - Universal Edition no. 17498.

(13) The notation was undertaken by freelance notator Genevieve Shaw, who holds certification from the Dance Notation Bureau, New York.

1.7 Delimitations

A number of delimitations apply to the study as a whole :

1. The subject matter is limited to the western performance dance tradition, known variously as concert dance, theatre dance, or performance dance. Thus what is put forward may not neccessarily apply to non-western or folk traditions : it has been proposed, for example, that certain criteria for closure are dance work/style specific.

2. The study focuses on what is generally described as "mainstream modern dance", a term covering the type of modern dance most frequently presented in the Australian context. Avant-garde and post-modern styles are thus not considered in detail, except for the purposes of comparison, or to underline a particular point being made.

3. The ontologic stance taken is one of relativism, which posits aesthetic significance or meaning as consequent on the interaction between the art object and the experiencing subject, and thereby comes within the province of what Machamer (1980) terms "the beholder's share theories" (p.16), where "the significance or meaning .... is determined by what the spectator brings to the work, his past experience, prior familiarity and previous learning" (p.15). Thus, rather than a single, fixed meaning, the relativist view admits a multiplicity of meanings : admits to different equally experienced and intelligent observers having differing views as to the meaning conveyed by the art object; and further, admits to meaning being subject to cultural and historical variations.

1.8 Limitations

The researcher was confronted by two major problems in the course of the research project : firstly, the lack of research material in the area of structural analysis of choreographic form, and secondly, the practical problems associated with the analysis of the selected dance work.

The lack of research material meant that much of the initial grounding for the ideas put forward had to be developed from non-dance sources, music in particular. This led to the danger of the theory being divorced from the dance itself; it also led to the lesser problem of material possibly remaining at the conceptual level, rather than being empirically referenced. Thus the need throughout was to ensure that the theory was relevant to dance, and to ensure that it could be substantiated in dance practice.

While several sources pointed to the need for notated scores of works in order to undertake a structural analysis, the fact of the matter is that very few Australian dance works are notated. While the value of a notated score was recognized, at the same time, it was felt particularly important in the context of dance scholarship in Australia to concentrate the analysis on a local work;[14] this necessarily meant that the analysis had to proceed without reference to a notated score. However, a method of scoring the movement content using the musical score was developed, and proved entirely satisfactory in terms of ease and efficiency of use.

The problems presented by the analysis from videotape are not unique to this research, and confront every individual involved in similar in-depth structural analysis. There is in the first instance, the fact that the film is not the dance itself, but a particular filmic version of the dance; thus, as Preston-Dunlop (1981) points out, the body is somewhat distorted, as is the space itself, the dynamics are generally diminished, and the camera attends to certain aspects and neglects others. However, as the recording of *Adieu* was made essentially for the purposes of record, and for remounting sometime in the future, the filming itself is straightforward, in the sense that the work is presented essentially as the audience would see it.

One of the major problems encountered in the analysis was the fact that the main recording, taken with a long-shot lens, was not particularly clear in a number of places; consequently the ideal degree of precision could not always be achieved. However, a bonus which alleviated some of the problems, was the availability of a second close-up version of the work, which, while not showing "the whole picture", allowed for greater detail of certain features of the movement content. This proved particularly helpful where the identification of projection and focus were involved.

A further problem associated with the analysis was the need to include a verbal description of the movement phrases. In order to avoid excessive verbiage, and at the same time, to clarify the descriptions presented, diagrams were used. However, the use of diagrams has its own inherent problems in that the three-dimensionality of the body and the continuity of motion cannot be satisfactorily reproduced. Thus certain key sequences of *Adieu* were also Labanotated in order to clarify their content.

(14) The lack of easily accessible scores has meant that many structural analyses in performance dance take the notated works of Doris Humphrey as their subject matter. The scores for these works are published and are thus readily available for research purposes.

1.9 Rationale for the research study

Choreutic concepts and practice as such have their origins in the work of Rudolf Laban. Detailed in Choreutics (1966), the principles put forward by Laban have until recently lacked all but cursory examination. With complex ideas often further complicated by rather convoluted expression, the explication and development of Laban's choreutic theory has been avoided, and has not enjoyed the same favour as has his Effort Theory and general principles of movement analysis.(15)

Clarifying and extending Laban's concepts and theories, and establishing a framework for choreutic study (both in theory and in practice), has been the primary purpose of Preston-Dunlop in both her Master's dissertation (1978), and Doctoral thesis (1981). The major contribution of this present study is to further knowledge in the area of choreutic study, by extending the work of Preston-Dunlop : by way of new theoretical knowledge in the first instance, and by the examination and application (and thus validation) of her method of Choreutic Analysis (Ch/U.M/m),(16) particularly as it applies to the conditions for key determinacy of choreographic structural style.

Several further significant contributions to the study of performance dance are made :

1. This study examines the issue of style in the choreutic parameter, and establishes the parameter's status as a key determinant of choreographic structural style.

2. In doing so, the study also establishes the validity of choreutic syntax.

3. The study offers a detailed exposition of structural style in dance from both the structural and symbolic perspectives.

4. The study contributes to the still meagre store of scholarly research on contemporary performance dance in the Australian context : it is believed to be the first structural analysis of its kind of an Australian dance work.

(15) Redfern (1973) suggests that the emphasis on Laban's Effort Theory stems in part from the traditional emphasis on "the experience of dancing ..... rather than on the making of dances" (p.129), where the understanding of choreutic principles play a necessarily central role. However, it is also a fact that those principles, particularly as they are put forward in Choreutics, are not as readily comprehended as their effort counterparts.

(16) The analysis of choreutic content (in terms of Choreutic Units) and the manner of its materialization. The main features of the method are explained in Chapter 5.

2. THE GENERAL CONCEPT OF STYLE

The concept of style eludes simple and clear-cut definition, and a review of literature reveals considerable diversity and ambiguity in (a) its use, and (b) opinions as to its nature and function. Given that "style" is fundamentally a mass concept applied to a wide and varied range of cognates, such differences in opinion are not unexpected.

But while these differences are often substantial, nonetheless they derive from a number of common issues. Considered under the four distinct but inter-related categories of Judith Genova's meaning-expressing model (1979) (1) - the domain of style, the origins of style, the significance of style, and the identification of style - these issues form the basis of this present chapter. These categories afford both a clear and comprehensive way of separating out the complexities inherent in the concept, and thus offer an appropriate method by which to organize the examination of style, both in general terms, and in the context of dance.

Since the focus of this thesis lies in the investigation of the choreutic parameter as a key determinant of choreographic structural style, the many highly complex issues integral to the matter of style in the arts - modes of symbolization, meaning, expression, style as created, and style as perceived, among them - cannot all be considered at the level of detail that reflects their actual significance. As a prelimary to the examination of the concept as it applies to choreographic structure, this chapter presents a broad overview that highlights the main issues, only detailing those considered relevant to the substance of the thesis itself. Consequently, emphasis will be given to the significance and identification of style, with a focus on the concept as it applies to the individual : both artist and work.

2.1 The concept of style in the arts

The phenomenon of style has particular significance in the arts, and a review of literature in these disciplines indicates that the concept often has considerably different - and sometimes ambiguous - meanings in different contexts. In the first instance, there is a marked plurality in the way the term itself is used. Wölfflin (1972) for example, considers elements of *personal* style, *national* style and *period* style. In a more general way, but with an essentially similar outcome, Lang (1979) distinguishes three perspectives of style : as an historical occurrence, a social occurrence, and as an

(1) The meaning-expressing model proposed by Genova focuses on "meaning as the primary function of style", and stands in direct contrast to the so-called "signature view", which considers the primary purpose of style as identificational : identifying the artist as that particular individual.

individual trait. Wollheim (1979) firstly distinguishes between *individual* and *general* style, and then, in the latter category, further differentiates between *universal* style, *historical* or *period* style, and *school* style.

Wellek and Warren (1977) point to the inherent polysemy of the term when they refer to the style of a work, an author, a group of works (i.e. of a genre), and a period or movement. Cohen (1987) identifies a similar variety when she notes that "style can be characterized by such factors as historical period, geographic location, school, individual composer, manner of performance and function" (p.73). Goodman (1975) on the other hand, considers it characteristic of only the first four of Cohen's list : of "author, period, place or school" (p.808). Both Cohen's and Goodman's categories are much the same as Meyer's reference (1979) to the style of a whole culture, an epoque, a movement, the *oeuvre* of a single artist, and of a single work.

Further reinforcing the variation in the concept, Chatman (1967) offers four senses of the term, and suggests that "the bewildering array of modern usages" (p.80) are, in effect, variations of one or other of these four : style can be used in the normative sense (as in a "good style" of writing); used to refer to individual manner; it can refer to general features of form and expression in writing; and can refer to verbal discourse (as in "colloquial style").

Definitions of style also vary considerably, often as a consequence of a particular discipline providing the operative frame of reference. Cohen (*op.cit.*) for example, confines her definition to music, and, taking a structuralist view, considers style as a "set of rules governing the conscious or unconscious choice of organization of musical material distinctive of a work or of a body of works" (p.75). In contrast, Kroeber (in Kubler:1978) derives his definition from an anthropological perspective; accordingly, style is "a strand in culture, which is best studied as content, structure and flow, with development as its most characteristic trait" (p.144). Ackerman (1970) considers that in identifying the relationship between works of art "that were made at the same time and/or place, or by the same person or group" (p.308), style is an historical tool which ultimately provides a structure for the history of art. In yet another variation, Beardsley (1981) offers definitions of style in the context of both the visual arts (distinguishing between the critical and the historical interests), and literature (where he focuses on a semantical/ meaning definition of the term). In specific reference to dance, Foster (1986) regards style as resulting from "the quality with which the movement is performed, the characteristic use of parts of the body, and the dancer's orientation in the performance space" (p.77),while for Hodgens (1988), styles are more particularly "characteristic selections and orderings of basic components of dance guided by certain conventions and traditions derived from social and cultural life" (p.75).

2.2 The ontological status of style

The multiplicity in both use and definition of the term "style" has a number of significant consequences. In the first instance, it highlights questions concerning the ontological status of style : if there is such diversity in the understanding and application of the concept, and there is no defined constant that can be recognized without ambiguity as "style" (in a monadic sense), can the question of "what is style?" be in any way satisfactorily addressed? Given that styles can change and overlap, can co-exist one with another within an individual's *oeuvre*, or within a period of time, can be agreed on by members of one community, but not another, the problem is further compounded.

The difficulties are exacerbated by the fact that in a number of the arts, style needs to be considered in relation to a number of constituent parameters, and may need to be considered slightly differently in each. Thus rather than being a single comprehensive entity, style must be considered as a compound of stylistic entities in any or all of the constituent parameters; all have bearing on each other, and are ultimately inter-related. Thus at the parametric level, style is, to use Narmour's words, a "structural complex of parametric relations" (1990,p.32). Consequently, in music and dance for example, where there are several structural parameters, considerations of style, and style analysis itself, become more complex than the same considerations in the language arts.

A further issue to be considered is that of style as a perceptual constant. Although existing within the framework of certain cultural paradigms, the perception of style (whether general or parametric) ultimately rests with the observer, with the consequence that differences will, in all probability, exist. While those familiar with the codes and conventions underpinning the style in question may recognize the same features as stylistic, even here consensus is not necessarily assured : each observer's perception is ultimately shaped by their personal history, and social context. For the individual observer too, the perception of style is not necessarily a constant : with each renewed experience of works in general, of a particular artist's work, and of a particular work, the perception and understanding of style and its implications may alter, if only slightly, and so affect future perception and understanding.

A closer examination of the various definitions and uses of the term, (only a small sample of which is given above), suggests that their differences are not insignificant, and are determined, at least in part, by the way each of the writers in question address the ontological status of style; this, in turn, is generally determined by the discipline within which the concept is considered. Thus style-related concepts in the context of

music or dance, for example, differ substantively from those used in the context of anthropology or visual art. There exist, then, valid grounds for accepting (markedly) differing definitions and approaches, appropriate to different contexts, and different parameters, in the dynamic way that Arnheim (1981) suggests.

2.3 The domain of style

Although there is, as Genova (1979) points out, little agreement on most matters relating to style, the one aspect on which there is "almost universal agreement" (p.316) is that which addresses the question of what kind of things have style. A review of literature indicates that whether stated explicitly or implied, the category of style is restricted exclusively to human activities and the products of those activities; that is, to artifacts. Smith (1970) for example, makes the point that style characterizes only those processes which are voluntary (i.e. human activities), and is also exhibited by their products (i.e. artifacts). There are others, such as Sparshott (1963) and Lang (1979), who consider that nothing occurring in nature can have style; natural events and objects may well possess aesthetic or artistic features, but because they are not the result of human activity, they do not possess stylistic features. Elsewhere, Lang (1982) suggests that, at best, style can apply to natural objects only in the metaphorical sense. Perhaps Genova best encapsulates the dominant view : "Imaginative, artistic forces, not those of wind and water, are needed to adapt form to content so as to create style."(p.322)

Confirmation of the notion of style as consequent on human agency comes from a different quarter : in the many discussions on the significance of choice (or analogously, "weighted preferences" (Gombrich,1979), and "differential weighting" (Hellman, 1970)) in style. Style infers choice, and this in turn infers human activity; and as a corollary : since nature is assumed not to be a conscious maker, its objects, while having form and structure, do not have style. Whether consciously or unconsciously, the artist exercises a degree of choice in terms of what elements are used, and in the way they are manipulated; the recurrence of what emerges as a result of these specific choices ultimately points to the characteristic features of a particular style. Style then is, as Sontag (1967) asserts, "the principle of decision in an art work, the signature of the artist's will" (p.32), a view similarly held by Hofstadter (1979) who links style to conation and volition.

Choice is, however, not entirely free and absolute, for to a greater or lesser extent, various constraints govern the degree of freedom the artist has in making his/her choice. On the very simple level, for example, choice is governed by the vocabulary of skills an artist possesses; the smaller the vocabulary, the less choices are necessarily available.

Choice is also determined by cultural and historical imperatives that define the codes and conventions of each art form in each society at any given time; the implicit constraints are thus variable, and differ for different cultures and different periods of time.(2)

According to Meyer (1979), these constraints are tacitly known, learned from experience, rather than through instruction. Stylistic choices, then, are likely to be unconscious, only becoming conscious when the situation becomes problematic for some reason or other. Milic (1971) also considers that the unconscious choices an artist makes play a dominant role in the formation of his/her style. Where an artist makes conscious choices, he/she will often make them according to a particular effect that he/she may wish to achieve; these choices are thus "situation-specific", and not likely to have the same consistency as those that emerge from the unconscious, grounded in the tacit understanding of the constraints that govern each particular art form, and drawn on each and every time the artist creates. However, Chatman (1967), while agreeing in principle on the matter of conscious and unconscious stylistic features, points to the fact that professional artists have developed distinct conscious styles, and it is the recurrence of their conscious features, (what he terms "conscious artifice"), that is of greatest interest.

In taking the original question of what kinds of things have style one step further, one might ask whether all human activities and their resultant artifacts have style, or is this thing called "style" reserved for only certain examples of human endeavour? The answer again depends on one's definition of style in the first instance. If taken in the normative sense - that style is a favourable endowment conveying a measure of prestige on its possessor - then the answer is in the negative : not each and every individual and/or artifact has (a) style. If, on the other hand, style ascription is considered in the neutral sense - where no value judgement is implied- then it follows that all human activities and their products have style; further, it follows that all artists and all works of art have style. This view is thus reflected in Sontag's statement that "There are no style-less works of art, only works of art belonging to different, more or less complex stylistic traditions and conventions" (1967,p.18).

Genova (1979) however, would disagree with both views : with her emphasis on the meaning function of style, she contends that not every work has style, and only those whose features express the work's content can be so considered. However, Genova's contention is based on restricting how a work of art symbolizes to expression - but specifically expression as metaphorical exemplification. This present study, while

(2) A detailed examination of choice cannot be undertaken here; however, in the cited article - "Toward a Theory of Style" - Meyer gives a brief but useful exposition of some of the main issues involved.

supporting the premise that style has meaning significance, follows the reasoning of Goodman (1978) and Hellman (1977), and thus proposes the view that works of art which symbolize through the modes of representation, exemplification, and expression, have style; and that the style of an individual artist therefore encompasses what a work represents, exemplifies and expresses.(3)

2.4 The origins of style

It is apparent from the literature on style, that many writers consider that a direct link exists between style and the personality (as in behavioural and mental characteristics) of an artist. Buffon's aphoristic "le style c'est l'homme" (4) has long been taken to mean that style reveals the *persona* of the artist; while Proust (Ullmann, 1973) regards style as "an idiosyncratic and highly personal mode of vision" (p.123), and thus deeply embedded in the writer's personality. Writing in 1915, Wölfflin (1972) acknowledges the elements of a personal style which itself reflects the artist's temperament; and in similar vein, Valéry (1964) states that "*style* signifies the manner in which a man expresses himself .... and it is held to reveal his nature, quite apart from his actual thought" (p.183). Philosopher Lin Yutang (1950) equates the Chinese *p'in* (personality) with the English "style", and takes the revelation of an artist's nature quite literally : "an artist with a grand personality produces grand art ..... a voluptuous artist produces voluptuous art ..... an artist of delicacy produces delicate art" (p.405). More recently, Chatman (1967) considers the identificational function of style, i.e."that which serves to identify the speaker as such and such a person" (p.87), as as a key aspect in determining the meaning significance of style. Although taking a semantic perspective on the latter, it is nonetheless apparent that Chatman regards meaning as pointing directly to the author, identifying something about him (*sic*) as an individual, and thus revealing what is essentially biographical in nature.

While there appears little disagreement about the fact that style ultimately originates with the artist, (as a consequence of choices and actions exercised by the artist, and based on the sum of his/her experiences), and that there is a close connection between the two, the view that his/her personality is directly manifest through stylistic features - what Genova (1979) identifies as the "signature view" of style - cannot be sustained in the light of certain facts about style and stylistic features.

(3) Discussed in detail in sections 2. 6 - 2. 8.

(4) Literally translated as "style is the man", or style reflects the personality of the man.

If one goes beyond the notion of personal style to the differentiation of period or cultural style, for example, the signature view is no longer compatible. Considered in this wider context, style reflects the aesthetic mandates of a particular community and/or a particular time and place; except by coincidence, it does not directly reflect the personality of any individual artist working under its rubric. Nor does the view take into account that while personal style manifests certain features that point to the identity of a particular artist, those features also point to the his/her background - his/her artistic training, the environment in which he/she develops, the contemporary aesthetic and cultural mores, and etc. More precisely, then, style originates through the person of the artist, from the sum of interconnected and interacting sources - past and present - prevailing on that artist.

Yet another reason for refuting the notion that style reveals personality *per se*, is the fact that the style of an individual artist can undergo quite radical change during his/her career : examples abound where substantial alterations of style occur as the artist experiments with various ways of creating. If style were to be understood in terms of manifestation of personality, then the inference would have to be that the artist in question was undergoing personality changes of a marked (and conceivably frequent) order. If, on the other hand, personality were understood to be reasonably constant, then the inference would be that marked changes in style would not occur : stylistic features would be an inevitable consequence of a relatively constant personality, and thus subject to minimal in the way of choice or change.

If one were to take the signature view to its logical conclusion, then a style description would necessarily imply that style predicates were ultimately attributes of the personality/mind of the artist, and not of a work. While there may arguably be a closer link between style and personality in the literary arts, (in that words and the way we use them reflect our personality - but the argument is at best tenuous), in the non-linguistic arts, where predicates such as "brittle", "surging", "leonine", and so forth might be used to describe a style, the personality claim cannot be sustained. However, even in the literary arts, the claim that an artist's compact and tidy writing style necessarily and always reflects a compact and tidy character, would also have to be refuted.

But more significant than the above objections is the fact that the signature view, in associating style with personality and character, and thus focusing on the manner or form, and dissociating it from matter or content, ignores the central role of style in creating and manifesting meaning.

2.5 The aesthetic significance of style

For an artifact or object to be considered as "art", it must have what Genova (1979) terms "aesthetic significance"; that is, it has meaning of an aesthetic kind, one acquired by virtue of the the work's symbolic content. How a work functions symbolically - and thus has aesthetic import or meaning - can be considered in two distinct ways : one which takes what might be considered an holistic perspective, the other which takes a more atomistic approach.

Langer (1957), as an example of the former stance, proposes that the art work is the symbol, and meaning is posited exclusively in the work as a totality, and not in its constituent parts. However, the art work is not a "genuine" symbol, but functions in a special way, on a level different to that of other "genuine" symbol sytems, language being the primary of these. Both types of symbols have meaning, are expressive; but whereas the "genuine" symbol points to meaning beyond itself, what Langer identifies as the Art Symbol, points only to itself : it is both the symbol and its meaning. While Langer's thesis admits to symbols within the work, these are regarded in the same light as "genuine" symbols, and thus have meaning only in the denotational, representational sense; they are not "independent constituents, expressive, in their own right, of various emotional ingredients" (p.134), and therefore do not have artistic import.

However, the weight of opinion in respect to how a work of art symbolizes points to the inclusion of the constituent components of a work as having aesthetic significance in themselves. Thus not only is the work of art a unified symbol where meaning is posited in the direct experience of the immediate totality, as Langer suggests, but at the same time, it also symbolizes in a more processive way; its constituent symbolic features have independent aesthetic significance, which is ultimately synthesized in the aesthetic significance of the whole. As Mukařovský (1976) points out, this is particularly true of the theatrical arts (dance included), where a number of different component strands, each with its many forms of symbolization/signification, contribute to the meaning significance of the whole. Hence the potential richness and range of meaning which exists in these art forms.

For both Goodman (1968, 1978) and Hellman (1977), for example, symbolic content within a work - regardless of the mode of symbolization - has aesthetic significance, and thus has meaning in its own right. Carney (1991) implies as much in his discussion on individual style in art (specifically painting). Taking a semiotic approach, Červenka (1981) considers the work of art as both a structure of signs and a coherent sign itself, with meaning a process of integrating simultaneous and successive meanings - of

individual signs, and the "total" complex. Similarly Mukařovský (1978) regards the art work as a complex sign, where meaning is not present all at once, but arises instead through "a process in which the perceiving subject brings together all the meaning within the work" (p.xxxi).

One of the dimensions of symbolization is that of style : as an intrinsic property of an art work, style has an important aesthetic function; it is therefore an aspect of symbolic content, and plays a pivotal role in constituting both how and what a work means. Style and meaning are thus, as Genova (1979) asserts, "inextricably interwoven; they reflect, express, and constitute each other" (p.323). Importantly then, because of its meaning implications, style - whether of the general or the particular - informs knowledge and understanding, and so contributes to the understanding of the many different worlds works of art present for our contemplation. So, for example, Anderson (1990) in discussing style from a cultural anthropological perspective, considers style as "a manifestation of meaning in art" (p.263), and that cultural meaning is invested in styles; Smith (1970), in an examination of art and education, asserts that "style cannot be kept distinct from meaning, expressiveness or import" (p.431), and that aesthetic judgements of what is appropriate and fitting rest on the "overall meaning, import or expressiveness of the works" (p.432).

Given this view, style is considered as an integral part of the content of a work; the longstanding Aristotelian dichotomy which identifies style as relevant only to form/manner/how, and not to content/matter/what, is no longer viable. Irish poet Seamus Heaney (1980), in identifying the essence of the poet's art, puts the connection between style, content and form, somewhat less prosaically:

> ..... [style] entails the watermarking of your essential patterns of perception, voice and thought into the touch and the texture of your lines; it is the whole creative effort of the mind's and body's resources to bring the meaning of the experience within the jurisdiction of form.
>
> (p.47)

2.6 Modes of symbolization

In his examination of symbols systems in the arts, Goodman (1976) proposes four distinct modes of symbolization within a work : description, depiction/representation, (which are all denotative), exemplification, and expression. Developing his thinking from Goodman's thesis, Hellman (1977) similarly regards works of art as having

denotational symbolic relations, (including representation, portrayal, and description), as well as exemplification, and expression : the latter two are intended to "capture the suggestiveness of forms" (p.281).(5) More than one mode may be evident within any work, and thus several meaning functions may exist simultaneously (and sequentially, as in the temporal arts); what is used, and what dominates, may in itself be a feature of a particular artist's style.

Of particular significance to this present examination are the modes of exemplification and expression, and the substantive differentiation between them. For both writers, exemplification is identified as literal exemplification, and expression as metaphorical exemplification. This distinction bears considerable significance in relation to the question of what and how style symbolizes, and will be taken up in greater detail presently. (The discussion also anticipates its importance in the examination of choreographic structural style.)

Although the matter of expression as a figurative rather than literal mode of symbolization is raised in Goodman's seminal work Languages of Art (1968), in his article "The Status of Style" (1975) he simply distinguishes between that which literally exemplifies and that which expresses : structural (e.g. spatial patterns, patterns of texture), and nonstructural (e.g. patterns of colour) features, are literally exemplified, while emotions, feelings, and what Goodman refers to as "other properties" (p.803) are expressed. These "other properties" are presumably those "features that though not feelings *are* expressed" (p.803), and refer to the non-affective domains Hellman (1977) identifies below. It is possible then, that Goodman's later and more specific distinction of expression as metaphorical exemplification in Ways of Worldmaking (1978), arises from the need to encompass the wider scope of expressive predicates.

For Hellman, metaphorical exemplification arises when features or characteristics from literal domains are transferred to a domain with metaphorical application : art is one such domain. Among the literal domains, he lists " nature, ... human action and activities ..... social relationships ..... feelings and emotions ", and, rather significantly for this present study, "abstract systems such as geometry" (p.284).(6) While Robinson (1981) departs somewhat from the terminology used by Goodman and Hellman, and does not specifically refer to symbolization, (it appears to be an *à priori* assumption),

(5) These three modes are not dissimilar to the semiotic notions concerning the nature of signs : as indexical (natural contiguity, cause and effect), iconic (shared likeness) and symbolic (shared essence).

(6) "Significantly" inasmuch as the organization of choreutic space - and thus choreutic style - is grounded in the geometric.

her principal line of thought appears to be very much the same. Thus what a work represents (both literally and metaphorically), what it expresses, and which formal features it emphasizes, all have "meaning of an aesthetic sort" (p.8).(7)

It is apparent that the distinction between what is exemplified and what is expressed is neither clearly defined, nor constant; features may either literally or metaphorically exemplify, depending on how they are used by the artist, and how they are perceived by the recipients of the art work. (And thus the same features may exemplify in one context, time or place, and express in another). So, for example, where features are perceived as essentially models or replicas of a particular thing or object, (e.g. lines, or shapes and patterns in painting, or in dance movement), the situation is one of literal exemplification. On the other hand, where features are taken to imply something other than their immediate physical presence, they then belong to the domain of expression; that is, they now metaphorically exemplify or express something beyond that which they may also literally exemplify. (Here again the inseparability of form and content is reinforced.)

The above once again points to the fact that meaning must be understood as a relative notion : although mediated by certain time- and place- specific contextual norms (be they philosophical, socio-economic, socio-political, etc.), meaning is actively created by the perceiver (rather than expressly given in the artefact). Thus, because meaning is not consensually fixed (as it is to a large extent in language), different and "contradictory" meanings may validly co-exist. As Margolis (1980) observes : "..... all perceptual images ..... are ambiguous and may be interpreted in widely divergent ways depending on the contextual cues and the interests, learning and orientation of the perceiving agent" (p.220).

2.7 The expressive mode of symbolization

While Hellman (1977) proposes a broader interpretation of expression, others - possibly as a consequence of their particular view of the ontological status of art - restrict the concept to the domain of feeling and emotion. Following Gombrich's theory of expression, Robinson (1981) explicitly ties expression to emotion or other states of mind. Her view is supported by a number of writers, among them Langer (1957), whose

(7) Robinson's notion of "metaphorical representation" should not be confused with Goodman's "metaphorical exemplification". Robinson is referring to a figurative interpretation of what is literally represented, while in Goodman's exemplification, what is exemplified is literally possessed by the art work itself.

entire thesis rests on the feeling/expression nexus, and Osborne (1982), who considers expressiveness as "any combination of features in a work of art which has the effect of linking it to states of feeling or emotion" (p.19). In similar vein, Nolt (1981) puts forward four considerations of the concept of expression in art - metaphorical, representational, associationism, and emotionalism - all of which derive from a view which "analyses the expressiveness of an art object in terms of its emotional effects on the recipient " (p.145).

While feelings and emotions are, more often than not, what is expressed, and the central role of feeling and emotion in art is not disputed, nonetheless restricting expression in this way would deny that things other than feelings and emotions can be expressed through art : art can refer metaphorically to the world at large, with its vast multiplicity of events and concepts, both affective and non-affective.This is particularly relevant in any consideration of the abstract arts (e.g. John Cage's music, Kazimir Malevich's paintings, or Merce Cunningham's dance), where there may be no intention by the artist to touch on one's emotional life *per se*, yet where features have possible metaphorical reference (as much through what they might negate, as affirm).

Take, for example, Carney 's view that in Futurist painting "the emphasis is on giving impressions of speed and motion and on the interpenetration of planes" (1991,p.18) : such paintings cannot literally exemplify speed and motion; they do so metaphorically, and from what has been argued above, are expressive of speed and motion. While they may evoke certain feelings and emotions in the observer, these features in themselves do not express feelings and emotions. In dance on the other hand, speed, for example, can be literally exemplified, but at the same time, can also metaphorically refer to any number of things, including certain feelings and emotions. Thus it follows from both examples that Hellman's more inclusive account of expression, precisely because of that inclusivity, is indeed the more persuasive.

2.8 Style as symbol

If style is an integral aspect of the symbolic content of a work of art, under which mode(s) of symbolization does it function?

Goodman (1975) proposes that style enters into three of the four modes of symbolization : representation, exemplification, and expression, by virtue of the fact that a feature of style may be a feature of what is said, what is exemplified, and what is expressed. Following Goodman, Hellman (1977) considers denotation (the equivalent of Goodman's representation), exemplification and metaphorical exemplification/expression, as the symbolic relations which pertain to style. Emphasis is placed on the latter two modes,

with Hellman regarding denotative symbolic relations as more pertinent to the linguistic, than to the art, context. In contrast, Genova (1979), in proposing a meaning-expressing model for the function of style, (primarily to counter the strong emphasis on its identificational function), considers that style symbolizes solely by means of metaphorical exemplification. While Genova does not deny the place of formal features in style, the conclusion drawn from her thesis is that only those which express, i.e. metaphorically exemplify, have any aesthetic significance - and thus style status. However, such a stand would necessarily deny style status to formal features which may only serve to exemplify : the recurrent use of lines simply as lines in painting, or in body design in dance, for example.

Although not all features necessarily come within the rubric of style, and in many instances features that are stylistic have an expressive function, nonetheless Genova's proposition must be considered too restrictive.(8) Goodman's wider conception of how style symbolizes allows for the many properties and features involved in stylistic description to be accounted for. From this latter perspective (and the one held in this present account), style may thus symbolize through the modes of either representation, exemplification, or expression. And as indicated earlier, more than one mode of symbolization may be evident within an art work, with what is used, and what dominates, being in itself a feature of a particular artist's style.(9)

2.9 The criteria for style

Although slight shades of difference are apparent, (often as a consequence of the art form under discussion), there is consensus from most writers on the necessary conditions for style. Essentially, two criteria apply : the patterning/ordered arrangement of formal features, and their replication/recurrence, whether in respect to a single work, the *oeuvre* of a particular artist, a period, or a culture. It is interesting to note that the majority of individuals concerned with style, whether as a conceptual entity, or in the applied exercise of analysis, are involved with literature and music, art forms in which a more defined structural patterning has been, until recently, the traditional expectation. The focus is thus on the recurrence of formal features : the emphasis is on style as an

(8) It is possible that Genova's view develops fom her concentration on the literary arts, where literal exemplification (in the sense given here, where the predicate is literally possessed by the art object), is not generally considered as viable. This again points to the problems inherent in the development of a single unified - and universally applicable - theory of style in the arts.

(9) Arguably, the precise designation of mode is not all that crucial; what is more important, as Hellman points out, is that the mode is recognized as integral to style.

aspect of structure. However, it should also be noted that this emphasis does not necessarily arise as a consequence of any separation of form from content; in most of the sources examined, the view was held that style has both structural and aesthetic significance.

Concerned primarily with literature, Chatman (1967), for example, sees style in terms of "sets of regularly recurrent features" (p.89), while Narmour (1977), concentrating on music, suggests that style is recognized through the repetition and recurrence of entities he delineates as "style-forms" and "style-structures".(10) Meyer (1979) also develops his theory of style in the context of music, (but with the express hope that the concepts have relevance to the other arts), and considers style as "a replication of patterning" (p.3).

Concentrating on the visual arts, Smith (1970) takes his lead from Beardsley (1981), and considers style to be the "ordered recurrences of textural and structural features" (p.427). The implication drawn from Beardley's several but slightly differing views (presented in order to encompass the visual arts, music and literature), is that he considers style as consisting of a set of recurrent features in which some level of organization is present. He refers, for example, to "recurrent features of texture and structure" (p.173), where texture refers to "recurrent features of small scale relationships", and structure to "recurrent features of large scale relationships" (p.281). Implicit in the notion of "relationships" is that of organization. Genova (1979), while expressing some reservation about the organizational aspect, nonetheless concludes that as a rule, style is the "integrated functioning of what might be looked at as a consistent set of features" (p.324). For Foucault (in Sturrock:1979), style is the name given to "the mode of existence of word-events arranged in a series displaying regularity and having specifiable conditions of existence" (p.88); those conditions include rules of classification, ordering and distribution. While an examination of literature concerned with style in dance reveals relatively little in the way of explicit focus on style identification, it is possible to draw certain implications from research which concentrates on structural analysis : in essence, structural analysis identifies style features of a structural kind. The implication from studies such as those of Gwynn (1978), Kaeppler (1972), and the IFMC (1974),(11)

(10) In later writing (1990), Narmour favours the term "style shapes" to "style-forms"; both refer to parametric style patterns which combined produce the complex overall style structures. Applying this to the dance context would see the parameters of effort and choreutics, for example, generating style shapes that would be integral components of the style structures of dance movement.

(11) Gwynn's analysis concentrates on the stylistic use of the body instrument, Kaeppler analyses the structure of Tongan Dance, while the International Folk Music Council's analyses that of the European folk dance.

for example, is that the analysis of style in dance is, as Hodgens (1988) proposes, concerned with the identification of the "characteristic selections and orderings of the basic components of dance ...." (p.75) [12]

2.10 Style as recurrent patterns of organization

While the notion of patterning suggests a more defined organization of structural features, it does not necessarily imply fixed, immutable patterns that combine under the auspices of equally fixed, immutable rules, to form tightly defined hierarchic structures. On the contrary : patterns can be relatively loosely arranged relational complexes that recur in various manipulated forms rather than as exact duplications; they can be small-scale structures; their governing processes can be in the order of relatively fluid principles, to be followed or not as the artist chooses.[13]

Notwithstanding possible range of patterning, it should also be noted that recurrent features do not necessarily have to become part of any ordered arrangement in order to be classified as features of style : as long as they are "characteristic", and symbolize through either of the modes of representation, exemplification or expression, they satisfy the necessary conditions for identification as stylistic.Thus : while recurrence is a necessary, but not sufficient criterion for style, patterning/organization is neither; on the other hand, the recurrence of features which are symbolic of meaning - which symbolize through either representation, exemplification or expression - is.[14]

But while the patterning of features is not a stylistic requirement, the disposition in human perception, cognition, and memory, toward more defined structures and relative consistency, indicates that recurrent patterns, rather than loosely arranged features, will be more readily recognized by a wider community as (a) being present in the first instance, and (b) being features of style : the wider the community recognition, the potentially greater the consensus on their status as features of style.

Although a stylistic requisite, recurrence does not, however, have to be in the order of exact duplication. Providing that the essential characteristics are maintained, the pattern

(12) Used in this sense "characteristic" is the equivalent of "stylistic through recurrence".

(13) The position taken throughout this study is that forms and structures are dynamic, interactive networks, "built up of events of ongoing and interacting elements" (Allport: 1955,p.613).

(14) Notwithstanding the criteria, the classification of features as stylistic is ultimately dependent on general consensus by members of any relevant community (of artists, critics, analysts, the general public, and so forth). Thus what is given selective attention as stylistic may differ for different communities, at different times, and in different places.

can re-occur in manipulated form - it can be given variation, developed, and so forth. It may also be that rather than the recurrence of a pattern *per se*, what recurs and takes on stylistic status is a particular relational principle that is realized in various combinations (patterns) of features. Thus, for example, in the particular work under analysis in later chapters - Leigh Warren's *Adieu* - the choreutic principle of axis and equator is realized in many different ways during the course of the work : within the individual body, across the shared space, as a floor pattern, among others.

The recurrence of patterns of organization also has an important role to play in perceptual processing; the consistent reappearance of structured patterns in complex temporal art forms such as dance, guides perception and understanding in a more ordered and logical way. These repeated patterns act as "markers", offering continual points of reference and connection in the structural and symbolic complexity of the whole. Just how important that repetition is, is underlined by Sontag (1983): ".... if one does not perceive how a work repeats itself, the work is, almost literally, not perceptible and therefore, at the same time, not intelligible. It is the perception of repetition that makes a work of art intelligible" (p.154).

2.11 Perception, memory and patterned structures

The preference for more definitive and recurrent patterns of structure essentially reflects the way in which humans perceive, comprehend and remember the world at large. Notwithstanding the challenges to the established norms of organization and perception advanced in the arts (dance included), particularly in the 1960s and 1970s, the human tendency is still to make sense of our complex world in terms of patterns and relations. As Meyer (1967) points out : "We perceive, understand and respond to the world .... in terms of patterns and models, concepts and classifications, which have been established in our traditions - linguistic, philosophical, musical, and so on" (p.273).

A similar preference for ordered structure in dance is commented on by a number of writers. Humphrey (1959, p.68), for example, makes the observation that science has "long noted the fact that the human mind has a proclivity for grouping experience into patterns", and that there is a human preference for the maze of perceptual sensations to be put into some kind of order. The observer of the dance likewise "instinctively wants to understand the order of it, and the phrase-pattern is one thing which he can perceive". The good dance should therefore "be put together with phrases, and the phrase has to have a recognizable shape, with a beginning and an end ..... ". For Martin (1965) the primary function of art is to render the artist's own experience "comprehensible to others" (p.65); this can only be achieved through "the ordering of parts", and thus

by giving form to the material elements of the dance. In pointing out the discomfort created in the observer by Cunningham's departure from the accepted norms of organization, Jowitt (1988) indirectly emphasizes the preference for the latter. His work lacks both "the harmony imposed by classical art", and "its comforting hierarchies", and with its "discontinuity and complexity, the spectator can feel himself in the presence of a chaos ...." (p.279).

The integral connection between perception, memory and structure, is highlighted by the difficulties inherent in comprehending and remembering works such as Cunningham's, and those of his colleague, John Cage, for example. Because there is intentionally little in the way of ordered structure, and because there is little that links small or large scale structural components prospectively or retrospectively, the observer is not able to sense the work as an integrated whole in which both the parts and the whole are arranged in logical relationship. Instead the observer is made more aware of the existence of the component elements or events as individual entities in themselves, connected only by virtue of their co-existence in a particular time-space framework, and not as a result of any structural relations. This shift away from ordered structure may, however, be precisely what the choreographer or composer intends in order to challenge habitual modes of perception and thought : the expectations and understanding related to the materials of the medium, of unity and order in form, and of the structure of space and time.(15)

2.12 Style and governing constraints

Closely associated with perception, memory and structure, is the relationship between patterning and governing restraints : patterning implies that to a greater or lesser extent, some set of constraints (ranging from relatively flexible principles to highly codified rules demanding strict adherence), direct the process of structural organization. As a general rule, the more complex the structure, where perception and comprehension over time is significant, the more defined and operative the governing constraints, both in relation to the structure as a whole, and to its constituent patterns. (Conversely : the more highly codified the style-form, e.g. music of the classical period, or the classical *danse d'école*, the more strict the adherence to that style's general or parametric rules of structure.)

(15) The (western) norms of organization and perception of the world at large have also been challenged by quantum and sub-atomic physics, and by eastern philosophies such as Zen Buddhism and Taoism. Many artists, and especially those connected with the early post-modern movement, were strongly influenced by these ideas. The influence of Zen thought on Cunningham's practice in particular, is commented on in a number of sources, Foster (1986) and Jowitt (1988) among them.

According to Meyer (1979), constraints are tacitly known and learnt from experience, rather than through instruction. Three kinds operate. Laws, as transcultural universals, govern human perception and cognition, and play an important role in directing the organization of structures. Rules on the other hand, are art form and style specific, set by convention or imposed by the artist. (Merce Cunningham, for example, refuted many of the existing "rules" of modern dance composition; at the same time, through certain chance procedures, he imposed his own set of limiting constraints.) Strategies are the compositional choices made by the artist within the rule-governed possibilities of a style.(16)

Leaving aside universal laws, the existence of two distinct kinds of concurrently operating constraints - the one which imposes some level of control, and the other which permits the exercise of greater freedom and creativity - is particularly important in the arts. For while the artist chooses to work within the tenets of a particular form or style, regardless of whether they are understood as rules, conventions, governing principles, and the like, he/she still has the scope to exercise strategic choices : and it is in the exercise of these strategies that his/her particularly individual stylistic choices emerge. The understanding of art works also functions within a similar framework of double constraints : while the work is perceived partly in terms of the rules governing its creation, it is also understood in terms of the possible strategies as they apply to (a) the artist, and (b) to the perceiver. (This again points to the active participation of the perceiver in constructing the meaning of a work.)

Meyer makes the interesting point that most of the creative innovations in the various arts come about as the level of strategic choices, rather than through the creation of new rules, the latter being responsible for the relatively few really major shifts in the direction of an art form. An examination of developments in western performance dance would appear to confirm his point. Until early this century, the underlying code dictating structure and process in that genre, including its movement style, was that of the classical *danse d'école* : the principles of *en dehors*, symmetry and verticality, the five academic foot positions, and the strictly conventionalized vocabulary, being its principle tenets. The impetus behind the modern dance movement was the disengaging and disestablishment of the existing conventions; in total opposition, new principles - at the level of rules - were established. But within those general principles, various individual interpretations - strategic constraints - led to the development of the many variant styles

(16) These categories parallel the three levels of Wollheim's style-process (1979) : the schema or universal, the rule or instruction, and the acquired disposition to act on the rules.

within the genre. Although maintaining certain of the principles underlying the modern dance idiom, the post-modern movement also saw the establishment of different rule constraints, within which individual styles involving "the devising of new strategies for the realization of existing rules" (Meyer,:1979, p.28), were developed.

2.13 Style and post-modernism

While style as recurrent patterns of organization is a significant feature of the majority of works in western art genres, the concept may called into question by those that come within the province of post-modernism, and particularly those which emerge from random and aleatoric practices. By virtue of the repudiation of a number of the principles defining style - choice, ordered arrangement, recurrence, and consistency - the validity of structural style in these works is arguably negated. The notion of choice, for example, is no longer viable; structure is determined by forces outside the artist, (the throw of a dice, the use of cards, for example). The component elements of the structure are themselves often randomly ordered; thus the notion of recurrence and regularity in ordered patterning is challenged, as is the notion that structure is defined by functional relations between elements : if elements are arranged entirely at random, no such relationship exists between them (other than by chance perhaps); they simply exist contiguously in time, as independent entities. Thus in such works, reference to style in the particular sense of ordered style structures is inappropriate; there can however be reference to general style features, and the style of the choreographer's, the artist's, or the composer's compositional approach.

It should be noted at the same time, however, that the post-modern genre also includes styles in which at least some basic level of structuring exists. In certain aleatoric styles, for example, small initial units of structure may be placed into the larger context through various random procedures; in minimalist styles, such as those of Laura Dean (dance) and Philip Glass (music), basic units of structure are continuously repeated, often with variations in rhythm and quality. While these structures may be replicated, they have limited significance in terms of style structures within a work.

3. CHOREOGRAPHIC STRUCTURAL STYLE

While the present chapter examines a number of issues relevant to style in dance in the more general sense, it brings the discussion to focus specifically on the dimension of style most relevant to this thesis - that of choreographic structural style in performance dance.(1) As foreshadowed in Chapter 2, the main headings proposed by Genova (1979) in her meaning-expressing model of style are taken as the starting point; and while certain of the concepts are applied to the broader domain of dance, others are applied more specifically to choreographic structure. To save unnecessary repetition, what applies to the general situation in dance, has, wherever appropriate, been assumed to apply equally to the more specific situation of choreographic style : thus, the points raised in the discussion of the ontological status of style in dance, for instance, apply equally to choreographic structural style.

3.1 The general concept of style in dance

The diversity that marks the concept of style in the arts in general, also pervades the more specific context of dance : an examination of a wide range of dance literature - both general and specific to style analysis - indicates a similar variability in the use of the term, and in opinions about its nature and function. Although by no means a complete list, the six categories ennumerated by Blom and Chaplin (1982) encapsulate that diversity : listed are personal movement style, choreographic style, cultural style, and style as it pertains to (a) codified techniques, (b) theories of movement, and (c) great periods of art. Elsewhere - in many of the articles in the Copeland and Cohen anthology What is Dance? (1983), and in Martin's chapter on the subject of stytle in Introduction To The Dance (1972), for example - one reads of historical style, period style, ethnic style, folk style, national style, and performance style, not to mention the innumerable more specific references to Russian style, Tharp's style, jazz style, and so forth.

In sources which focus on style in performance dance, a similar diversity, although somewhat narrower in range (as might be expected), is nonetheless evident. So, for example, Maletic (1980), in developing procedures to delineate movement and dance styles, focuses particularly on choreographic style; Foster (1986) on the other hand, considers a broader range of applications for the concept : " ..... individual dancers exhibit a personal style, a dance movement may occur in a given style, choreographers can be identified by their style, and even dance traditions may be said to embody a certain style." (p.77) Armelagos and Sirridge (1977, 1983) propose style as a two-level

(1) As is the case throughout this thesis, the focus is on performance dance in the Western tradition.

phenomenon : the general style (*style*$_1$), which embraces the characteristic movement content, and personal style (*style*$_2$), which refers to the dancer's characteristic articulation of the more general movement vocabulary of style$_1$. Sub-styles (2) exist within the general style rubric; thus Balanchine's balletic style$_1$ and the Kirov classical ballet style$_1$ are both sub-styles of ballet (1983,p.303). Hodgens (1988) refers to pre-romantic, classical or modern ballet, as general styles of ballet,within which there are more specific styles pertaining to a particular person, place, or company. Thus the Bournonville style is a specific style of the general stylistic category of romantic ballet. Also used are the terms performance style, and choreographic styles, which appear to differ from a choreographer's style.

What Foster refers to as "dance traditions", and Armelagos and Sirridge as "general style", Cohen (1982) and Hodgens (*op.cit.*) consider as genres, an "umbrella" term which encompasses a number of distinct, albeit generally related, styles. Styles, on the other hand, are specifically distinguished as characteristic of a particular author, period, place, or school. (Thereby following Goodman's definition of the term.) Used in this way, the term is always prefaced by a particular : i.e., Graham's style, the Russian style, or the Royal Ballet style. However, Cohen also makes the important point that in practice, the distinction between styles and genres is not at all clear-cut, with certain styles and genres taking on the characteristics of other styles and genres, a point highlighted by Banes (1987) and Mackrell (1991) in their respective examinations of post-modern dance in America and Britain.

As the actual use of the term "style" varies considerably, so too do its definitions, and, as in the arts in general, often as a consequence of the field providing the guiding frame of reference. Definitions drawn from various sources concentrating on style in performance dance reveal a division that echos the same form/content dichotomy discussed in Chapter 2. One view considers style as an elaboration of technique, of the dancer's approach over and above the fundamental requirements of a particular technique. In this sense, style is considered a property of the act of dancing; that is, of the manner of performing. So, for example, Kisselgoff (1983) defines style as "essentially an attitude imposed on technique" (p.362), while the preface to the chapter on genre and style in Copeland and Cohen (1983) describes it solely in terms of "the way an individual dancer interprets a work or it may connote characteristics shared by members of a company" (p.236).

(2) In the earlier cited article, the sub-style is referred to simply as a stylistic or choreographic variant, rather than a distinct style category. In much the same way, Foster (1986) describes the work of Erik Hawkins and Paul Taylor as exemplifying "different stylistic treatments of the similar material" (p.91); i.e. the principles of the Graham technique.

The other view, held predominantly by those concerned with the analysis of dance as structured form, considers style as a fundamentally constitutive property of the work itself; i.e., as an intrinsic property of the matter/content of a dance work, that includes its many component aspects, and is not restricted to the dancer and the dancing. Considered in this sense, style becomes a multi-referential concept, applicable to the many aspects that comprise what Preston-Dunlop (1989) refers to as the "choreological image"(3) - to the movement, the choreographic structure, the dancer(s), the lighting, music, costume and set design, and so forth.

The claim that style is feature of the content of a dance work, rather than one ascribed exclusively to the dancer and the dancing, is reinforced by the emphasis on choreographic and/or movement style (4) in certain definitions of the term. Foster (1986), for example, while acknowledging the plurality of the concept, conceives style as consequent on "three related sets of choreographic conventions : the quality with which the movement is performed, the characteristic use of parts of the body, and the dancer's orientation in the performance space" (p.77). For Maletic (1980), style is also concentrated in choreographic structure, specifically on the "choreographic choices within the space-time energy dimensions of bodily-movement" (p.38). Importantly however, these choices are "rooted in the paradigms" of a choreographer's culture (p.104);(5) and thus the identification of a choreographer's style is two-fold : "the discernment of the artist's identity within the bodily space-time interaction norms of the culture, along with the areas of individual divergence" (p.104). Taking a similarly structural perspective, Hodgens (1988) defines styles as "characteristic selections and orderings of the basic components of dance guided by certain conventions and traditions derived from social and cultural life" (p.75). Armelagos and Sirridge (1977) go beyond the choreography itself, and consider style to include not only the "properties characteristically exemplified and expressed in dance works", but also "all the elements of the performance which are crucial to the production of characteristic effect, e.g., deployment of dancers, costuming, lighting, choice of music, etc." (p.19). Similarly Carter (1982) regards style as including the "movement language of the choreographer and dancers ..... processes and structure together with the choice of music and set and costume design." (p.4)

(3) The terms finds a parallel in Elam's "performance-text" in reference to the semiotics of theatre and drama (1990); it includes among other things, language, movement, gesture, costumes, props, lighting, decor, music and sound effects, and the theatre space itself.

(4) Movement style in reference to the movement content, and not to the dancer's way of moving.

(5) The full extent of those paradigms is evident in Lee's statement that the "creative innovation by the choreographer ..... [is] rooted in institutionalized modes of moving, behaving, conceptualizing, perceiving, thinking, structuring the world and ordering the symbolic universe" (1988, p.127).

The examples given are not, however, minor differences in definition; they indicate that there are distinct categories of style, each with its own validity and significance. Thus the plurality of the concept needs to be recognized, as do different definitions and different approaches to its analysis.

3.2 The ontological status of style in dance

The problem of the ontological status of style exists for dance no less than for the other arts : here too,"style's edges and its "core" are constantly in a state of perpetual flux" (Narmour :1990,p.20), as witnessed by the continued challenge to the traditional stylistic conventions in both the classical and modern idioms over the last forty or so years. This "perpetual flux" - the lack of a fixed constant which applies in each and every instance, coupled with a categorial multiplicity, and definitional plurality - again challenges the ontological status of style as an intrinsic property of dance works.

As with the other arts, there is also the question of style as a perceptual constant, with its identification lying ultimately within the province of the individual observer, whose perception is no less "rooted in the paradigms of his or her culture" (Maletic:1980,p.104) than is the choreographer's choice of structural elements. However, the very nature of dance adds yet another dimension in this regard : its transience makes the perception of style characteristics a difficult matter in the first instance, and while they may be present in the work, they may not necessarily be recognized as such.

Compounding the complexities further is the fact that in the single dance work, style needs to be considered in relation to a number of different constituent components. While the dance is ultimately a single perceptual phemonenon, at the surface level it consists of two ontologically distinct but integrally related entities - the choreography and the dancer - with style an attribute of each. The identification of choreographic style as a particular brings its own complexities, for although again apprehended as a single entity, it consists of a compound of stylistic features : they are present in each of its component strands, and in each of their respective component parameters and sub-strands;(6) all have a significant bearing on each other, and are, in actuality, integrated into the whole. Thus, like style in music, choreographic style also exists as "a structural complex of parametric relations" (Narmour :1990, p.32).

(6) The four generic strands are movement, the dancer(s), the performance space, and the sound accompaniment. Of these, only the parameters of the movement content bear direct relevance to this thesis; they will be considered in some detail later in this chapter.

The significance of choreographic style as a parametric complexity cannot be underestimated, for it is ultimately at the parametric level - in the way in which the elements of component parameters are combined and manipulated - that stylistic characteristics unique to a particular choreographer may be identified. Although style is generally considered in terms of uniqueness, choreographers no less than other artists, employ stylistic features that are both common and unique.(7) A certain degree of commonality will be evident among artists who practice in the same or similar culture (particularly in the sense of artistic *milieu* rather than a wider socio-cultural context), and thus are exposed to similar cultural paradigms. It is at the parametric level that individuation and differentiation occurs, with uniqueness of style being a consequence of both degree and kind.

One need only consider the work of choreographers who develop out of a particular lineage (one aspect of Maletic's cultural paradigms), to observe that some level of commonality is more often than not evident : while possessing stylistic features that are unique, their work also bears the hallmarks of their dance heritage. Thus, for example, while Australian choreographer Leigh Warren's work (8) evidences certain features which mark it as being specifically his, at the same time one is able to detect the influence of his classical ballet training, and that of choreographers Christopher Bruce, Jirí Kylián, and William Forsythe.(9)

It is evident then, that style cannot be regarded in terms of a single immutable entity which embraces all instances of style in dance in general, and dance works in particular. Ultimately, style must be acknowledged as a multiplicity, and within a single work, both multi-dimensional and multi-layered. Importantly, its perception at any level is attributable in the final analysis, to the paradigmatic framework that the individual observer brings to the act of perception.

(7) Referring to the visual arts, Gardner (1971) suggests that some degree of stylistic commonality is present by virtue of two of the stages of artistic development - imitation and assimilation. It is at the third stage - that of experimentation - that increasing individual distinctiveness emerges. Narmour (1990) makes a corresponding point : in music, style structures may on the surface appear to be similar, and it is only in the variables of the individual parameters that the stylistic properties between composers can be distinguished.

(8) The choreutic analysis of Warren's *Adieu* (1990) forms a signifcant part of this thesis.

(9) Warren danced in works created by all three choreographers, (but particularly Bruce and Kylián). On his own acknowledgement (interview 3.10.92), each had considerable influence on him.

3.3 Delimiting the concept

The primary area of interest in this thesis lies in the notion of style as an intrinsic property of the dance work itself. However, as mentioned earlier, while a dance work is perceptually a single, comprehensive entity, conceptually it consists of a number of component strands, each having its own stylistic implications that become part of the larger stylistic complex. Thus while the style of a dance work as a whole transcends the "stylistic sum" of its component strands, it is at the same time constituted by their separate, yet interdependent, stylistic features. Preston-Dunlop (1980a) identifies those strands as (1) the movement, (2) the dancer(s), (3) sound, and (4) space (as in the performance ambience, and inclusive of lighting, stage design and costume). In much the same way, Adshead (1988) also identifies four componential areas : (1) movement, (2) dancers, (3) aural elements, and (4) visual setting.

For the purpose of this study, the broader considerations of style as it relates to the totality of the "choreological image" are not pursued. Instead the focus is directed to choreographic structural style : with the characteristic, recurrent selection and ordering of the structural elements of dance movement by a choreographer; and more specifically, with choreographic structural style as it is manifest in the choreutic parameter. While theme and subject matter are important aspects of a particular choreographer's style, its uniqueness is primarily embodied in the movement content/choreographic structure.

The centrality of the movement content in respect to choreographic style is confirmed in a number of sources that concentrate on style from an analytical perspective.Whilst acknowledging that other components must come into consideration, Cohen (1982) for example, considers that "the primary element in stylistic distinction in dance is, and should be, the nature of the movements performed by the dancers" (p.114). Gwynn (1978) also asserts the centrality of movement content, while for Maletic (1980), the delineation of choreographic style is directed to the "choreographic choices within the space-time-energy dimensions of bodily movement" (p.38). Foster (1986) points out that choreographers define their styles by the characteristic use of space, qualities, and parts of the body.

For writers less concerned with the specifics of analysis (critics in particular), the tendency nonetheless is to consider a choreographer's style in terms of movement content. Dorris (1988), for example, in a paper on style and meaning in Leonid Massine's choreography, refers to Massine's style as his "movement style", and describes it by detailing aspects of the movement content : " .... the arms, torso, legs and head are .... conceived sculpturally, molded in ways that never distract from the shape and direction

of movement" (p.207). In discussing the work of numerous modern dance choreographers, McDonagh (1976) refers interchangeably to their "styles of movement", and their "personal movement styles", (referring not to their performance, but to the way they structure and develop movement content). Although including aspects of theme and subject matter (and thus aspects of the choreographer's style), Jowitt's extensive writing focuses in the main on movement style. Her description of Martha Graham's early style in the article "Monumental Martha" (1983) serves as but one example : " .... this early Graham style had the purity of an earth-sky rite, with its rooted look, pounding feet, stiffly vertical postures, arms that branched occasionally into angular gestures." (p.456)

A more detailed consideration of the fundamental aspects of movement content and their structural and meaning implications is undertaken in section 3.8.

3.4 The origins of choreographic structural style

Because movement is irrevocably bound up with being - with life and with the self - and is widely held to reveal much about the individual, there may be a greater inclination to subscribe to the signature point of view (10) when considering the origin of choreographic structural style. The general credo of Expressionism in particular, with art considered a voyage into the interior, into the "darkest, deepest, "innermost" self" of the artist (Copeland:1991, p.45), has served to strengthen that view. Thus statements from choreographers, such as Graham's oft-quoted references to movement not lying, and to dance as a revelation of the inner landscape, have a tendency to reinforce the notion that style in dance is something essentially biographical in origin.

But while there may be grounds to argue a stronger link between personality and style in terms of natural, everyday movement, the same cannot be said for movement that has been consciously crafted for a primarily aesthetic purpose; that is, as performance dance. A number of "common-sense" arguments along the lines of those put forward in Chapter 2.4 demonstrate that the claim of a direct link between personality and style is no more valid for choreographic structural style than it is for style as it applies to the creative artist in any other discipline.

On the very simple and obvious level, the claim can be refuted by drawing on the example offered by certain post-modern styles and choreographers, and taking the signature view to its logical conclusion. One of the common hallmarks of the post-

(10) A view that holds that the personality of the artist is directly manifest through his/her style - as discussed in Chapter 2 (specifically 2.4).

modern aesthetic was that of pedestrian, non-virtuosic (i.e., every-day) movement and simple, non-hierarchic movement structures. If the signature view were to be interpreted literally, then the resulting simple, pedestrian style would arguably be indicative of rather uninspiring and mundane personalities : surely a far from accurate description of any of the post-modern pioneers such as Trisha Brown and Yvonne Rainer, for example.

Copeland (1991) puts forward the view that the primary intention behind many of Merce Cunningham's innovations - the chance methods of structuring dances, a technique based on the tenets of balletic impersonality, and severing the link between music and dance - was precisely to repudiate the personal in dance : to create a "more impersonal style of object making" (p.46), by repudiating "instinct, the unconscious and the interior voyage as the principle "well spring" of creativity" (p.47). Similar philosophies were held by post-modern choreographers, many of whom, certainly at the early stages of the movement, were strongly influenced by Cunningham; as a consequence, their works were expressly devoid of any direct link with the personality.

While it is indisputable that choreographic structural style originates in and through the person of the choreographer, and bears certain hallmarks that identify it as that of a particular individual, it nonetheless originates from the sum of interacting sources - past and present, direct or indirect, positive or negative, dance and non-dance - that have had a bearing on that person, both as an individual, and as a choreographer. In more dance specific terms such sources might include, among others, training and experience in technique, (including non-dance techniques such as Tai-Chi, yoga and martial arts), performing in the works of various choreographers, and the knowledge and understanding of movement elements and structure (which may be tacit and accumulated from experience, rather than learnt by formal instruction).

3.5 The significance of choreographic structural style

The primary significance of dance as art lies in its aesthetic function : a work holds meaning of an aesthetic kind, one consequent on its symbolic content. That content is not, however, a single immutable entity, but comprises a number of different dimensions, each with its own meaning implications which ultimately have bearing on the aesthetic significance of the work as a whole. With meaning posited not only in the whole, but at the same time in its many constituent components, any dance work potentially resonates with a multiplicity of meanings : it becomes what Fraleigh (1987) aptly terms a "projective poetic" (p.115).

This multiplicity can emerge on a number of different levels. On the macro-level, meaning is embedded, independently and interdependently, in and through each of the component strands of the medium : in the movement, the dancers, the performance setting, and the sound accompaniment. On the micro-level, meaning is manifest in a similarly multiple way, in and though the features of the various parameters that comprise each component strand : in the movement content, the elements of the five structural parameters - body, action, choreutic space, time and effort (11) - have meaning implications. Importantly, style structures which emerge in these parameters as recurrent patterns of organization of their respective elements, and which comprise choreographic structural style, have meaning implications. Thus, style structures - whether in the sense of overall choreographic structural style, or as specifically parametric (e.g. choreutic style, effort style, etc.) - have both a structural and an aesthetic function, the latter fundamental to considerations of dance as art.(12)

It is at the parametric level of style that the meaning inherent in a dance work beyond its immediate, surface implications can, in fact, be determined : full comprehension and appreciation of Fraleigh's "projective poetic" can only be arrived at through an understanding of the symbolic implications of the formal elements and their resultant structures, including those that are stylistic. A comprehensive appraisal of the (symbolic) meaning of a work is thus predicated on style analysis at this micro-level.

Notwithstanding the potential meaning(s), however, and regardless of a choreographer's intention to that particular end, the meaning significance of a dance work rests ultimately with the observer : although mediated by certain contextual norms (13), meaning is actively created by the observer (or analyst, as would be the case at the micro-level). Thus even the most abstract of works, where there is an explicit intention by the choreographer not to convey symbolic meaning beyond that inherent in the movement *qua* movement, (notably by Cunningham and the post-modern choreographers), may convey any number of different meanings to any number of spectators.(14)

(11) The rationale for the five parameters is given in section 3.7.

(12) The inseparability of form and content is again reaffirmed, with style structures a function of both.

(13) Broadly speaking, the contextual norms may be dance specific (e.g. those determined by a specific code which provides the framework of creation and perception of a dance work), or outside the dance context (e.g. philosophical, socio-political, and etc. norms).

(14) The more abstract a work, the more likely it is that different, often quite unrelated, meanings will emerge.

But even in the most abstract of works, the mere fact that human bodies and movement are involved means that to some degree a level of meaning significance will inevitably arise. In the first instance, bodies are inexorably linked to the self as a living, thinking, sensing, feeling, entity; because the body is ultimately the source of all life experience, meaning, whether tacitly or cognitively understood, is necessarily intrinsic to the body as lived-body. As Martin (1972) makes the point : "The body is totally incapable of becoming an abstraction in itself or of producing movement that is abstract in the sense of divorced from behaviour" (p.63). Bodies also have inescapable gender implications : these implications may be more definitive for some than for others, and, for example, may acquire connotations of sexuality where none may be intended.(15)

The mentioned post-modern stance presents a number of interesting implications as regards aesthetic significance as it is embodied in choreographic structure. Taking their lead in part from Merce Cunningham, the position adopted by early post-modern choreographers, was articulated as decidedly anti-symbolic, crystallized in the uncompromising "no to transformations and magic and make-believe ..... no to moving and being moved" of Yvonne Rainer's famous so-called "No Manifesto" of 1965 (Rainer:1974). The organization of movement elements therefore occurred without any intention on the part of these choreographers to convey what was to them, meaning of a symbolic kind; and in order to avoid any implication of such meaning, a number - Cunningham, Rainer, Trisha Brown, among them - came to structuring their dances through a wide variety of "impersonal" techniques which included aleatoric, mathematical, and other systems-generated methods.(16)

Yet, as can be inferred from Rainer's words, what the post-moderns appeared to be intent on repudiating was symbolism in the narrower sense of the term : where it involved denotation and/or metaphorical exemplification/expression, but particularly where it conveyed emotion and feeling. For these choreographers, the meaning was the movement and the movement was the meaning (rather than the meaning being embodied in and through the movement). As Foster (1986) observes : "by disjoining human movement from its ..... choreographic and dramatic domains and by then re-presenting it, newly ordered, [they] objectivized dance movement. They created the possibility for patterned movement to predominate as the subject matter and message of the dance ....." (p.176).

(15) Discussion on how the body means, the pyscho-physical imperatives, and the codes and conventions that mediate that meaning, may be found in Sheets-Johnstone (1979), Foster (1986) and Fraleigh (1987), among others.

(16) Similar principles and practice were evident in music and the visual arts.

However, the broader conception of aesthetic significance which includes the three modes of symbolism, implies that movement devoid of intended expressive/emotional meaning and/or denoting nothing but itself (at least theoretically), nonetheless has potential symbolic meaning in that structural and formal properties such as lines, shapes, patterns, rhythm, and dynamics, are literally exemplified, (as is implied in Foster's statement). But once again, regardless what is intended, and what the potential meaning implications are in theory, in the final analysis, meaning lies with the observer; so Copeland (1989), for example, was able to read Cunningham's avowedly non-symbolic dances in a variety of ways : as "an enigmatic narrative; as a complex play of forces and shapes; as a virtuosic act by dauntless athletes; as a piece of life." (p.59)

Considered in the light of the position put forward in Chapter 2.5, the anti-symbolic stance raises the issue of such dance as art : to be considered as art, a dance work must having significance/meaning of an aesthetic kind, one which is acquired by virtue of its symbolic content (of which choreographic structure is an aspect). If, as their creators insist, post-modern works are without any symbolic purport, then, by the above rationale, they cannot be considered under the rubric of art. However, if the notion of symbolic content is taken in the broadest sense to include the mode of literal exemplification, then the status of post-modern dance as art is in no way problematic.

The stylistic status of choreographic structures in post-modern works, can, on the other hand, be argued. As indicated in Chapter 2.13, the post-modern aesthetic necessarily denies a number of the principles that define style in general : choice on the part of the artist, the logically (as in relationally) ordered arrangement of elements, and importantly, the recurrence of these ordered arrangements. In sense being defined here, the notion of choreographic structural style (and parametric styles) in post-modern dance works is no longer appropriate. However, it must be recognized that a wide range of styles exists within the post-modern rubric,(17) with the elements of some being given more or less ordered structure than the elements of others. Consequently, while in theory at least, the notion of style structures may be regarded as incompatible with the principle tenets of the post-modern aesthetic, there is reason to consider style structures in relatively flexible terms : choreographic structural style, then, needs to be considered as a variable property, possessed to a greater or lesser extent, (or not at all), by each dance work.

(17) Banes (1987) for example, divides post-modern dance into three phases, each with its differing aesthetic, and having a range within that aesthetic. In the third phase, that of the 1980s, Banes sees a return to symbolism in that narrative, characterization and metaphor re-emerge. Copeland (1989) points to the problems in defining the post-modern aesthetic unilaterally; he considers that there are, at the very least, two phases of post-modern dance, that of the Judson era, and that of post-Judson.

3.6 Choreographic structural style as symbolic

Being one of the many dimensions of style in dance, choreographic structural style -*viz.* the recurrent characteristic patterns of organization of the elements of dance movement which characterize a particular work - while notwithstanding its *à priori* structural function, is likewise an aspect of the symbolic content of a dance work : in line with Goodman's thesis, it may thus have a denotative, exemplifying, or expressive function.

Doris Humphrey's *Water Study* (1928) offers an ideal example of the integral connection between the structural and the symbolic : with movement images that conjure up the sea and its tidal ebb and flow, the work is one which metaphorically exemplifies, referring in the first instance to the domain of nature; at the same time, it also refers to a more metaphysical domain, and, as Kagan (1978) observes is "a profound statement about regeneration and continuance of life .... of the universal beauty of the ongoing process of life" (pp.85/86). But both analogies are invoked through the auspices of certain movement structures that characterize this particular work : the unfolding and curling of the body, the breath rhythms, the time-flow patterns, and "each dancer - rising, arching, striking, subsiding" (Jowitt:1988,p.196), are recurrent features which comprise aspects of the work's structural style.

However, the neat delineation of the three modes of symbolization implies a simplicity which belies the reality of how style structures symbolize : the process is complex and open-ended, with a number of variables to be taken into consideration if a full account of symbolic content/meaning significance is to be given. In the first instance, such structures symbolize in a cumulative and multi-dimensional way, with the consequence that meaning, rather than being conceptualized as a single well-defined entity, is in fact an implicative network of meanings.

Three distinct but interconnected processes partially account for this network. Firstly : In any dance work, movement style structures can symbolize both simultaneously and successively in any of the three modes; there are no constraints that categorically insist that only one mode must be held to at any single point in time. Multiple meaning functions can therefore co-exist, with meaning significance having both synchronic and diachronic perspectives. Secondly : While stylistic movement structures have symbolic content in and of themselves, at one and the same time they "carry" the meaning significance of the whole. They thus have a dual part-whole function, with meaning embodied in and through them; both functions need to be taken into account. Thirdly : As discussed earlier, the movement content of a work consists of five conceptually separate, but integrally related, parameters; style structures, with their implicit meaning, exist within each.

The need to integrate the meaning implicit in the parts and their consequent sub-wholes with the meaning of the whole, suggests that the processing of meaning is likely to follow what Narmour (1990) identifies as "top-down/bottom-up processing" (p.53) : the processing of the whole, together with the processing of the style structures at the parametric level, with each impacting simultaneously on the processing (and meaning) of the other.[18] It is possible that in creating a dance work, the choreographer, whilst having the overall idea which motivates the whole uppermost in his/her mind, operates more in line with the bottom-up processing; the observer, on the other hand, reads the meaning of the dance - at least in the first instance - in terms of the top-down process. However, in order to fully understand the meaning implications of the whole, and so to understand the work on more than a superficial level, the observer too, would need to be engaged in bottom-up processing.

Much of the processing - and particularly that at the parametric level - by both the choreographer and the more experienced observer, [19] is for the most part unconscious, tacitly known and intuitively felt, developed from the realm of what Reid (1969) terms "acquaintance knowledge".[20] Thus as Beardsley (1980) states : "we can think of experienced and expert receivers of artworks as having internalized a lot of what they know, their know-how, and as being guided by intuitions .... " (p.191). From the perspective of style, this means that rather than consciously searching for style structures and determining their symbolic meaning, one "looks" for consistency in a work, which like its opposite, is more often intuitively sensed than consciously appraised. Thus one senses that the style structures and their respective meaning implications connect in some way, either to support or to contradict (and thereby to emphasize) the meaning significance in other component features, and in the work as a whole.[21]

While shifts in and out of the three modes of symbolization are entirely in order, where they occur without apparent reason, or do not appear to "fit" with the purpose/intention of the whole, (either as identified by the choreographer in e.g. programme notes, or as perceived by the observer), then some level of stylistic inconsistency and consequent

(18) According to Narmour, either process may dominate; in the situation of ambiguity, for example, there is a tendency to process from the bottom-up in order to clarify the uncertainty.

(19) The choreographer can also be considered in terms of an observer of his/her work; similar principles of perception and understanding apply to both.

(20) Knowledge gained from direct experience or "sensational acquaintance" (Reid:1969,p.214) of a dance work.

(21) In so doing, an aspect of the aesthetic principle of unity and coherence is realized.

ambiguity or confusion in meaning may result. In some instances this may well be intentional on the part of the choreographer; in others it may be deemed a "weakness" in the choreographic structure.[22]

Two contrasting examples illustrate the point.[23] In Nina Wiener's *Wind Devil* (1983), there are intermittent shifts within and between the five sections of the work, shifts which appear to be intentional, in order to give different perspectives on the whole - identified in the programme notes as "Reminiscences of a childhood and adolescence in the Arizona desert". In the first section, for example, the content remains predominantly on an formalist level, and although Wiener includes some behavioural gestures (i.e. a shift to the denotative), there is little to suggest characterization (which would be the case in a work where the behavioural/denotative mode dominated).

On first viewing, the movement structures in this section - the recurrent actions of turning and running, the consistent use of expansive arm movements in the horizontal plane, the increases and decreases in speed and dynamic intensity, and the continual quicksilver shifts in group formations - appear self-referential; (i.e., they literally exemplify). (However, as the title and the programme notes imply, they may be intended to evoke images of the "miniature whirlwinds created by climatic conditions in the Arizona desert"). On the other hand, many of the movement structures in the fourth section, being gesturally based, are representational in character, offering images that are directly connected to human behaviour and relationships.

In contrast, the shifts in and out of the various modes of symbolization in Dan Wagoner's *White Heat* (1990) are less readily integrated, presenting a number of rather curious ambiguities, and questions as to their reason for being. Wagoner's stated intention isthat the work, like all his dances, is "about getting across the basics : time, space and energy", and more particularly "about getting across the space - from one side

(22) Such shifting between modes is not unusual, although one mode may dominate over others, and in so doing, may in itself be a feature of a particular choreographer's style overall . A similar dominance characterizes style categories within the three main performance genres: so, for example, in very general terms, movement structures in classical ballet tend to be symbolic of character (i.e. denotation); in abstract ballet (e.g. Balanchine) and abstract modern (e.g. Cunningham), the structures exemplify the formal properties of line, shape, rhythm, and etc; in (expressionist) modern dance (e.g. Graham), they are often are expressive of human feeling and emotion.

(23) The two works discussed have been taken from the London Contemporary Dance Theatre's November 1991 season as works most recently seen at the time of preparing this chapter : *Wind Devil* on November 20th, and *White Heat* on November 27th.

to the other". Literal exemplification is implicit. Yet from the start, a narrative of sorts is set in train, with the appearance of two very distinct groups of dancers : one comprising six females wearing long dresses that echo those worn in early Graham works, and who always enter the dance space from stage left; the other of mixed gender, wearing "neutral costumes", and entering only from stage right. The movement content of each group also differs markedly : the six females shift (often within a short time span) from movement that is balletic to that which is highly reminiscent of the Graham style, and further, to that which is distinctly behavioural; the other group works for the most part in a non-specific eclectic mix in which speed, endurance, and technical virtuosity dominate, with the men shifting intermittently into behavioural movement, and setting up inter-personal relationships with the "Graham" women. Rather than being about space, as Wagoner claims, the work, as is evident through many of its constituent components including movement structures, appears to be drawing comparisons between aspects of today's modern dance, and that of one of its founding pioneers, Martha Graham.)

Yet another variable to be considered in how style structures symbolize, is the fact that the distinction between what is exemplified and what is expressed is neither clearly defined, nor constant; movement structures that are stylistic can either literally or metaphorically exemplify, depending on how they are used by the choreographer within any particular context, and more particularly, how they are "read" by the observer. Once again, as in style in general, meaning conveyed by choreographic style structures is a relative notion, with each observer ultimately coming to his/her own meaning in his/her own way. As Cunningham (1985) speaking from the choreographer's perspective observes : "Each spectator as an individual can receive what we do in his own way and need not see the same thing or hear the same thing as the person next to him" (p.171).

Humphrey's *Water Study* can again be used to illustrate the point. Because of their more obvious associations with the sea - its waves, tides, its rolling ebb and flow - and beyond that, to the implied association offered by both Kagan and Jowitt, the structural features that were identified earlier, metaphorically exemplify or are expressive of " ..... ". But while the dominant mode of symbolization engaged is undoubtedly that of expression (reinforced by the title, by Humphrey's own words about the work, and by what has been written about it), it could be argued quite validly from another perspective that certain of these stylistic structures literally exemplify : breath rhythms, the curl-arch body action, moving in canon across the stage, could be

seen simply for what they are in themselves, and have no reference to the "ebb and flow quality of water" (Kagan :1978,p.83), or to any universal processes.[24]

On the surface, the diversity in what is perceived in terms of meaning can be accounted for by the deceptively simple fact that regardless of the choreographer's intentions, each individual receives the dance work in his/her own way. But what is received is in itself consequent on each individual's knowledge and understanding of what is observed. At the level of structural style, both the identification of style structures and the reading of their symbolic implications becomes a complex and sophisticated matter, involving not only an understanding of contextual codes, and general and specific stylistic norms within which a particular work is created, but also an understanding of style structures in general, and as they relate to a particular choreographer and his/her work.[25] Thus at the same time that the movement content in Cunningham's work literally exemplifies shapes, speed, opposition and isolation of body parts, and random rather than formal organization, for example, it also calls attention to the similarities (e.g., lightness and speed) and differences (e.g., asymmetry of design and decentralization of space) between his movement style and that of ballet, (i.e. metaphorical exemplification through what is being literally exemplified).

3.7 The Movement Content

In its most complete sense, the movement content of any dance work goes beyond the movement action itself, and incorporates a conglomerate of both kinetic and non-kinetic features; thus not only are specific actions, body parts, and spatial patterns, for example, aspects of movement content, but so too are rhythmic patterns, relationships, and transitions. As a consequence, style analysis of movement content - even at the "simple" level of description - is highly complex and multi-dimensional process, with a number of conceptually distinct but integrally related component strands and sub-strands, each with its own stylistic structures needing to be taken into account.

In the work of the relatively small number of scholars concerned with the structural analysis of movement content in dance, the categorization of these structural elements

(24) In his article "Beyond Formalism : Three Decades of Postmodern Dance" (1989), Copeland makes the point that there is a present day tendency to disparage a formalist reading of dance works [literal exemplification] , and "to read or interpret even the most abstract movement vocabulary in narrative [denotation] or pyschological [metaphorical exemplification/expression] terms" (p.59 - my brackets).

(25) A comprehensive understanding of style ultimately requires such an in-depth approach : although referring specifically to music, Narmour's point that the understanding of style at the surface level is consequent on its understanding at deep level, applies no less to dance.

generally parallels that put forward by Rudolf Laban. Laban (1960) considered that "Bodily actions produce alterations of the positions of the body, or parts of it, in the space surrounding the body. Each of the alterations takes a certain time, and requires a certain amount of muscular energy" (p.27) : from this the component categories of body/body parts, actions, space (as in the spatial content of the movement itself), time and energy, can be identified.

Although some differences are evident, similar divisions exist in the descriptive analyses of Maletic (1980), Preston-Dunlop (1980b), and Adshead (1988), for example, all of whom have been involved in the development of methods of structural analysis of performance dance, and all of whom acknowledge Laban's principles as the point of departure for their work. Maletic identifies four structural components - "spatiality, temporality, dynamics or Effort, and bodily articulation " (p.27). Adshead on the other hand, considers the main component categories as movement (which includes both the action and the body part performing that action), spatial elements (including direction, size of action, floor and air patterns), and dynamic elements (including the range of dynamic qualities, phrasing and rhythm patterns). While following the general pattern of Maletic and Adshead, Preston-Dunlop diverges from them significantly in her inclusion of relationships as a structural component, the others being body, body action, space, and dynamics (which includes effort factors together with time and rhythm organization).

The difference in the status of relationship features is not altogether inconsequential, and while a detailed examination lies outside the scope of this present discussion, some comment is warranted. While features that pertain to relationships are undoubtedly observable in the continuity of movement, and are therefore unarguably aspects of the movement content, their status as parametric entities can be argued on two main grounds. Firstly : relational characteristics are not, in the first instance, of the same quantifiable order as are components in the other "consensus" parameters. While elements in these parameters have, in theoretical terms at least, some degree of independent existence, the same cannot be said of features that are relational : by their very nature, relations involve the interdependence of one entity with another in order to exist; they are not elemental. Thus, rather than being instrinsic to the movement itself, relations develop out of the movement, a point implied in Laban's brief discussion on the topic (1960, pp.73-74). It is further implied by Maletic's discussing relationships, (under the title of "Interaction"), as aspects of the aesthetic dimension rather than the aïsthetic dimension (26), and Adshead's concentration on relationships as integral to the

(26) The aïsthetic dimension is specified as concerning "the space-time-energy dimensions of bodily movement" (p.38), while the aesthetic involves the investigation of the social and cultural dimensions of the choreography.

discernment of form and structure, rather than an aspect of description of components. Secondly : relational features in themselves are not processive; they do not enter into combinatorial relations with each other, and do not participate in the actual process of creating the structural entity (in the limited sense).

There is a further feature that distinguishes relationships : they are not confined to a single parameter. So various kinds of relationships may exist in and between the elements of other movement parameters, and in and between the elements of the several strands of the "choreological image". Thus elements can relate physically (i.e. bodily) - through contact, support, and weightbearing; spatially - in surrounding, being near or far, under or over, in front of or behind; temporally - through synchronization, canon or counterpoint. But further : through such ways, relationships can also be established between, for example, a body part and an object (spatial strand), an action and a sound (aural strand), or lighting and sound (spatial and aural strands).

Given this rationale, and given that this thesis takes a predominantly structuralist perspective, the examination of movement content that follows is restricted to the structural dimensions of movement content; relationships are therefore not considered. Based on the further rationale that elements which share the same fundamental characteristics should be identified under the same parameter heading, the decision has been made to restrict the number of parameters to five : body, body action, space, time, and effort. However, providing all the structural components are accounted for, the actual number of parameters identified is considered not to be all that crucial. The inseparability of body action and body/body part(s) suggests, for example, that Maletic's "bodily articulation" which includes both the many kinds of actions and the way in which the body and body parts are activated in movement, is an entirely appropriate categorization, as is her separation of time and energy/effort. Similarly, Preston-Dunlop's inclusion of effort and time as sub-categories of the single dynamic parameter is also appropriate.[27]

(27) Time and effort elements are often identified inclusively as elements of the dynamic parameter. Although they possess certain features in common - primarily the fact that in combination they create rhythms and phrases - their substantive material actuality is nonetheless quite different; time elements are temporal, whereas effort elements (despite having a temporal aspect) are kinetic in nature (as implied by Laban's identification of them as Motion Factors, and his reference to them as ways in which energy is released). For this reason, time and effort are considered here as two distinct parameters. The conjunction of effort with dynamics may possibly stem from the use of the term across two particular fields - physics and music (as does Laban, for example): in the physical sense, dynamics is concerned with energy and motion (i.e. effort); in music, on the other hand, dynamics refers to the degree of loudness and softness (i.e. the equivalent of the effort nuances of strong and light); rhythm, however, is distinctly its own parameter.)

3.8 Style in the movement content parameters

The following discussion of the five structural parameters is intentionally brief and relatively simplistic, designed to serve primarily as a general description of structural elements as stylistic, and to put forward some indication of their potential meaning significance. A more detailed analysis of the structural elements themselves can be found in Preston-Dunlop (1980b); the matter of symbolic meaning in the various parameters, however, remains to be fully investigated. In later chapters of this thesis the conjunction of style and meaning in the choreutic parameter, a topic introduced by Preston-Dunlop in her thesis (1981), is considered in greater detail.

Two particular points warrant re-emphasis at this stage : (1) Although discussed in this present context as conceptually distinct, in real terms, the parameters exist in functional and interactive relationship with each other. Their inseparability is partly confirmed by the fact that in discussing a particular parameter, a call on aspects of another is inevitably made. (2) Style structures can symbolize in any of the three modes - denotation, literal exemplification and metaphorical exemplification/expression - simultaneously and successively within any one work. Examples specific to each of the three categories are given solely to illustrate the point, and do not reflect the reality of how these parametric style structures symbolize within the whole work.

3.8.1 The Body

This parameter concerns not only the body and its component parts (arms, legs, torso, head, etc.), but also the way they participate in the movement. Movement may, for example, initiate in any body part, be it central (as in the pelvis in the Graham technique) or peripheral (through the action of the hands and arms); the body may move as a single unit; body parts may move in isolation, or in combination with other parts,with combinations being either simultaneous and/or successive. A particular choreographic style may be characterized by the consistent use of a particular body part or combination of body parts used in a particular way, to serve a particular purpose. So for example, Molissa Fenley's movement style is characterized in part (and perhaps predominantly) by an idiosynchratic use of the arms, with the torso often providing an upright pivotal centre. As Banes (1980) describes (TDR 24 [T88]) :

> ..... hands and arms sculpted the space around the bodies, rising and circling overhead, or stretching stiffly along oblique lines radiating from the body. The wrists flexed, palms changed facings, fingers hyperextended backwards or curled in scooping motions. At other times, the arms counterposed two disparate shapes - straight and angled - or swung metrically across the body.
>
> (p.6)

But what becomes stylistic in terms of body parts and their activating principle (by their recurrence) also has significance in terms of symbolic content and its consequent meaning implications. To take an obvious example : in *Swan Lake* (1895), the wrists and arms (and inseparably their action, often initiated through the elbows), represent wings, and together with the head, become central in creating the image of a swan (i.e., they take on a denotative, representational role). In contrast, the arms (working respectively about the locus of the shoulder, elbow and wrist joints) in much of Fenley's work signify nothing other than their presence as physical entities in motion, as the programme notes written by Fenley for her 1991 State of Darkness/Inner Enchantments season in Australia indicate : "It's fabulous when a dance ..... is focused on the purity within the elements themselves and their interaction. Dance is enough on its own". Being particular examples of arms in particular motion, meaning in this context is embodied through the mode of literal exemplification.(28)

How the body itself is used as the instrument of movement also impacts on symbolic meaning. To represent or portray a particular person or character, the body will generally assume recognizably human and behavioural characteristics : in the personification of the various characters in Graham's Appalachian Spring (1944), or Pina Bausch's Two Cigarettes in the Dark (1985), for example, body use conforms to the characterization of "real" people and the way they behave and move.(29) Where non-human things are portrayed, (e.g., robots, animals, and etc.), the body will again be used in a way that communicates the particular characterization. The body may, on the other hand, become the expression of concepts or non-living things : sorrow or joy, water or wind, for example. So, in Humphrey's *Water Study*, the body as a totality becomes the wave : the body is a metaphorical representation of the wave. The body may also be used solely as a physical object,(30) exemplifying the physical and kinetic properties of that object. So, for example, Cunningham "conceives the body as muscles, bones, sinew, and nerves, physically organized to move with tension, liquidity, percussiveness, and lightness, and with enormous variations in shape and timing .... It moves through space in time, and its motion delineates the relationships between the two".(Foster:1986,p.49)

(28) Certain of Fenley's works seen in this season showed some shift away from the "body-as-body, motion-as-motion" emphasis. In *Floor Dances* (1989), for example, created in response to the devastation of wildlife in the 1989 Alaskan oil spill, Fenley's movements evoke images of a long-winged bird - in full soaring flight, or in the shuddering throes of a slow, cruel death.

(29) Graham's portrayals are, however, more stylized than those of Bausch, whose characters are very much "true-to-life" representations.

(30) As mentioned previously, there is, however, some question as to whether the body can be perceived in a "purely" abstract way, as a neutral physical entity.

3.8.2 Body Action

The vast range of possible human action is considered under this parameter, and includes specific sub-strands such as gesture, locomotor and non-locomotor action, transference of weight, elevation, and etc.; importantly, stillness is also an integral component. Again, style in this parameter is characterized by particular recurrent actions or groups of actions. To offer two well-known examples : by their consistent recurrence, the successive actions of contraction and release (in various body parts) are a feature of Graham's choreographic structural style, while those of fall and recovery mark that of Humphrey. Less specifically : Anderson (1987) describes Twyla Tharp's movement style as consisting essentially of "sudden stops and starts, twists and swivels, and abrupt changes of weight" (p.184), while Mackrell (1991) characterizes that of English choreographer Jacob Marley as as "straight ballet steps with bravura geriatric dodderings ..... complicated by magpie borrowings from Indian, disco and folk dance" (p.56).

But again : what is stylistic in terms of body action, also has symbolic meaning, whether in terms of what the choreographer wishes to convey, or in terms of how the actions are interpreted by the observer. To take the previous example of *Swan Lake* further : the arm movements of the Swan Queen and her swans are, as Foster (1986) points out "schematized versions of the movements of swans' wings" (p.69); they are stylized imitations of the movements of swans' wings, and thus support the characterization of the dancer as a swan. In the examples of Graham and Humphrey given above, the contraction and release, and the fall and recovery that are particularly characteristic of their respective styles, are intended to carry symbolic meaning; they express aspects of the human condition, and in Graham's work in particular, help sustain characterization, which in turn can be said to metaphorically exemplify more specific aspects of the human condition (e.g. love in *Diversion of Angels* (1948)).

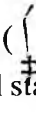
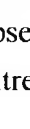
3.8.3 Time

Features that are temporal include phrasing, tempo, and rhythmic structures, be they imposed (e.g. metrical, both even and uneven, often following the structures of musical rhythm), or affined with natural rhythms (e.g.breath, heartbeat), manifest solely in the movement, or in correlation with a sound/music accompaniment, (either paralleling, or in counterpoint, for example). Rhythmic structures can be manifest in the action of the body and/or its parts, either in synchrony or in polyrhythmic patterns. What kinds of temporal features a choreographer consistently chooses to follow, and how he/she chooses to organize them, are aspects of his/her rhythmic style (whether in a single work, or as a general characteristic). Tharp's choreography, for example, is often

characterized by a dense rhythmical complexity : various body parts in various rhythms, footwork in synchrony, but at the same time in counterpoint or syncopation with the generally metrical rhythms of the music (as her wide-ranging choice of music tends to suggest - Bach, Haydn, rock and pop music, whether the romantic tunes used in *Nine Sinatra Songs* (1984), or David Byrne's score for *The Catherine Wheel* (1981)).

As with style structures in the other parameters, those of rhythm also having meaning implications that lie within the province of any of the three modes of symbolization. (1) They can be aspects of denotation or respresentation : so the highly organized metric rhythmic style structures in Nijinska's *Les Noces* (1923) for example, are aligned with the primitive folk rituals which are the work's inspiration. (2) They may be nothing more than examples of rhythmic patterns : Tharp's *The Fugue* (1970) is a striking example of a work in which rhythmic patterns and structures are literally exemplified. (3) They may metaphorically exemplify or express, establishing a meaning connection with any number of domains : thus the rhythm structures identified in Humphrey's *Water Study* are associated not only with the rhythms of the ebb and flow of water, but also with the rhythms of life processes as a whole - the heart beat, the cycle of life, the seasons, night and day, and etc.

3.8.4 Effort

The elements which comprise the effort parameter can be organized according to the four qualitative dimensions of motion - force, space, time and flow. Each is considered in terms of a continuum along which the diminished and exaggerated degrees of its component elements may be identified : the force factor is considered as a continuum between the extremes of strong and light, space between those of direct and flexible, time between those of sudden and sustained, and flow between those of bound and free. Thus the force continuum, for example, ranges from the extreme degree of strength and power () such as might be observed in movements indicating violent rage, through the neutral state, to the opposite extreme degree of fineness and delicacy ().

In terms of choreographic structural style, not only is the choice of elements *per se* significant, but so is the way in which the elements are combined and how those combinations change. Thus a particular effort style may be characterized by the consistent combination of elements of the weight and flow dimensions, where the qualities of physicality (strong) and on-goingness (free) dominate, and where the observer is aware of both the physicality of the body, and its fluid, continuous motion. Another may be characterized in the main by a similar combination, but one which differs in the fact that the flow factor is intermittently alternated with that of time,

thus becoming a weight-time combination, which creates a strong awareness of clear rhythm-in-the-body. (The latter is very evident in Humphrey's *The Shakers* (1931).)[31]

Evidence suggests that effort qualities may dominate perception in dance : whether explicitly or implicitly, the writings of critics, philosophers, dance scholars, and dancers - Langer (1953,1957), Sheets-Johnstone (1966,1984), Myers (1981), and Siegel (1977,1979), among others - suggest this to be the case. Arguably then, it is this perceptual dominance which directs meaning as it is perceived by the observer. However, while effort qualities may be dominant in terms of what one perceives, it may also be that what is perceived, (at least in the initial experience of the dance), are those effort qualities which belong to the dimension of the dancer's personal performance style, rather than those of the choreographic structural style.

Herein, however, lies the dilemma posed by the effort parameter in terms of its identification as a structural entity : assuming in the first instance that effort is a feature of two distinct dimensions of style - that of the dancer/dancing and that of the choreographic structure [32] - and assuming that in theory the two can be separated, how much of what is perceived is an aspect of the dancer's style, and how much is inherent in the structure of the work; and to what extent do the effort qualities of the dancer impact on the effort style (and the overall structural style) of the choreography? Notwithstanding their importance in terms of structural style, these questions lie outside the immediate concerns of this thesis; it will be assumed then, for the remainder of the discussion, that effort structures exist as distinct properties identifiable as instrinsic to choreographic structure.

Effort structures play their part in characterization and/or representation (denotation), with characters, whether real or imaginary, human or non-human, established through the recurrence of particular effort patterns : the wicked magician, the sweet innocent, Romeo, Coppélia, Jocasta, the poet Garcia Lorca, the faun or the figure of Death [33] -

(31) Youngerman (1978) considers that the effort/shape combinations in the work are central to the creation of the vivid impression of Shaker life and culture; that is, effort structures metaphorically exemplify aspects such as "the search for visions and revelations from the spiritual world" (p.99), or "the serious, "laboring", repressed, single-minded ... yet energetic quality of Shaker life" (p.102).

(32) In a number of sources there is no question that effort qualities belong exclusively in the domain of the dancer's performance style : Myers (1981) for example, considers movement qualities as "genuinely objective features of the dancing" (p.22), developed "on" a body as a result of "personality, of height, of weight, of involuntary mannerisms, of rehearsed efforts, of musical response ....." (p.48).

(33) Jocasta in Graham's *Night Journey* (1947), Lorca in Christopher Bruce's *Cruel Garden* (1977) and the faun in Nijinsky's *L'Après-midi d'un Faune* (1912).

each possesses particular effort patterns which mark the movement as that of the particular character.

In evoking associations with features beyond themselves, effort elements also symbolize through the mode of metaphorical exemplification; and while what is expressed is frequently associated with emotion and feeling, effort elements can also imply domains beyond the affective. In the Kagan analysis (1978) of Humphrey's *Water Study*, for example, the "basic image of water is communicated by varying gradations of uninterrupted effort flow" (p.84); time changes are also considered important, with the variations from sustained to sudden alluding to the various aspects of the movement of water - the ebb and flow, the swell and subsiding, the cresting then crashing of a wave. In this example, effort structures are symbolic in that they exemplify, in a metaphorical sense, certain features of water (the domain of nature). In Graham's *Lamentation* (1930), on the other hand, the distinctive effort patterns - sudden impulses, strong wrenching actions, convulsive rhythms, for example - are critical to what Foster (1986) identifies as the "emotional development of the dance" (p.54); the universal experience of grief is in part crystallized through the particular way Graham uses certain effort qualities.

Disengaged from intended literal or metaphoric meaning, however, effort structures may simply draw attention to the physical qualities of movement (i.e. literal exemplification) : to its delicacy or strength, to its slow controlled continuity, or its sudden bursts of speed, and so forth. In most of Cunningham's work, the effort elements serve no other purpose but to exemplify the physical qualities of movement; thus Foster (1986) describes it as dance which "consists of physical statements and expresses the physical energy of the moving body" (p.41).

Yet again, different modes of meaning may co-exist in the work, both simultaneously and successively, again dependent on the intentions of the choreographer, and the perceptions of the observer : meaning as conveyed through effort structures is multi-referential. So, for example, in Graham's *Diversion of Angels*, effort qualities support the characterization of the three dancers as three distinct types of woman - the calm and in control (The White Girl), the confident and exuberant (The Red Girl), and the flighty, and playful (The Yellow Girl); at the same time, the effort patterns of each woman's movement represent (i.e., in this case stand as a metaphor for) the qualities of three kinds of <u>love</u> : the mature, the passionate, and the restless, youthful kind.

3.8.5 Choreutic

The concern in this parameter is with the spatial content of movement, on the organization of the elements of space by the dancing body, in, around, and beyond itself. More particularly in terms of choreutic style, the concern is with the identification of recurrent patterns of organization of these elements. As the parameter is the central focus of this thesis, the nature of the parameter, the identification of choreutic style structures, and their meaning implications will be examined in detail through Chapters 5-8.

3.9 The identification of choreographic structural style

The identification of choreographic structural style follows the same criteria established in the preceding chapter on style in general : on the determination of recurrent patterns of organization in the movement content. However, because the movement content is multi-dimensional, choreographic structural style is a multi-dimensional phenomenon, with style structures in each of the constituent parameters having to be accounted for.

So, for example, the comparative (descriptive) style analysis by Maletic (1980) of two dances from Twyla Tharp's *Sue's Leg* (1975) and Dan Wagoner's *Songs* (1976) respectively, considers the structural elements of space, bodily articulation, the temporality and dynamics, in order to come to conclusions about choreographic style (but specifically in the context of various socio-cultural dimensions). Gywnn (1978) concentrates on the structural use of the body in terms of shape, duration (time), and dynamics in her analysis of Katherine Dunham's *Rites de Passage* (1941). In a descriptive analysis of Humphrey's *The Shakers*, Youngerman (1978) considers recurrent effort/ shape combinations, certain aspects of space, including the stage space, and selected body actions, as stylistic features which have symbolic implications.

However, while choreographic structural style is multi-dimensional, the identification and analysis of style structures may legitimately be restricted to the individual parameters - on determining recurrent patterns of the constituent elements in each of the five parameters - in order to establish the effort style, the choreutic style, and etc., of a particular choreographer's work(s). One could argue that it is in fact critical that such parametric analysis should occur, in order to give a comprehensive account of structure and style in dance. Among the relatively few analyses of this type is that of Preston-Dunlop (1981), which considers choreutic style in Humphrey's *Day on Earth* (1947), Nijinska's *Les Noces* (1923) and Grossman's *Couples* (1979). This present study contributes further to the study of choreutic structure and style.

The analysis of style structures as structures *per se* has limited purpose; what is of arguably more importance, is the analysis of the functional relations that are established between the elements of the style structures, and between the structures in the work as a whole. Thus consideration might be given to structural relations, and how the composite whole is organized; to conformant relations, and the consequent understanding of similarities and differences among and between structures; to specifically processive relations, and the processes on which structural organization is predicated; to symbolic relations, and how style structures contribute to symbolic meaning and thus the aesthetic significance of a dance work. In determining the status of the choreutic parameter as a key determinant of choreographic structural style, this thesis concentrates on the latter two - on processive relations, and their aesthetic significance.

4. KEY DETERMINACY

The component structural parameters in any work or style of any art form, play a role in the generation of structure and form; some, however, play a more dominant role in this process than others. The view generally shared in music, for example, is that the parameters of pitch and rhythm play a key role in the structuring of Western tonal music, while dynamics and timbre play a lesser one. Boulez (1971), for example, considers that "pitch and duration ....form the compositional dialectic while intensity and timbre belong to secondary categories. Cohen (1987) points out that the "parameter most amenable to exact and complex organization over a long time span is pitch" (p.89), and it is the ideal of clear directionality and high level complexity in Western tonal music that dictates the parameter's compositional precedence. In the music of non-Western cultures, on the other hand, different stylistic ideals mean the precedence of other parameters : that of rhythm in African music, for example. Cohen also points out that the parametric differential also exists in speech, with timbre "conveying the main message (phonemes), pitch adding only secondary meaning" (p.90). Since dance is likewise a complex, multi-dimensional temporal art form, there is every reason, then, to believe that the general principle of parametric dominance might apply likewise to structural parameters in dance.

The structural/stylistic dominance of parameters is most cogently argued by leading music theorist Leonard Meyer, particularly in his seminal essay "Toward a Theory of Style" (1979). Here Meyer puts forward that structural parameters differ in their ability to generate the patterns of organization that underpin structure and form in any style or work. Those able to generate such patterns are "primary pattern-forming", and play a dominant role in "shaping and qualifying structure and process .... in a particular style" (p.22). This dominance can be translated in terms of key determinacy : such parameters are key determinants of structural style.

Meyer's primary field of study is music, and the examples in his essay are inevitably drawn from that field. Importantly however, the theory is proposed on a general level, with the intention that the underlying principles, at least, would "be found fruitful in dealing .... with the other arts" (p.3). Given their generality, and given the researcher's conviction that demonstrable structural parallels exist between the temporal arts in particular, (a view strengthened during the course of the research project, and validated in the following chapters), certain of those principles are used as the conceptual basis for the formulation of a theoretical model for key determinacy. However, while deriving its initial conceptual grounding from Meyer's thesis, the substantive content of the model is developed in specific reference to the choreutic parameter. The model itself is developed in this chapter, as are certain concomitant notions; the choreutic parameter is then examined in the light of the model in the chapters that follow - those on syntactic viability, and mobility and closure.

4.1 Structural patterns and relations

Structural forms in their totality are created by virtue of the relationships between structural patterns - whether simple or complex, large or small-scale - that are in turn created by virtue of the relationships that exist between the various structural elements that comprise the particular art form. As outlined in the previous chapter, in choreographic structure these comprise the elements of the five parameters of the movement strand - body, body action, choreutic, effort, and time. As essentially "specialized" structural patterns through their recurrence and symbolic meaning, style structures likewise emerge as the consequence of relations that exist between their component elements. These structural relationships are of two particular kinds - those that are hierarchic, and those that are processive.

4.2 Hierarchic relations

Because of the requirements of human perception, cognition and memory, the hierarchic organization of experience is a feature of many human cultural systems. Language is arguably the archetype of such organization, with the theory of structural linguistics serving as a model for the analysis of other human cultural systems, among them non-verbal communication (Birdwhistell:1970, Scheflen:1974), the built environment (Preziosi:1979), music (Meyer:1956,1967,1973; Bernstein:1976), and dance (Kaeppler: 1972, Williams:1976, Hanna:1979).

In the arts, dance included, complex structures, particularly those generated over time, and heavily reliant on memory for their comprehension, also tend to be hierarchic :

> Low level events made up of one or two "entities".... combine to form larger structural units; these in turn unite in various ways and produce still more extensive and complex organizations; and so on, until the highest level, that of the whole entity, or the complex work is reached.
>
> (Meyer:1967,p.258)

The relations established in this combinatorial process are such that an earlier event will be understood as being an integral part of a later one; so, while each member of a hierarchy functions as a semi-autonomous whole, at one and the same time it also functions as a dependent part within a larger unit. Thus all sub-wholes within a hierarchy have, as Koestler (1967) states, "two faces looking in opposite directions : the face turned towards the subordinate levels is that of a self-contained whole; the face turned toward the apex, that of a dependent part." (p.48).(1)

(1) To describe this part-whole duality, Koestler coined the terms "Janus effect" and "Janus principle" - after the two-faced Roman god Janus.

As should be evident, the hierarchic structures being referred to here are not those in which a relation of inferiority/superiority or subordination to an authority exists (even though rules as such may operate), nor are they those in which constituent parts are simply stacked like blocks. Hierarchic structures in the arts in particular, are "inter-twined, reticulated complexes" (Narmour:1977,p.948), in which all events are interactive; they are fluid, dynamic structures.

While hierarchic structures are an established and well-researched fact in music in particular, they are also a feature of certain styles of dance. A number of structural analyses - the IFMC (1974), Kaeppler (1972), Bartenieff et al. (1984), for example - have identified structural components within a hierarchic framework. Thus, for example, the IFMC, in an analysis of the structure and form of European folk dance, identifies seven hierarchic levels that range from the element, cell, and motif, through to the whole dance, which consists, in turn, of parts, sections, and phrases. Kaeppler, on the other hand, analyzes the structure of Tongan dance according to four levels - the kinemic and morphokinemic,(2) the motif and the genre.

The primary concern with these and other hierarchically oriented analyses (Martin and Pesovár (1961), and Giurchescu (1986), for example), is, however, with folk and ethnic dance forms, where structural units and their combinations are specifically defined, generally according to a fixed code. In performance dance, on the other hand, the same structural restrictions rarely prevail,(3) and structural form - particularly in the modern styles - is not necessarily hierarchically defined. While it is, in most cases, ordered and cohesive, it rests more on the second category of form-defining relationships - those that are processive.(4)

4.3 Processive relations

Processive relations exist where the elements of a parameter are related by virtue of their participation in some common process, and in which an earlier event will be understood as related to a later one in some way; the latter need not be an immediately consecutive occurrence, but may be removed in time from its implicative event. Processive relations

(2) Kinemes are described by Kaeppler as comparable to linguistic phonemes, morphokines - the smallest meaningful structural units - as analogous to morphemes.

(3) Even in classical ballet, arguably the most strictly organized of the performance dance codes, there is considerable flexibility in how the structural units are combined.

(4) Hierarchic structures are themselves dependent on processive relations - specifically those that are syntactic.

are thus responsible for the generation of structural form. According to Meyer (1979) two kinds of processive relations can be identified : those that are statistical, and those that are syntactic, with each contributing differently to the definition of form as both structure and style. Since each generates quite different kinds of structures, their pattern-forming potential consequently differs.

4.3.1 Statistical relations : secondary parameters

In statistically defined parameters, the relationship between elements is one of amount, or relative degree : of one element being the same, more or less, greater or smaller, in rate or level, than another. Thus a crescendo or decrescendo in dynamics, or an increase or decrease in tempo, count as events created by statistical relations. However, because the elements of these parameters can only be defined in terms relative to one another, and not as separate, self-contained entities, they cannot generate structural patterns that are complete in themselves; although their combinatorial activity may terminate, it nonetheless remains "open-ended" at the point of termination. Hence patterns grounded in statistical relations remain at the level of relative increase or decrease (or sameness) in activity; patterns which are discrete and independently functioning structural events are not possible. Because of this limited structural potential, statistically defined parameters are not able to generate extensive and complex structural patterns; they are, to use Meyer's words, "secondary" parameters.

Meyer (1980) also points out that somewhat paradoxically perhaps, secondary parameters in music, while unable to bring the event or form to an actual close, are in fact the more "natural" means for "shaping musical processes and articulating musical forms" (p.194). This is due to the fact that the patterning in these parameters (of dynamic intensity, or instrumental timbre, for example), "shapes states of tension and repose in an almost unmediated, direct way" (*ibid*). His observations on this point bear direct relevance to the effort parameter in dance : with its inherent preparation-action-recovery, the effort parameter can likewise be said to "shape states of tension and repose"; and because such patterns are so much a part of one's physical being, they are intuitively sensed "in an almost unmediated, direct way". However, notwithstanding the implication of effort phrasing, the nature of effort elements means that, in themselves, they are unable to effect the structural closure which segments effort content into discrete, independently functioning structures.

4.3.2 Syntactic relations : primary parameters

Meyer defines syntactic relations as those where "successive stimuli [are] related to one another in such a way that the criteria for mobility and closure are established"(1979,p.18). Because of these criteria (which will be discussed shortly), syntactic relations are only possible in parameters in which the constituent elements can be defined as discrete and independently functioning entities, having no reliance on other elements for their definition. In combination, such elements give rise to structures which are complete (or partially so). Unlike statistically defined relations, those which are syntactically directed offer the potential for large-scale, complex patterning; complex structural forms, such those found in dance and music, can only develop through the auspices of syntactic relations.

Because of the major role they play in the structural process, Meyer (1979) identifies these parameters as "primary" : to reiterate fully the earlier quoted statement, they are "more important than others in shaping and qualifying ..... structure and process ..... in a particular style" (p.22). Thus syntax and syntactic relations, particularly in the context of the choreutic parameter, are of central importance to this thesis.

4.4 The conditions for syntax : mobility and closure.(6)

Where relations between parametric elements are syntactic, the fundamental structural processes of mobility and closure - those responsible for the generation of more extensive and complex structures - are able to come into effect. The closural processes define structural events at a point where they assume a sense of integrity and coherence : they define, among others, the word and the sentence in language; the motive and the phrase in music; and the motive and phrase in dance. The generation of a logically ordered and processive continuity in these events is dependent on the processes of mobility.

The conditions for mobility and closure in respect to the dance context in general, and the choreutic parameter in particular, are considered in detail in Chapter 7 - Mobility and Closure; they are also exemplified extensively in Chapter 8 (Summary Analysis), which considers both in the context of the choreographic structure of *Adieu*.

(6) The appropriateness of the terms in the context of dance is considered in Chapter 7.

4.5 The *à priori* conditions for syntactic viability

While mobility and closure are dependent in the first instance on the segmentation of the material elements of a parameter into discrete entities, they also require that certain other conditions are met : (1) the elements of the parameter are not only discrete, but are also non-uniform, (2) they remain relatively constant, and (3) some defined and quantifiable relationship holds between them; thus the differences and similarities of the elements are specifiable within some logical framework. Without this defined and relational differentiation, the discrete and coherent structural units that comprise the structural whole, cannot emerge : neither mobility nor closure are possible.

These *à priori* conditions of segmentation as they apply to the choreutic parameter are examined in detail in Chapter 6 - The Syntactic Viability of the Choreutic Parameter. The focus of consideration is on the determination of Choreutic Composites (C/Cs) as definable, constant and logically related.

4.6 Primary parameters as key determinants of structural style

Structural style is predicated on replicated structural patterns, and because such patterns lie in the province of primary parameters, those parameters also play a dominant role in shaping style structures in any particular work. Primary parameters are therefore key determinants of structural style. However, as has already been indicated, in order to be primary, a parameter must be, in the first instance, syntactic : it must meet the conditions for mobility and closure.

The above lies at the crux of this thesis, and essentially consolidates the model for key determinacy as it applies to the choreutic parameter : if it can be established that the choreutic parameter meets the conditions for syntax - the *à priori* conditions that allow for the processes of mobility and closure to come into effect, and the processes themselves - then it falls within the rubric of a primary pattern-forming parameter. It will thus play a dominant role in the shaping the choreographic structure and process in any particular work (or style), and be a key determinant of choreographic structural style.

However, it should be noted that the primacy of parameters is not the same for all styles, and does not necessarily stay fixed over time. As noted, Cohen (1987) points out that the pitch parameter is primary in Western tonal music; however, in the music of non-Western cultures, other parameters take precedence. Thus in African music, for example, the rhythmic parameter has dominance, while in Indonesian *gamelan* music,

timbre predominates. In dance, similar differences can also be idenitified : In the "main-stream" modern idiom in Australian dance, for example, choreutic organization plays a dominant role in the determination of choreographic structure. In contrast, in most Australian Aboriginal dances, the choreutic parameter has no such primary function; instead the parameters of body action and rhythm take precedence.

Meyer (1989) highlights the changeability in the primacy of parameters by noting that melodic and harmonic syntax (and thus the dominance of the pitch parameter as primary pattern-forming), has been attenuated in certain twentieth century styles of music, to the extent where secondary parameters have become the dominant forces in their structural shaping. This has occurred primarily through the weakening of tonal syntax and the intensification of uniformity - both of which have implications for mobility and closure. Again, such parametric changes find their parallel in dance. In the classical ballet and many of the modern styles, the choreutic parameter plays an dominant role in the shaping of a work's structure. However, in the work of Cunningham, to take the most significant example, the syntactic organization of choreutic space is attenuated; space is uniform, with no point taking structural precedence over another. Consequently, the choreutic parameter does not exert the same dominant shaping force.

4.7 Style and syntactic structures

The central role that syntax(7) has traditionally played in style, both in its emergence and its identification, can be gauged from a review of literature in the arts where it has been most directly applicable - music and literature. Spencer and Gregory (1970) for example, assert that it is "grammar (morphology and syntax) .....which promises the most for the analysis of style" (p.77), while Epstein (1978) also regards syntax as "capable of distinguishing style" (p.20). Milic's examination (1971) of the rhetorical choices and stylistic options, indicates that the latter are manifest at the syntactic level, and that syntactic features constitute the dominant identification of literary style. Meyer's theory of style (1979) rests to a large extent on the thesis that there exists a close relationship between style and syntax in music. The implication drawn from studies centering on generative grammars in the various arts - those of Bernstein (1976), Narmour (1977) and Lerdahl and Jackendoff (1983) in music, Williams (1976) in dance, and Ward-Steinman (1989) across the arts, for example - is that stylistic understanding necessarily involves the examination of syntactic structures.

(7) The syntax referred to here is in the nature of what Greimas and Courtés (1982) term a conceptual syntax; i.e. one in which there exists meaningful syntactic relations (which may be abstract, logical ones), between component units, and within which syntactic operations are carried out. This differs from the notion of a formal syntax, which has no reference to meaning, nor functional relations between component units (as in the symbols of an alphabet).

However, the notion of syntax in the arts needs to be understood in a broader sense than is generally taken to be the case in language. At a fundamental level, the term is a general one, defined at the simplest level in the Collins Dictionary of the English Language (1986) as "any orderly arrangement or system" (p.1546). In language, however, the requirement of effective and unambiguous communication in which anticipation and prediction play an important role, means that that "orderly arrangement" needs to be defined by a consistent and relatively fixed set of governing principles. Thus syntax (i.e. the structural elements and their processive combinations), and the rules and processes that govern its generation, are specifically defined, and allow for little in the way of deviation. In the arts on the other hand, (including styles within present day language arts), neither the component units nor the operational processes of a syntax are as definitively fixed; often the "rules" underpinning the latter function more in the nature of organizing principles than immutable canons.

But even within the arts, syntax, as is proposed here, is not applicable to all forms : it is art form specific, with its structures consequent on functional processes which are particular to the particular art form. Generally speaking, forms which are complex structures involving (a) temporality, and (b) the integration of a number of constituent parameters, are hierarchic in structure; as such, they are necessarily syntactic. From this perspective, syntactic structures and processes may be ascribed appropriately to certain - but not all - forms of music and dance, for example.

Further, syntax is genre and style specific, with a wide range of syntactification possible within both categories. In dance, for example, syntax may be appropriate to defining the structure of classical ballet, and the "classical" modern dance, where structure generally follows an conventionalized order within a relatively subscribed set of rules. In post-modern styles on the other hand, conventionalized norms of organization and structure are no longer followed; the very principles that define syntax - ordered arrangement, functional relations, rules processes - are negated, and thus the notion of syntactic structures as form-defining processes can be held to question.

While syntactification is both art form and style specific, it is also specific to the parameters that constitute the respective forms : some parameters meet the criteria for syntax, others do not. So, for example, in tonal music, the pitch parameter is syntactic, as is that of rhythm; and, as is being hypothesized - and will be substantiated during the course of this study - in the style of dance that is the subject of this thesis ("mainstream" modern dance), the choreutic parameter is syntactically disposed, while the effort parameter is not.

The inherent specificity of syntax implies that unlike language, which has a single clearly differentiated syntax, multiple syntaxes are a feature of the arts. There is no single syntax that underpins structure and process in all the arts, and none that underpins structure and process in all genres and styles in any one art form. Since syntax is ultimately specific to a style and a work (because of its dependence on the processes of mobility and closure), dance likewise, possesses a multiplicity of syntaxes - as is discussed in Chapter 7.

The examination of syntactic structures as features of style has more recently been out of favour, and this can be attributed to a number of reasons. In order to counter the traditional emphasis of form over meaning and content, there has been an explicit move to emphasize the latter; Genova's meaning-expression model (1979) which asserts meaning as the primary function of style, is an example. (However, as has been emphasized, style structures are as much an aspect of meaning and content, as they are of structural form.) The move away from syntactic structures may also be explained by attempts to formulate a single unified theory of style applicable to all the arts; as syntax does not apply to all arts, nor to all styles, any theory based exclusively on syntactic relations and structures would have limited validity.

In arts practice, the new conventions of the post-modern movement in particular, have challenged notions of communication, goal-directed structures and the rules that traditionally governed those structures.(8) Here the application of "syntax" and all its ramifications is no longer relevant, and the search must be directed toward more appropriate ways of describing the combination of the component elements in this genre.

However, regardless of the decline in focus on syntax as a significant feature of style, it is nonetheless apparent that providing the concept is understood in its broader sense, and it is acknowledged that syntactic structures have meaning implications, syntax has an important role to play in the identification and analysis of style in certain styles of certain forms of art. The above exceptions are not sufficient to invalidate the connection between style and syntax where it might appropriately be made.

4.8 The structuralist perspective

It is evident that the primary focus of studies concerned with the analysis of style is on the structural, form-defining features of a work. The origins of this structuralist approach has it roots in a number of sources. It derives in part from the traditional

(8) The denial of any communicative function was one of the leading tenets of post-modernism, and as such was one of the reasons for the repudiation of ordered structure : Meyer (1963), for example, quotes artist Clyfford Still as asserting that "demands for communication are both presumptious and irrelevant" (p.182).

separation of form and content, with style considered relevent only to the former, (and particularly to syntax). This, in turn, has its origins in the initial, and almost exclusive, concentration on style in the literary arts. It also stems from the structurally connotative definition of style as replicated patterns of features.

As there is a focus on syntactic viability to establish the status of the choreutic parameter as a key determinant of choreographic structural style, a primarily structuralist approach is adopted throughout this thesis. However, from a more general perspective, that approach has been subject to criticism; and at a time when post-structuralist thinking dominates art theory, it may be regarded in some circles as a somewhat outdated mode of analysing works of art.

The tenets of the post-modern movement, for example, have obviously challenged the fundamental notion of art as structured form; if there are no defined structures constituting the work, and if the work itself is considered solely as an ongoing series of component elements that have no relation to each other, except for their continguity in time, then it stands to reason that a structuralist approach is inappropriate in these circumstances. However, the fact that it is an inappropriate method to apply to post-modern styles as a whole, does not negate its validity for many other styles, including those of folk and ethnic forms. Meyer (1963) makes a salient point in this respect : despite the important influence of their respective creators - Cage, Rothko, Cunningham, Rainer, among them - avant-garde styles and the challenges they present both in terms of theory and practice, "represent only a small segment of the world of contemporary art" (p.186).

Thirty years or so later, much the same can still be said in respect to dance, and although there are many well-known exceptions to the rule, choreographic structure is still more, rather than less, cohesively and logically ordered along fairly traditional lines. To illustrate with the situation which prevails in Australia : until the more recent work of Meryl Tankard and Chrissie Parrott - both of whom have worked with leading German dance theatre companies [9] - modern dance in Australia has shown relatively little in the way of iconoclastic or radically avant-garde tendencies. With perhaps the exception of Nanette Hassall and Russell Dumas,[10] the post-modern developments of the

(9) Tankard was a member of the Pina Bausch Wuppertal Tanztheater, while Parrott has worked for several years with the Tanzforum Opera Cologne. Both create works with an emphasis on theatricality, and thus show the influence of their respective company experiences.

(10) Both worked with Strider in England, and with various post-modern choreographers in America. Hassall was also a member of the Cunningham company for a short period.

extent seen in the United States or in the United Kingdom, have not played a major role in modern dance in Australia; it remains for most part in what is recognized essentially as the more "mainstream" modern idiom.

Arguably, one of the main criticisms levelled at structuralism has been warranted : the method has often been limited to the identification - often in isolation - of the component structures themselves, and has not been particularly concerned with how those structures might contribute to the overall development and meaning of a work. (This derives, in part, from the traditional separation of form and content.) Where meaning significance has been considered, there has been a tendency toward locating a single fixed meaning often within a rather literal or narrative frame of reference; (and this derives in part from the linguistic origins of structural analysis.) However, as has been pointed out, the meaning of a work has a number of perspectives, all of which need to be taken into account : the code, the wider socio-cultural context (historical, political, religious, and etc.) within which the code exists, the artist, and the perceiver.

The more recent post-structuralist/deconstruction approach to the analysis of the arts has emphasized the need to consider meaning in this wider context, particularly as it applies to the code underlying the creation and perception of a work. Thus in classical ballet, for example, its grace of movement, its symmetry and balance, its formal patterns and so forth, reveal as much about the aristocratic courts in which the genre originated, as they do about its essential choreographic structure. Again, however, the need to consider beyond the structural does not invalidate the structuralist perspective *per se*: as long as it is recognized that the structures within a work can have meaning beyond what they are in themselves, and beyond the underlying structural code as such, these different approaches need not necessarily be at odds. The work of both Foster (1986) and Jackson (1990) supports such a claim : structural analysis becomes the foundation from which deconstruction proceeds. As Jackson points out : "the revealed choreographic complexes are perceived within a new atmosphere of ambiguity as provided by their unique situation within each choreographer's work" (*ibid*,p.274).

While this present study necessarily takes a structural perspective, at the same time, it also recognizes that structural features and combinatorial structures have aesthetic significance, and are therefore an integral aspect of the meaning content of a work of art. Thus, as is evident in the chapters that follow, underlying the entire thesis is the premise that style structures and the relations between them, separately and collectively, have meaning significance.

4.9 Clarification of terminology

As the terms "formal"/"structural", "features"/"elements" are often used interchangeably, some clarification of their use in this present context is appropriate.The distinction between "formal" and "structural" is particularly significant, for while all structural features are necessarily formal features, the reverse does not apply; not all formal features are necessarily structural, even though, paradoxically perhaps, they may be considered aspects of the dance structure as a whole.(11) Formal features include all the material/physical features of the medium, and may include such aspects as the actual length of a work, the colour of the costuming, the number of dancers, the stage space, and so forth; likewise in the movement content itself, speed and timing are formal features. However, none of these is structural *per se*, in that none enters the actual combinatorial process responsible for structuring the form as a form. Structural features on the other hand, are, to use Beardsley's words, those involved in "internal relations among elements and among complexes within the object" (1981,p.167); they thus define the intrinsic structure of the work. However, by virtue of their recurrence and symbolic meaning, both structural and formal features may be stylistic; but as is logical, only the former can become style structures.(12)

Some variation is also evident in the use of the terms "features", "elements", and "structures". Shapiro (1979), for example, refers to "form elements or motives", which Hellman (1977) elaborates as "one and many-place formal predicates" (p.280). These predicates are the properties of a structure, and are among those literally exempified in the work. Goodman (1975) also considers features as literally exemplified; however the term is used is a wider sense to include both structural and non-structural properties. (Thus "property" and "feature" are used synonymously, as they are by Hellman.) According to Ward-Steinman (1989), elements are structural, and are the basis for further structural components; and similarly for Beardsley (1981), elements create the structural complexes which in turn define the form as a whole.

In dance writings, the terms are also used in various ways. Martin (1972), for example, considers that the shaping of material creates the form, which "is itself the particular disposition of elements" (p.57). Those elements are the material medium of the dance;

(11) It should be apparent that in reality, features which are structural cannot readily be separated out from those that are not; they are, however, conceptually distinguishable from each other.

(12) The distinction between the two terms is, in some sense crystallized in the distinction between the terms "choreological" and "choreographic". While the former includes the many formal features which comprise the dance as a whole, including its choreographic structure, the latter is only concerned with the structures that define the choreographic content *per se* - those of the movement strand.

that is, the elements of space, time and dynamics. For Humphrey (1959), the raw materials of the dance - the four elements - are design, dynamics, rhythm, and motivation (p.46). While the notion of motivation as an element *per se* can be argued, for Humphrey that motivation was responsible for the generation of movement patterns (or "gestures", as she terms them), which are in themselves aspects of structure. Preston-Dunlop (1980), refers to structures as units of composition, and identifies, among others, spatial (choreutic), rhythmic, and dynamic structures. Choreutic structures, for example, are created by the combination of choreutic units, which by inference are therefore the fundamental elements of choreutic form. Adshead (1988) uses the terms "elements" and "features" interchangeably with "components", and applies them equally to structural and non-structural aspects. However, she also specifically distinguishes spatial and dynamic elements as dimensions of the movement components of the dance (p.37).

Notwithstanding the differences identified in these examples, points of consensus emerge : (1) elements are generally considered as structural entities; (2) features may be structural, and can be either (a) single elements, or (b) complexes of elements; (3) features may also be non-structural; (4) structures are complexes of elements.

4.10 Structural features and meaning significance

The emphasis on the dual function of structural features can be found in a number of sources. Referring to visual art, Arnheim (1954) considers formal organization as more than "a purely formal play of shapes and colors" (p.438), and integral to the meaning content of a work of art. Smith (1970) extends the notion of "formal" to include both "sensuous [as in qualitative] and formal properties of artifacts" (p.419); but like Arnheim, he makes the point that these "elements of texture and structure" (p.419) have expressive, symbolic implications. Focusing on those implications, Goodman (1975) puts forward the notion that formal features are literally exemplified; colour, texture, and patterns of shape are among them. Hellman (1977) likewise contends that "significant structural features within art works fall within literal exemplification ..... as well as large scale structural properties of works" (p.281), and cites rhythmic patterns in poetry and music, and the organization of lines and patterns in painting, as examples. While less concerned with how features symbolize, both Genova (1979) and Robinson (1981) emphasize the importance of formal features in the aesthetic significance of a work. For Beardsley (1979) "style-qualities" (p.153) are ultimately grounded in formal features; however, formal features are properties of the functioning of a work as a symbol, and thus "style-qualities" necessarily go beyond the exclusively formal.

The same dual functioning is evident in a number of dance sources. The very approach on which Foster's Reading Dancing (1986) is based, for example, is a "formalist strategy that makes use of semiological theory" (p.243); ultimately choreographic conventions ..... create and convey what a dance is about" (p.xvii). The title of Youngerman's study (1978) of Humphrey's *The Shakers* (1930) - "The Translation of a Culture into Choreography" - in itself implies the connection between the structural and the symbolic. That connection is made explicit throughout, with reference not only to how the culture of the Shaker sect is embodied through certain "choreographic conventions", but how those conventions also "place dance in an historical context of the traditions of Western art dance and of American culture" (p.105). In her more specific choreutic analysis of Humphrey's *Day on Earth* (1947), Preston-Dunlop (1981) makes the point that "the choreutic content and the expression of any work are intimately related", with choreutic stuctures being "the outcome of the transformation process undertaken by the choreographer on his theme...." (p.211).

However, not all structural features necessarily have meaning implications : again, as with style features in general, whether they are or not, is dependent, at least in part, on the emphasis placed on them by members of any relevant community, (i.e. community of artists, critics, scholars, the general public, and etc.).(13) Thus symbolic meaning is relative to some context-specific code or "norm", which by some degree of consensus, (either explicitly agreed on, or tacitly understood), constitutes a framework for meaning as perceived and understood by any particular community. It is also relative to the codes of the wider socio-cultural framework (historical, social, religious, political, and etc.) within which the style code exists. Thus, for example, the verticality that characterizes the classical ballet idiom, can be read in a number of different ways. Volinsky (1983) for example, regards it as implying virtue and morality; all that is noble in humankind. It can, on the other hand, be seen as a reflection of upright and elegant bearing demanded of the aristocratic dancers of the Renaissance courts. In the Romantic tradition, however, verticality has implications of the ethereal, of purity and perfection, and the idealization of the feminine.

The variable emphasis on certain features over others, and the understanding of their symbolic significance, accounts in part for the differences in meaning that a single work may hold. It also accounts for the fact that members of a particular community are more

(13) The recognition of the more subtle structural/formal features and their symbolic significance, is neither simple nor automatic, and as Hellman (1977) points out, one must be "adequately trained or otherwise exposed to the art" (p.281) in order to discern what may be present. This would apply particularly to the abstract arts : symbolization in this context is oriented to non-representational/ non-denotational relations, and thus meaning is not simply given.

likely to have more similar views as to what the work - and its component structures - may mean; (i.e. the range of interpretation is narrowed for those "operating" within a particular frame of reference or code). While meaning is implicit in the constituent materials and individual structural forms *per se*, importantly, the relations between elements and structures also have meaning import. While such relations may literally exemplify (through parallelism, or symmetry, variation or development, for example), they may also - and significantly - have metaphorical implications; that is, they relate to other contexts and worlds of knowing. Thus the relationships that Graham consistently establishes between the vertical and horizontal directions in *Seraphic Dialogue* (1955), for example, have strong Christian connotations, being associated with the crucifix and its implication of sacrifice.

But meaning also goes beyond the smaller scale relationships within a work, to large scale relationships, and to the work as a structural entity - to its structural organization, its overall order, unity, balance and coherence; that is, to what are generally understood as the principles of aesthetic form. Here again however, the relations between larger component structural features, rather than the features in themselves, are of greater consequence. Meaning may be both literal and metaphorical, connecting not only to the exemplification of particular unified structures, and the way they are structured, but also metaphorically to the structure of experiences and phenomena, to the unity and coherence (or otherwise) of the world around us.

5. THE CHOREUTIC PARAMETER

As one of the component parameters of the movement content of dance structure, the choreutic parameter has as its focus the space that is the unique domain of the dancer, inhabited and activated only when he/she is engaged in the activity of dancing. It is created space, alive with meaning significance, and given definition, structure and form by the dancer *qua* dancing body.

The following chapter considers various aspects of this unique space, and while giving a brief historical overview of how it has been perceived both in theory and practice, concentrates particularly on the concepts which define its nature from the structural perspective. Considered from this perspective, no detailed exposition of the various theories of personal space it introduces, nor of the work of the two major choreutic theorists - Rudolf Laban and Valerie Preston-Dunlop, is offered; instead, what is considered most relevant to defining the nature of the dancer's space is extracted from the various sources. Nor are all of the concepts introduced developed fully in this chapter; however, a number of them are taken up again in greater detail in Chapter 6.

5.1 The space in and around the body

5.1.1 Personal Space

The concept of a delimited and specialized space which surrounds the individual, and has meaning significance, is found in studies that are not necessarily dance specific, particularly those examining non-verbal forms of communication.

One of the earliest commentaries on the space that surrounds the body is found in Delsarte's theories of movement expression (Stebbins,1902). Conforming to his *Law of Trinity* as the primary organizing principle, Delsarte divides the space into three "realms of space", each surrounding one of the three zones of the body - the limbs, the torso, and the head. Further, there is a realm above the head - the supernatural realm - in which "the emotions of ecstasy, aspiration, prayer etc." (Shawn: nd,p.32) were expressed. Implicit in Delsarte's theories is the relationship of self, space, motivation and meaning.

In his study on culture and communication, Hall (1959) identifies a non-physical boundary which exists outside the boundary of the physical body itself; the space within these two boundaries has meaning in the communication process. In a later investigation into proxemic space and behaviour, Hall (1966) delineates four spatial zones, each having specific proxemic behaviour, much of which is socio-culturally defined. The second

zone - the "personal distance zone" - is conceived of as "a small protective sphere or bubble that an organism maintains between itself and others" (p.112). The zone has both a close and a far phase, with the latter extending "from a point that is just outside easy touching distance by one person to a point where two people can touch fingers if they extend both arms" (p.113).

Fisher (1973) also considers the body as having two boundaries, one physical, the other psychological : the physical boundary is the skin surface, while the psychological boundary is the "body buffer zone" which surrounds the body, and is treated as if it were part of the body itself. The zone differs for each person, and significantly, differs for different situations. Spiegel and Machotka (1974) conceptualize space around the body as radially segmented and concentrically arranged; the three zones of internal, proximal and axial space are closely allied to the concept of personal space.(1) Extending from "the external boundary of the proximal space [essentially the body boundary] to the limit of the area controlled by the extended arms and legs", and being "fluid and irregular in shape" (p.123), axial space corresponds directly with the concept of the *kinesphere*.

For Sommer (1969), personal space - as "body territory" - is one of the four types of spatially defined territories in human societies. This space is "an area with invisible boundaries surrounding a person's body into which intruders may not come" (p.26), and which relies on gesture, posture and location to indicate the limits of those boundaries. As with the generally held conception of personal space (Hall (1966), Watson (1970), and Scheflen (1974) among them), Sommer considers it sociologically and culturally defined.

5.1.2 The Kinesphere

The first to extensively examine the special nature of this personal space as it relates particularly to the dancer and his/her movement, was Rudolf Laban; and it was he who coined the term *kinesphere* to describe "the sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support" (1966,p.10). When the person moves, the kinesphere shifts with the individual; it is, as Sommer (*op.cit.*) in describing the body territory puts it, "a portable territory ..... since the individual carries it with him wherever he goes" (p.27).

While Laban refers to the kinesphere as a "de facto" entity, in reality there is no enclosed space or sphere which surrounds the moving body; it is a boundary artificially created in

(1) Spiegel and Machotka's limbic and distal zones embrace the space beyond the body reach, and are thus in the nature of general space.

order to delineate, and thus give some degree of comprehensibility, to what is otherwise an amorphous space. A reciprocal relationship exists between the kinesphere and movement that occurs within it : with locations conceptually defined on its periphery, and to which movement is oriented, the kinesphere provides the frame of reference for the choreutic content of the dance - its created spatial structures and forms. At the same time, however, the movement of the dancing body gives definition and form to the space within which it exists; it is movement which defines the kinesphere in the first place.

But rather than being considered as a solely structural concept, the kinesphere and how it is used also has meaning implications for both the dancer and the observer. Whether it is extended to its fullest, or "an absorbing world of miniature dimension" (Preston-Dunlop:1981,p.127); whether it reaches into the vertical dimension or the horizontal; whether the body parts pierce it, or remain within its limits - all these have meaning implications, dependent on the context of the dance. Thus, for example, in her detailed choreutic analysis Humphrey's *Day on Earth* (1947), Preston-Dunlop *(ibid.)* finds that "the changing connections between the self, the world without, and the personalities within call are mirrored in the fluctuating and fragile boundaries of each kinesphere which are pierced through focus, reach and intent" (p.214).

5.1.3 Choreutic space : the dancer's space

The term *kinesphere* is one which describes the personal space around the body in a general way. Laban's initial use of the term indicates it as non-specific : it refers simply to the space within reach of the body, and in itself, has no direct reference to the spatial organization of the movement occurring within it. But that organization exists regardless of the nature of the movement activity; thus everyday, functional movement, no less than dance movement, takes place within the kinesphere, and has spatial organization. The spatial organization of dance movement, however, comes within the province of the term *choreutics*; so, from a choreutic perspective, the kinesphere may also be considered, more specifically, as the space within which choreutic activity takes place.

But choreutic activity is not confined to the space surrounding the dancing body : it may occur within the body itself - in the form of shape or design; and importantly, it may also occur in the space beyond the kinespheric boundary, particularly through projection. It is apparent then, that for the purposes of choreutics, *kinesphere* does not fully describe the space which is activated by dance movement : what is required is a term which is at one and the same time, less specific - in that it includes the space beyond the kinesphere itself - and more specific - in that it alludes to the organization of the dance movement taking place in that space. The concept of *choreutic space* is thus put forward as more appropriately defining the space in which choreutic activity takes place.

5.1.4 Defining the choreutic space

The presence of the body itself gives choreutic space its primary definition. As MacRae (1975), writing from the perspective of the body as a medium of expression observes : "Both our categories for classifying and dealing with space manipulatively and organizationally, and our emotions about space and the values we attach to direction in space, derive directly from our body form" (p.64). Maletic (1987) writes much the same thing from a more specific dance context : our spatial thinking is "rooted in the existential foundations of man, such as the gravitational field, the body structure and the centre of gravity" (p.196). Thus choreutic space is defined in the first instance by virtue of the body's own spatiality - its verticality, right-left symmetry, and frontal orientation - and of its lived experience in, and of, the three-dimensionality of space in general.

However, as Laban recognized, if the space around the body is to be considered in any meaningful way beyond the six basic directions, then certain other places that act as "sign-posts" in the relatively amorphous whole, need to be identified. Laban drew these "signal points in the flow of movement" (1966,p.128) from the three regular polyhedra that he used to constitute the geometric space-frame around the body. Thus beside the six points of orientation which are located on the octahedron, the choreutic space is further defined by the eight diagonal locations on the cube (the three-dimensional directions), and the twelve diametral locations on the icosahedron (the two-dimensional planar directions). The choreutic space thus takes on a more detailed geometric definition; and it is this definition which gives meaning, in a relative sense, to both the space, and to the activity within it : the points of orientation are relative to each other, and movement oriented to any of those points has meaning relative to movement directed toward any other of those points.

5.2 Choreutic theory - an overview

While choreutic study as a scholarly enterprise has its origins in the work of Laban, interest in the spatial organization of the body and its movement has a considerably longer history. Laban himself acknowledges the historical basis of his study, turning primarily to the classical *danse d'école* as his point of departure : in Choreographie (1926) he states that "the spatial arrangement of the new choreography can only be a practical modification of old ballet choreography ...." (p.13); Feuillet's notation provides the impetus for Laban's search for a universal system of notation that would adequately record the actual content of dance movement.

While early theorists discuss some aspects of dance movement in terms of its spatial content, (and thus in essentially choreutic terms), the vocabulary is generally limited to directional instruction (i.e. to the right, forward, and so forth); reference to spatial concepts is primarily for the purpose of describing steps, and not for the purpose of analysing spatial content *per se*. It is only in this present century, with the development of a more concentrated focus on structural elements of dance, that more detailed studies of the choreutic space have been undertaken.(2)

5.2.1 Choreutic concepts : early considerations

An early allusion to choreutic space is found in Raoul Auger Feuillet's treatise Chorégraphie ou l'Art de D'écrire la danse , published in 1699. In describing (and notating) the five principal categories of dance steps in terms of their spatiality - that is, in terms of the spatial pathways the legs create as the steps are performed - Feuillet is essentially identifying their inherent choreutic content. The *pas droit* for example, is described as moving along a straight line, either forwards of backwards; in the *pas rond*, the foot "*fait une figure rond* ". However, while Feuillet describes the steps in spatial terms, there is little indication that he considered their spatiality as a thing in itself, of primary significance. What he puts forward is a description of steps; their spatial form, *qua* form, is, in a sense, a consequence of the action itself, and not the primary issue.

While Feuillet's writing presents a vocabulary of dance steps and patterns, that of dancing master and choreographer Carlo Blasis, provides detailed instruction on the technique for theatrical dancing : The Code of Terpsichore (1828) is primarily a manual of "how to dance well". In discussing a new approach to the "imparting of the true principles of a good execution", Blasis considers the design of the body in space, and proposes a method of notating the accurate spatial placement of a dancer. He describes the design of the body in geometrical terms, and envisages his notation as "a sort of alphabet of straight lines, comprising all positions of the limbs in dancing, giving these lines and their respective combinations, their proper geometrical appellations, viz : perpendiculars, horizontals, obliques, right, acute, and obtuse angles, &c.," (p.96). Thus for Blasis, the body and its placement in space as it gestures and moves, becomes an important feature : the organization of space around the body, i.e., choreutic space, is implied.

Friedrich Zorn's Grammar of the Art of Dancing (1905), is, like Blasis' work, primarily an instructional text for dance technique : it describes the correct way to perform the

(2) But even these are relatively limited in number, with Laban (1966) and Preston-Dunlop (1978, 1980c,1981,1984) the main sources.

wide vocabulary of ballet steps in use at the time. To enhance the description, Zorn includes a pictorial representation - his dance script or system of *Choregraphy* - of the positions the body and body parts take up in the course of performing various steps and movements. While Zorn goes into considerable spatial detail in his descriptions, (one is struck for example, by the detailed delineation of fractions and degrees to indicate particular leg and arm positions), the spatial form and position of the body and its parts, is, as with Blasis, considered only in respect to the accurate technical performance of the movement; there is no interest in the organization of space around the body as a thing in itself.

5.2.2 Choreutic concepts : Classical Ballet

It is in the classical idiom that choreutic notions are perhaps most clearly embodied in practice, and thus are common in writings which focus on the genre. Levinson (1982), for example, compares the classical dance to architecture, with both "the result of spatial, geometric thought" (p.78).(3) Stokes (1983) considers that ballet and European visual art share certain characteristics, one of the chief being the fact that "time and succession are converted into spatial forms" (p.247). Much of Levin's article (1983) on the formalist aesthetic underlying Balanchine's choreography is grounded in what is essentially choreutic language. On the more general level, for example, he refers to the space of the dance and the dancers as "a total, surrounding space, which is truly the invention of the dance movements themselves" (p.140), and to the "body's spatialization within the ..... architectural field of space" (p.134). More specifically, in describing the *attitude*, he writes :

> the raised, turned-out leg inscribes a dynamic plane of space, which ..... translates, and thus enhances, the centrifugally constituted planes inscribed by the two arms, so that the juncture of the torso, the elevated leg, and the vertical leg ..... becomes ..... a point on the periphery of a radiant force whose centre is suspended above the ground.
>
> (p.137)

In Kirstein et al's The Classical Ballet (1977), where the intention has been to "give as direct a visual comprehension as possible of .....the sequence of positions that a given movement comprises" (p.22), the choreutic content inherent in ballet movement is given diagrammatic form. Spatial designs in the kinesphere are clearly depicted, and the

(3) The analogy between dance/movement and architecture is not uncommon. Laban (1966), for example, likens human movement to "living architecture" (p.5); for Schlemmer (1961) the body becomes "ambulant architecture" (p.24); Forsythe (Guatterini,1989) breaks down "that prison that has become the architectural structure of dance" (p.82).

geometric basis for movement, the divided centres, the oppositional or symmetrical lines in the body, for example, are all evident. With all their directional lines and orientational grids surrrounding the dancing body, the various "Space Module" diagrams have much in common with Schlemmer's "Figure and Space-Delineation", and "Egocentric Space-Delineation" diagrams, which show the "spatial linear web - the invisible linear network of planimetric and stereometric relationships" (1961,p.22).[4]

5.2.3 Choreutic concepts : European Modern Dance pioneers

While spatial form is implied rather than explicitly addressed in the writings of the pre-twentieth century dance theorists, it takes up a position of greater importance in those of the European modern dance pioneers.There is little doubt that the emphasis on the nature of dance space reflects the contemporary search in all the arts for the elemental core that represented each particular art's fundamental form; the search reflects the Apollonian perspective of the Apollonian/Dionysian, form/feeling dialectic inherent in the Expressionist movement that held sway at the time.

There is in fact, both in theory and in practice, a strong link between Expressionism (in its various guises) and the development of modern dance in Germany. An examination across the arts - music, painting and dance in particular - of the key personalities of the time, reveals parallels in thinking about fundamental elements of form, and more particularly, about the nature of space itself. Considering the personal connections between many of these individuals - Kandinsky, Schlemmer, Nolde, and Laban, for example - and the fact that a number practiced in more than one media, it comes as no surprise to find that these parallels exist.

As part of the rich artistic *milieu* of the period, Mary Wigman reflects the contemporary thinking on art; and while the emphasis in her choreographic works is on the expression of feeling, many of her essays articulate her thoughts on the formal, structural elements of dance. Since Wigman was a student of Laban's, the fact that space takes a central position in her thinking, is not unexpected.

For Wigman, the space in and around the body was one of the most important of the elements of dance, and her writings frequently emphasize its significance : that space "is the realm of the dancer's real activity ..... he himself creates it." (1966, p.12.)

(4) Levin (1983,p.144) suggests that the terms "planimetric" and "stereometric" originated with Kirstein. Schlemmer, however, used the terms in reference to the stage space in 1924.

Describing one of the sections in the work *Celebration* (1927-28), she writes :

> sharply profiled groups, whose tight structure gave an almost architectonic impression, were brought to spatial solution .... The diagonal principle dominated space and was linked in the straddled leg attitude in its horizontal forward movement ..... It was contrapuntally built to flow into a theme composed like a fugue and to find its conclusion in total space harmony.
>
> (p.91)

A particular emphasis on the space that surrounds the body is clearly evident in the dances themselves. In *Witch Dance* (1926), for example, movement is contained within the space immediately surrounding the body; rarely does it extend beyond, into the far reaches of space. In the various dances of the *Shifting Landscape* (1929), that same contained spatiality is evident; movement of the body, whether in standing position, or on the floor, remains within the confines of the body space. Hanya Holm corroborates the emphasis :

> In her dance she alternately grapples with space as an opponent and caresses it as though it were a living sentient thing. In her gestures and movements she carves boldly and delicately visible and fluid forms, shaping, surrounding and sinking in the space which presses close about her. (Wigman: 1975,p.16)

Space as a primary structuring medium reaches perhaps its highest level of abstraction in the work of Oskar Schlemmer. Although perhaps better known as a painter and sculptor, Schlemmer was also very much involved with dance as both a choreographer and theorist, particularly during his time at the Weimar Bauhaus (1921-1929). Much of his theoretical work was choreutically oriented, and although there is little to indicate that he was influenced directly by Laban, (who was a contemporary), there is a distinct affinity between their respective concepts of space and movement.(5)

No doubt due to the fact that much of his work remains inaccessible to the non-German speaking researcher, Schlemmer's dance writings have received comparatively little attention outside Germany.(6) However, three translated sources - The Letters and

(5) In Schlemmer's writings, there are only two (minor) references to Laban. Maletic (1987) remarks on the fact that Laban likewise made no mention of Schlemmer in his writing, and regards it as "a rather interesting omission" (p.34). Certainly the fact that neither makes mention of the other is a little curious. However, as Preston-Dunlop and Lahusen's compilation of Schrifttanz writings (1990) indicate, both men contributed to the journal.

(6) Despite the war, and the consequences of Nazi policy on him both as an artist and as individual, Schlemmer remained in Germany, dying there in 1943.

Diaries of Oskar Schlemmer (1972), and "Man and Art Figure" and "Theater", two essays in The Theater of the Bauhaus (Gropius:1961) - provide valuable insight into his theories on space; theories which focus on the relationship of man (7) and his movement to the space which surrounds him.

Schlemmer conceives of the stage as an "architectonic-spatial organism" where every element within it - man and movement included - exists in a "spatially conditioned relationship". Two distinct but inter-related sets of laws - those pertaining to abstract cubical space (the stage space), and those pertaining to man and his movement in space - govern these spatial relationships : *Tanzermensch* (Man as Dancer) is integrally involved with both. Concepts that have a choreutic orientation are apparent in the explanation of the nature of both sets of laws; and it is in the explanation of the second set - those governing the functioning of man's inner self, both physiological and psychological - that Schlemmer comes closest to a concept which corresponds to a choreutic space surrounding the individual. "The laws of organic man" include the heartbeat, respiration, and the activity of the brain and nervous system. Emanating from the inner self, movements subject to these laws are "*determined organically and emotionally* ", and create their own imaginary space, for which abstract stage space then provides the framework. The network for that imaginary "Egocentric" space shows man at the centre of a multitude of intersecting parabolic and circular lines; extending into the general space, the network corresponds in some sense to the notion of choreutic space.

As indicated earlier, the concept of a delineated space which surrounds the body and is shaped through its movement, originated with Laban, and finds its expression in the term *kinesphere.* Although this, and other aspects of Laban's choreutic theory are examined in some detail later in this chapter, it would be remiss not to include mention of him at this particular point : after all, he too, was a pioneer in the development of European modern dance, both as a theorist and choreographer.

5.2.4 Choreutic concepts : early American Modern Dance pioneers

While perhaps less inclined to articulate their theories at length, the modern dance pioneers in America were similarly seeking for the fundamental essence of their art form. For Doris Humphrey and Merce Cunningham, in particular, the nature and use of space in dance - the general performance space, and that in and around the dancer's body - was a primary focus, expressed in both theory and practice.

(7) The gender specific reference is Schlemmer's.

Detailed in The Art of Making Dances (1959), and deriving from the premise that a number of constants exist in respect to spatial design in dance, Humphrey's theories incorporate notions that relate to both the general space and the choreutic space. The principal elements of those theories are also realized in her choreographic work : in *New Dance* (1935), and *Passacaglia in C Minor* (1938), for example, design is a primary feature of group formations created within the performance space, and within each dancer's body.

For Humphrey, the spatial design of the dance took two forms : the body itself could be shaped, and take up "design in space", while it could also create design through time as it moved. Design fell into basically two categories, symmetrical and aymmetrical, each of which could be either successional (where lines are smooth flowing) or oppositional (where lines are in opposition). Regardless of the shaping, design had both visual impact and "natural meanings" (p.59). Thus symmetrical design suggested stability, while a-symmetry "stimulated the senses" (p.56), and reflected the unpredictability and imbalance in life in general; oppositional lines suggested force, and emphasized energy and vitality.

Humphrey's notions on general space articulate the significance of the traditional proscenium stage to dance, and have a bearing on the way she organized space in terms of design as it occurs in the body; that is, choreutically. Unlike Cunningham, who did not consider alignment to a proscenium front necessary, and whose dances were consequently designed to be viewed on all sides, Humphrey insisted that dance was "not equally arresting from all angles" and that "it was at its best from only one direction." (p.90) Body design was thus oriented according to a "normal" proscenium stage front, and consequently tended to present a two-dimensional "picture" perspective, rather than an experience of the body as a three-dimensional form.

Although it is evident that traditional coventions regarding stage space had been challenged by others before him, Merce Cunningham is generally credited with having had the most significant and immediate impact on the change in thinking about its use. Arlene Croce (1968), for instance, recalls seeing Cunningham's work for the first time : "I knew I was in the grip of a significantly different idea about the organization of stage space, and the manipulation of bodies in that space" (p.24). In subscribing to Einstein's credo that "there are no fixed points in space", Cunningham held the view that no space or place on the stage was any more or less important than the other. By using space as an open, democratic field, rather than a fixed Euclidean space, he dismantled the existing prescriptions of central focus and space hierarchies (such as the dominance of the high location).

Considered as an open field perspective, stage space no longer holds hierarchical connotations; and where no space is more or less important than another, space becomes decentralized. Consequently, the notion of a primary central focus, (i.e. stage centre), is no longer relevant, and anywhere in the stage space can be considered a focal centre. From Cunningham's perspective, any point in space where a dancer is at any given moment in time, becomes - for that moment - a centre. When the dancer moves on, so does that particular space centre. Thus a multiplicity of centres - again each no more or less important than the other - rather than a single dominant focal point, exists.

It is evident from Cunningham's writings (1968,1985) that his primary concern is with the the use of general, rather than choreutic, space. However, certain assumptions about the latter may be put forward. If the notion of democratic space is applied to the space that surrounds the body, then it might be assumed that for Cunningham, no one place or space within the choreutic space is more or less important than the other. The overall three-dimensionality of that immediate space is what is important, and thus no hierarchical connotations can be ascribed to it; up and down are "equal", and no more significant than high right (◺) or deep left back (◤). As with the democratized (and in a sense "neutralized") general space, all spatial locations and directions are consequently divested of any specifically intended meaning connotations, and become simply points in space to be taken up or passed through at any point in time.

5.2.5 Democratization of choreutic space

The democratization of space and its conversion to a de-focused, open-field situation calls for space to be considered in an entirely different way; it also serves to diminish the importance placed on space as a highly structured entity. The movement itself is of central importance, as is its immediate spatiality; relationally ordered spatial organization, on the other hand, is not. Thus logically defined spatial patterns and spatial relationships - the basis of ordered choreutic organization - are not created other than by chance.

This democratization may raise the question of just how appropriate it is to apply choreutic concepts to dance that goes against traditional convention in its use of space. Lack of highly ordered spatial organization does not, however, invalidate the notion of choreutic content *per se* : all dance movement has choreutic content, but the degree to which it has a logically ordered structure varies, and marks a clear difference in choreographic structural style. As Preston-Dunlop (1981) indicates, the organization of choreutic content may range anywhere along a continuum : from that which is definitively and hierarchically structured, to that which is more freely organized. But while all dance movement has choreutic content, not all dance movement lends itself equally well to choreutic analysis.

5.2.6 Choreutic elements : post-modern dance

The range of choreutic organization - together with its perception and its receptivity to choreutic analysis - is usefully exemplified in the wide diversity of post-modern dance. Implicit in that diversity is the fact that no common stylistic principle as regards the use of spatial elements can be identified.

However, for some choreographers spatial structure - both in the choreutic sense, and as it evolves in the performance space - was of particular interest. A number of Trisha Brown's works, for example, reflect that interest in space and spatial paradigms : *Planes* (1968), *Spiral* (1974), *Figure 8* (1974), *Line Up* (1976). Bringing to mind Laban's 27 points of location in cubic space, *Locus* (1975) uses those points as the geometric grid for the dancers, with Brown setting them the task of finding ways to "move through, touch, look at, jump over, or do something about each point in the series, either at one time or clustered" (Livett:1978,p.54).

As given in Jordan (1992), the titles of many of Rosemary Butcher's works imply a similar interest in the spatiality of movement : *Space Between* (1977), *Dances for Different Spaces* (1979), *Solo Dance for Different Spaces* (1980), *Spaces 4* (1981), for example. Couched in choreutically oriented language, Jordan's description of Butcher's choreographic approach confirms that implication : "She has called her work 'a kinetic sculptural experience', and the eye is drawn to body designs ..... the lining up of body parts across dancers, or the imaginary forms traced around the body" (p.172).

For yet others, the focus centred on what Rainer refers to as "found" movement : gesture, ordinary movement and functional task-like activity. So, for example, Rainer's *Trio A* (1966) is a "proliferation of .... rotations, twists .... relaxed swings, squats, lunges and rolls of the head .... The most common method of locomotion is an ordinary walk, with some sliding and gentle tapping." (Banes, *op.cit.*,p.46). Yet while movement action "as a catalogue of movement possibilities and combinations for the human body" (*ibid.*p.47) is paramount in these works, the essentially functional nature of such everyday movement means that it is generally quite highly structured in terms of its choreutic organization. However, partly because of its links to normal movement behaviour, the perception of its choreutic content is likely to be attenuated in favour of the perception of the body action itself.

5.3 Laban's choreutic theory [8]

Choreutic concepts and practice as such have their origins in the work of Rudolf Laban, and although they are already evident in his earliest publication, Choreographie (1926) - where notions of spatial order, movement scales and trace forms are introduced - they are developed and articulated in detail in Choreutics (1966).[9] However, because they are often hidden in obscure and convoluted expression, and are at times built on rather specious logic, the principles put forward in Choreutics have, until recently, lacked thorough investigation, and their significance has remained either unrecognized, or dismissed as "metaphysical mysticism".[10] Divesting Laban's choreutic work of its obscurity and sophistry, and getting to the crux of the valuable material, has been a long-standing purpose of Preston-Dunlop. In both her Master's and Doctoral work (1978 and 1981 respectively), Preston-Dunlop has clarified and extended Laban's concepts and theories; they have consequently become viable in both theory and practice. Her main contributions to choreutic theory and practice are examined in greater detail in the following section (5.4)

At the root of Laban's choreutic study is the belief that movement is one of man's [11] languages and, like its verbal counterpart, is structured in an ordered, logical way. It is this organization that gives meaning to movement, and to the space within which it occurs. Implicit in the premise of structure and logical order, is the premise that a set of organizing principles underpins both the formation of the structure itself, and the observer's perception and understanding of it. Laban's choreutic theory, as elaborated in Choreutics, is devoted primarily to the identification of those principles, the organizational structures and forms that emerge from them,[12] and their inherent

(8) The intention here is to give only a brief summary of the main notions put forward by Laban, rather than examine his choreutic theory in critical detail. Further development of certain aspects occurs in the following chapter.

(9) The work was written in 1939, and published posthumously in 1966.

(10) In a series of articles (1966 - 1969), Curl, for example, is highly critical of Laban's thinking, and takes him to task for his lack of empiricism, and for his specious cosmological approach. With passages such as "In every trace-form created by the body, both infinity and eternity are hidden. ..... Inspiration, clairvoyance, and a heightened awareness can thrive from this fissure in the part of the world we see as eternity" (p.54), the criticism is not without some justification. However, Preston-Dunlop (1979), major apologist for choreutics, suggests that by distorting Laban's theories where it mattered most, Curl's criticism brought the entire body of choreutic work into disrepute.

(11) The gender specific reference is Laban's.

(12) Laban gives the study of these forms and their logical ordering the term *choreutics* : defined by Preston-Dunlop (1981) as "the study of the spatial organization of the kinesphere and the way in which the logical forms therefrom materialise in movements of the body" (p.25).

meaning implications.[13] Laban posits the structural basis for these choreutic structures in the twenty six points of spatial orientation, which as end-points of directions radiating from the body centre, are located on the edge of the kinesphere. Meaning is implicit in each location, in the relationship of locations *vis-à-vis* each other, as well as in the movement directed to and between any of them.

According to Laban, the organizational grid for the logical order of movement in space - his "scaffolding" - is provided by those twenty six points of orientation on the cube, the octahedron, and the icosahedron. The primary organizational reference is provided by the icosahedron, which corresponds most closely to the spherical shaping of the kinesphere; being built around the three planes, it "offers the most natural and harmonious tracks for our movements....."(p.114). Consequently the majority of the choreutic forms that Laban identified have their origins in the icosahedral Standard or Primary Scale; it "is especially useful as it can be shown to contain a series of shapes which are the basic elements of almost all trace-forms"(1966: p.72-73).

As movement passes through the various locations, it describes either open or closed pathways or "trace-forms" in space; open trace-forms describe either lines or curves (or a series of); closed trace-forms describe "rings" or "circuits". Although a vast array of forms are created, (either in complete or fragmented state), Laban believed that they all developed from a fundamental core of logically ordered spatial sequences, which were based on natural movement sequences, and thus took the laws of the body and the laws of space into account. Much the same way that a core of ordered sequences forms the basis of musical harmony, so the core of specialized spatial sequences forms the basis of what Laban termed "choreutic harmony"; seeing a close analogy between harmonic structures in music and spatial structures in movement, Laban named them "scales".[14] Since trace-forms develop directly out of these scales, they too have a logical order and structure governed by the same principles that govern the structure of scales; and since trace-forms are, according to Laban, the basis of all movement, then it follows that all movement is underpinned by those same principles of logical organization. Thus movement is, in Laban's words, "living architecture ..... created by human movements ....." (p.5).

(13) For Laban, the focus in terms of meaning is primarily on the performer : in the kinaesthetic comprehension of choreutic forms manifest in and through the body, so that there is ultimately a "union of motion and emotion" (1966,p.124).

(14) Scales may thus be defined as choreutic circuits of a special order which manifest the logical spatial patterning of ostensibly universally occurring natural sequences of movement. They are archetypal structures on which the structuring of all spatial patterns is based.

5.4 The work of Valerie Preston-Dunlop

Firmly committed to the belief that Laban's choreutic theory - despite its obscurities and consistent misinterpretation - has a wealth of material to offer, Preston-Dunlop has acted as its chief advocate. With the aim of validating the essential principles of choreutic theory, and establishing their application to dance practice, Preston-Dunlop has clarified, refined and extended much of Laban's material; in so doing, she has contributed significantly to the study of choreutic space, and consequently, to the theory and practice of dance as a whole. While an extensive analysis of her work lies outside the scope of this present study, an examination of her major contributions in respect to the nature of the choreutic parameter, drawn from both her M.A. and Ph.D dissertations, is pertinent in the process of clarifying its nature and function.

5.4.1 Choreutic Forms

Preston-Dunlop follows Laban's view that the kinesphere is spatially organized, and that the basis of its formal organization lies in the three geometric models - the cube, the octahedron and the icosahedron. However, rather than use Laban's restricted *trace-form*, which refers specifically to pathways created in space, Preston-Dunlop coins the term *choreutic forms* to describe the archetypal spatial forms that derive from the formal organization of choreutic space. The distinction is important. In Preston-Dunlop's view, the spatial structures deriving from the geometric models, are, like the models themselves, logical notions in the first instance; they exist solely as conceptual entities until they are given physical expression through the movement of the body. The term *choreutic form* embraces both logical and performed spatial forms, and is therefore necessarily inclusive of both choreutic theory and practice. Trace-forms on the other hand, are clearly identified by Laban as pathways in space: they are thus a specific, performed version of the spatial form. *Trace-form* thus signifies a particular instance of a choreutic form, and is therefore inadequate as a general term that includes - as Laban arguably intended - both the conceptual form and its realization in movement.

5.4.2 Systematization and codification of choreutic forms

One of Preston-Dunlop's important contributions to choreutic theory lies in the systematic elaboration and codification of the fundamental choreutic forms - the various crosses, scales and rings - most of which were established by Laban, others which she has more recently identified. The coding scheme, and the verbal and kinetographic descriptions of choreutic forms, are detailed by Preston-Dunlop in her M.A Dissertation (1978). A single example will, however, serve to illustrate : the octahedral six-ring is

defined as " a peripheral, zig-zag circuit which circumvents a diagonal axis, with six two-dimensional segments counterbalanced as two three-part units" (p.30). There are four such rings, codified as OCT 6. 1 - 4.[15]

5.4.3 Identification of new choreutic forms

According to Preston-Dunlop, Laban's published choreutic forms were, in the main, inclinational and counter-stable, and came as a direct result of his attempt to find ways of moving alternative to the traditional ballet, "the only theatrical dance form of his youth" (Preston-Dunlop:1979,p.139). The spatial organization of movement in ballet is based predominantly on stable dimensional forms on the octahedral grid; hence Laban's concentration on icosahedral, non-stable forms. Although entirely justified in terms of his intentions, Laban's bias nonetheless meant an incomplete presentation of choreutic forms. By identifying stable forms, particularly those on the icosahedral grid (i.e. those Laban appears to have intentionally excluded), and including them in her categorization, Preston-Dunlop provides a more complete - and accurate - representation of the spatial organization of dance movement as a whole.

5.4.4 Choreutic fragments

While it is possible for complete choreutic forms to appear in choreography (the smaller forms such as the five-ring and the three-ring forms especially),[16] Preston-Dunlop makes the point that regardless of its motivation, dance movement is ultimately a "synthesis of choreutic fragments, the curve, the line, the axis, the angle"(p.41), realized in and through the body.[17] Thus it is through the combination of what are essentially fragments of spatial geometry, that the "choreographic imagination manifests itself, with more, or less, consciousness of the process, according to the creative thinking of each choreographer"(p.41). Thus, regardless of the content of the dance itself - whether an abstract symbolic work such as Humphrey's *Water Study* (1928), an episodic narrative such as Graham's *Appalachian Spring* (1944), or a gestural work such as Browns' *Accumulation* (1971) - a choreutic base underpins all dance movement.

(15) The coding system is clearly summarized in Dance and Dance Theory (Preston-Dunlop:1979).

(16) Presumably Laban's own choreography was more likely to incorporate the larger complete forms. The smaller forms are readily observed in choreography : Preston-Dunlop (1979) observes five-ring and three-ring forms in Graham's *Lamentation* (1930) and in the character of the Yellow Girl in her *Diversion of Angels* (1948); in ballet practice the three-ring is consistently evident in the *port de bras* and *rond de jambe*, for example.

(17) Likewise for Laban, movement was "a continuous creation of fragments of polyhedral forms" (1966,p.105); that is, those on the geometric grids.

Fragments have their origin in scales and forms, and can range from one to several-part units, depending on their "parent" (a mixed seven-ring, for example, can have a three and a four-part fragment, among others.) Like their "parent", fragments can be manipulated - interrupted, inverted, retrograded, and so forth. The parallel between scales in music and choreutic scales is immediately evident : scales primarily serve as the formal basis for composition; however, they do not, in normal circumstances, constitute the whole composition.

5.4.5 Fixed form and free association choreutics

While the codified forms provide the archetypal patterns for choreutic organization, Preston-Dunlop considers that in practice, the organization of choreutic space ranges along a continuum : from fixed form to free association choreutics (pp.42-44). In the former, the choreutic space is highly organized on the basis of the archetypal forms - the scales and rings on the choreutic grid. The paradigm for such organization (and thus for maximal in the way of ordered organization) is found in classical ballet, where as Preston-Dunlop (*ibid.*) observes, "the routes from one position to another are predictable and laid down, the same patterns are fixed and occur again and again" (p.42).

In free association choreutics, on the other hand, organization which accords strictly to the fixed choreutic forms is rejected, and instead, the choreutic material is "dispersed, through location, distance, cross of axes, and size, and reassembled in free association" (p.43). Thus, to use Preston-Dunlop's example (p.43), the right-left line which passes through the body centre in the octahedron, and finds its embodiment in the second position of the arms or the arabesque à la seconde in ballet (fig.i & ii), can be embodied altogether differently in free association : in the left arm bent at the elbow and directed

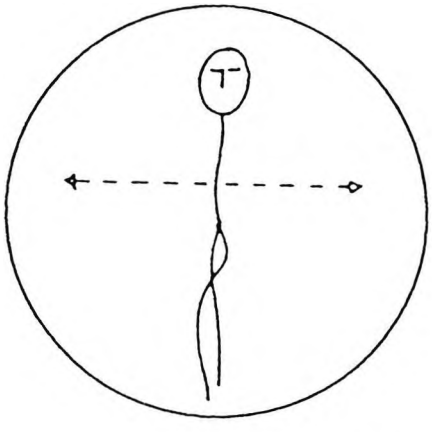


fig.i.

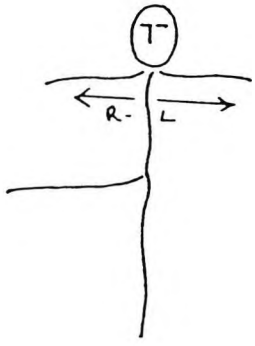


fig.ii

to the right, or simply through the straight line of the spine parallel to the floor as it lies parallel to the stage front (fig.iii & iv).

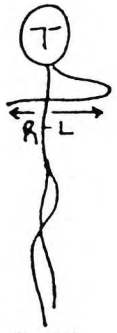


fig.iii

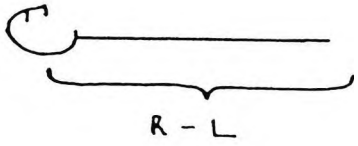


fig.iv

5.4.6 The Choreutic Unit (Ch/U)

The basic element of choreutic content is the *choreutic unit*, defined in Preston-Dunlop's doctoral thesis (1981) as "the base unit fundamental to both fixed form and free association use of choreutics ....." (p.44), and elsewhere (1984) as "one part of a choreutic form .... which has directional content" (p.viii). The term was coined by Preston-Dunlop, and it is interesting to note the changes over time in its definition, particularly in respect to what "fragments of geometry" actually constitute the unit. In her M.A.(1978) study, where the concept of the choreutic unit is first developed, she concludes that it is "a one part fragment of a choreutic form" (p.84); at this stage there is, however, no comment on what constitutes that one part fragment.

Preston-Dunlop turns her attention to identifying the characteristics of the choreutic unit in her PhD thesis. There are two kinds, the straight and the curved, with fundamental varieties of each;[18] they all have directional content as well as size, they are located in both the kinesphere and the shared space, and are located in or by means of the body. However, having identified choreutic units as only straight lines or curves in her main discussion on their nature (p.44), she later refers to units which are angular (p.230). An examination of her discussion on the choreutic content of *This Way and That,* [19] one of five dances choreographed to exemplify various choreutic units, sheds some light on the inclusion of the angle as an additional unit.

(18) The oblique, horizontal, and vertical line; the circular, flattened, arched and spiral curve.

(19) *This Way and That* is one of five dances included in the compilation titled *Going For a Walk With a Straight Line* choreographed by Preston-Dunlop to demonstrate choreutic units and their manner of materialization. The dances were created as part of her PhD study.

Interestingly, Preston-Dunlop makes the point that initially there was some difficulty with identifying the choreutic content of *This Way and That* because "the other four [dances created] each used one basic choreutic unit" (p.86); these were the vertical, the oblique, the rounded and the horizontal line. As the dance progressed, the choreutic content emerged, and was found to "show up angular combinations of units from the other four." (p.86) The implication from this is that the choreutic content of this particular dance did not in fact consist of base choreutic units, but of their combinations; i.e. angles (and by implication zig-zags), are two-part rather than one-part fragments, the latter being, by definition, choreutic units.

While Preston-Dunlop's article "Choreutic Concepts and Practice" (1983) returns to the idea of the line and the curve as the two kinds of choreutic unit, with no mention of the angle or zig-zag, the latter reappears in *Point of Departure* (1984), where the choreutic unit is defined as "one part of a choreutic form, either a line, an angle, or a curve which has directional content" (p.viii). This second inclusion raised the question of precisely what constitutes the entity defined as a *choreutic unit*. At the same time, it raised the additional question of whether what is perceived spatially corresponds to what is actually present choreutically; i.e. is the angle simply a variation of the line, (as in a combination of two straight lines), or should it be considered - as Preston-Dunlop has chosen to do at times - as a choreutically discrete entity?

However, notwithstanding the occasional inclusion of the angle as a choreutic unit, there is enough evidence to support restricting the concept to only the line and the curve. As has already been pointed out, the choreutic unit is, by definition, a one-part fragment; thus it follows that it consists of a single line between two locations, which can be realized in two distinct ways - it can be curved or it can be straight. Logically however, it is the line as an undifferentiated line that is the fundamental choreutic unit, of which there are then two kinds, the curved and the straight, with variations in each.

While the choreutic unit itself is fixed as the basic structural unit of choreutic organization, its actual composition - and thus its embodiment - is not. As is evident from Preston-Dunlop's listing of the inherent features of the choreutic unit - size, location, direction - there are many different choreutic units. Thus, for example, a linear unit may have a directional content H-D, or HR-DR; or a unit with the same directional content may be minute in size or extend the full expanse of the choreutic space. It is evident too, that in any one dance work, there will be many different choreutic units, although certain of them may recur consistently enough to be considered as stylistically significant. Thus, for example, in the Martyr section of Graham's *Seraphic Dialogue* (1955), H-D, R-L linear choreutic units are a dominant and recurring feature, having

not only structural, but also meaning significance. Much of the movement is developed around these choreutic units : there are turns, the arms reach up high, the palms press together in a stylized gesture of prayer, as the Martyr kneels, body quite upright. At the same time, the high-deep has connotations of heaven and spirituality; combined with the right-left, it symbolizes the cross, the crucifixion, and ultimately Joan of Arc's sacrifice at the stake.

5.4.7 The manner of materialization (M/m)

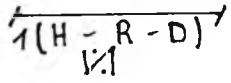
Choreutic units, however, remain as conceptual entities until they are given physical form; choreutic content materializes (is made visible) in and through the body and its movement. While Laban regarded pathways as the means through which that content was made visible, Preston-Dunlop established that it could materialize in a number of different ways.

Initially, three ways in which choreutic content could be made visible, either as actual or virtual (illusory) spatial form, were identified : spatial progression, body design and spatial tension. A fourth way - spatial projection - was identified in the course of testing for the presence of the other three. Spatial progression corresponds to Laban's pathways in space, and is essentially the tracing of the choreutic concept (e.g. a circle or a line), by the body or body parts and leaving its impression in the choreutic space. Although a virtual form, there is nonetheless a sense of the actual which is not generally present in either spatial tension or projection. In body design, there is a visible shaping of the body and/or parts, as the "choreutic unit inhabits the body itself" (Preston-Dunlop:1981,p.55); the unit is thus defined essentially in terms of shape. Where choreutic content is made apparent through, and in, an illusory line contained between two end points, either in movement or design, it materializes as spatial tension. Spatial projection, on the other hand, is not so contained, and the line of the choreutic unit is extended into the choreutic or general space. Like progression and tension, projection creates virtual form.

5.4.8 Notation of choreutic content (Ch/U.M/m notation)

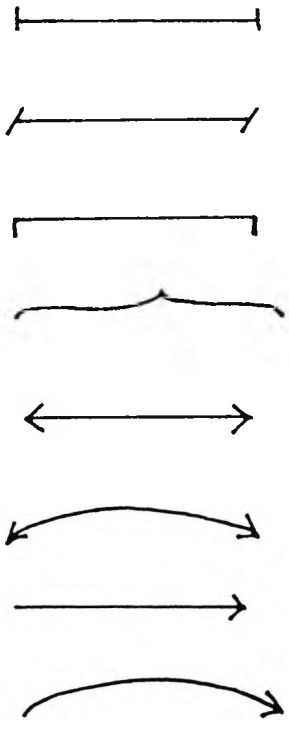
To notate choreutic content Preston-Dunlop has devised two independent systems of notation, which are, at the same time, capable of functioning as a single system. One of the great attractions of the combined system, besides its practical usefulness, is its relative simplicity and ease of use : the symbols which identify the fundamental choreutic information are few in number - the line and the curve, their directional content, and the manner in which these materialize; the more specific analytic details such as the size of the choreutic unit and its location, allow for a greater level of

precision and description of the choreutic content. However, the combined system is not intended as a means of reconstruction of a dance work; it is an analytic tool which serves only to identify the work's choreutic content.(20)

As its symbols imply, Ch/U notation identifies the features which define the choreutic unit itself : whether it is a line or curve, its directional content, its location and its size, and through what body part it materializes. Thus, for example, a maximally extended curve with the directional content of H-R-D, its centre located in the dancer's shoulder is notated 

Whether linear or curved, choreutic units can materialize in any of the four modes of materialization (M/m) - spatial progression, body design, spatial tension and spatial projection. Preston-Dunlop has devised a group of eight symbols which designate the line and the curve and the four ways in which each can materialize :

M/m :



straight spatial progression

curved spatial progression

straight body design

curved body design

straight spatial tension

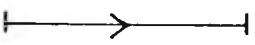
curved spatial tension

straight spatial projection

curved spatial projection

A further feature of M/m is that they can - and generally do - occur concurrently and sequentially : such combinations can also be notated. Thus, for example, a straight choreutic unit may materialize in progression which is accompanied by projection, or end in a curved design; that design may contain spatial tension within it :

(20) Details of the combined orthography can be found in Preston-Dunlop:1981,pp.72 - 75.



straight spatial progression with projection

straight spatial progression ending in curved design which contains spatial tension within it

In the combined system of notatation, the individual systems come together in parallel, with the M/m written first (on the grounds that it is only through the perception of the M/m that the Ch/U can be identified), and the Ch/U (with its details) written immediately below it. Thus, for example, spatial progression in a projected curved line from high through right to deep (H - R - D) will be identified in Ch/U.M/m as (H - R - D)

5.5 The structural unit of the choreutic parameter

The fundamental structural unit of the pitch parameter in music, arguably the nearest equivalent to the choreutic parameter, is the uni-dimensional tone which combines with other tones both simultaneously and successively to create melodic and harmonic structures. No such simple equivalent exists in the choreutic parameter. Being multi-dimensional and multi-layered, the parameter's fundamental structural unit is considerably more complex, with a number of components having to be taken into account.

5.5.1 The elemental components of the structural unit

While the fundamental element of choreutic structure is the choreutic unit, the fundamental unit of choreutic structure is the Choreutic Unit - the line or the curve - as it is realized physically through the movement of the dancing body.(21) Intrinsic to that realization is the fact that the choreutic unit has directional content, and will be realized in one of the four manners of materialization. Thus the primary unit of choreutic structure - the smallest unit of "construction" - consists of the choreutic unit together with its directional content and manner of materialization. It is this composite which

(21) The terms "element" and "unit" are considered as distinct (rather than synonymous as they often are). The Oxford English Dictionary (1961) defines the element as "a constituent part of a complex whole; the 'raw material' of which a thing is made." (Vol.III,p.82) Implicit in this is the notion of irreducible components that constitute the basis of any whole. On the other hand, the definition of a unit as "a single or individual thing regarded as a member of a group.....one of the separate parts of which a complex whole or aggregate is composed of or into which it may be analysed" (Vol.XI, p.237), allows for a broader interpretation : the unit is composed of constituent elements. The distinction becomes apparent when considered in the context of the choreutic parameter.

combines simultaneously and successively to form the increasingly larger units which comprise the choreutic structure of the dance, the "complex whole or aggregate".

5.5.2 The Choreutic Composite (C/C)

Since the fundamental unit of choreutic structure is a composite of elements, the term Choreutic Composite is proposed as its appropriate designation. The term reflects the compositional nature of the unit : the contributing elements identified remain conceptually and perceptually distinct, even though they are at one and the same time integrally related as the whole.

Preston-Dunlop (1981) proposes the term "strand" to identify much the same thing; for a number of reasons, however, the term does not serve the purpose adequately :

(1) The term tends to have immediate connotations of sequentiality, therefore implying a successive combination of structural units. What is required is a term that identifies a single discrete unit, which may or may not be in successive or simultaneous combination with other such units.

(2) "Strand" is a commonly used musical term which refers to a series of tones which comprise a short melodic line. In discussing melodic structure, Meyer (1973) for example, refers to primary and secondary strands of a melody suggesting conjunct motion converging on a particular tone (p.173). Again sequentiality is implicit.

(3) Preston-Dunlop has indicated her dissatisfaction with the term, suggesting that it does not appropriately reflect the nature of the combined entity.[22]

Choreutic composites can appear in a number of body parts at the same time; thus the leg may be tracing a circle in the horizontal plane, while at the same time, the arm may hold a vertical design, while the focus is projected far forward into the general space. These simultaneously occurring C/Cs occur as "clusters", to use Preston-Dunlop's term, and it is in the cluster that the differences and similarities in the choreutic C/Cs become apparent. But C/Cs can also appear in succession, and it is in this context that the term "strand" is more appropriate. Thus the following, which augments rather than alters the terminology used by Preston-Dunlop, is proposed in order to categorize more clearly successively and simultaneously occurring C/Cs :

(22) Private communication 14.11.91

* The fundamental unit of choreutic structure is the Choreutic Composite (C/C) : it consists of the Choreutic Unit with its directional content (Ch/U) and the manner in which it materializes (M/m).

* Simultaneously occurring C/Cs are clusters.

* Sequential clusters are strands, which combine to form choreutic phrases. Any number of strands may comprise the choreutic phrase.

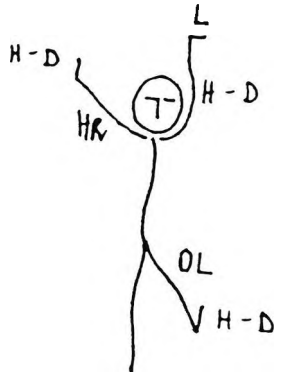
* Sequential single C/Cs, while not usual, remain simply as sequential C/Cs.

5.5.3 The dispersal of the C/C

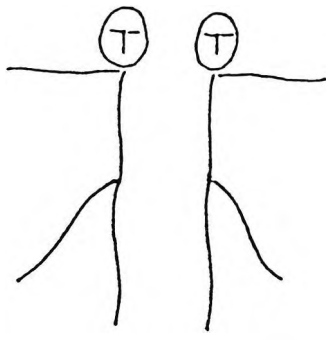
Not only is the C/C a composite, but, unlike the musical tone, it is not fixed in terms of its placement; it can occur anywhere in the individual kinesphere; it can be created between two or more dancers, between a dancer and an object in the space, or in the shared space. It is this dispersal that is the basis for the free association choreutics which underly the choreutic content of the majority of modern dance works.

The following examples illustrate some of the ways in which the C/C can be dispersed :

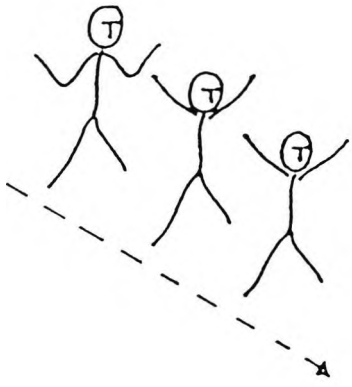
(i) Anywhere within the single kinesphere :

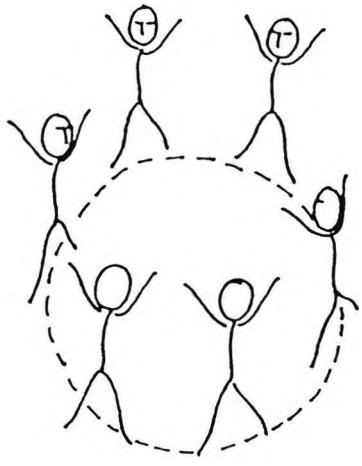


(ii) As design shared between two dancers. For example : Straight design right-left created by the right arm (or leg) of one dancer, and the left arm (or leg) of the other in close proximity.

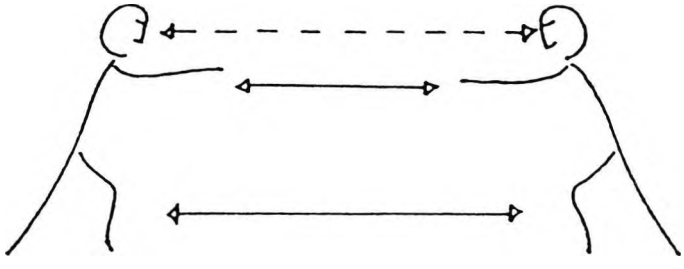


(iii) As design/progression in the shared space. For example : A straight line design created by a number of dancers standing in a line; or a curved design/progression as they are move in a circle.

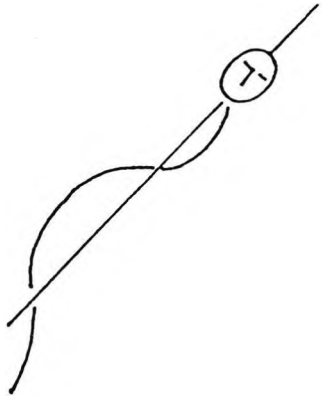


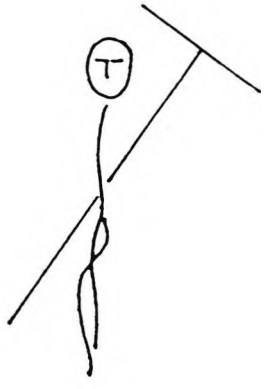


(iv) Projection or tension across the space :



(v) Design shared between a dancer and an object :





6.0 THE SYNTACTIC VIABILITY OF THE CHOREUTIC PARAMETER

According to Meyer (1979) the *sine qua non* in respect to pattern-forming primacy is the condition of syntax : if a parameter is syntactic, then it is able to generate structures which have a key role "in shaping and qualifying structure and process ..... in a particular style" (p.22). Syntax, however, is predicated on the functions of closure and mobility, which are dependent in turn on *à priori* conditions that relate to the constituent structural elements of the material medium : that they are discrete and non-uniform, the differences and similarities between them definable, constant and proportional.(1) Without this fundamental segmentation and relational differentiation within a relatively constant context, discrete and integral structural units whose combination proceeds in a logically ordered way, cannot emerge : neither closure nor mobility are possible.

In putting forward these fundamental conditions for syntactic viability, Meyer's considerations are focused primarily on music : western tonal music is syntactic, its primary structuring parameters being those of pitch and rhythm, whose respective elements can be segmented so that the similarities and the differences between them are definable, constant and proportional. It might be argued therefore, that having developed from such a specific context, the conditions being postulated have little application beyond it. However, notwithstanding the contextual specificity, Meyer believes that the principles put forward are of relevance to the other arts. That belief, particularly as it relates to the segmentation of material elements, was found to have considerable support during the preliminary research on syntax in general - in language and literature, the visual arts, in dance and music : regardless of the medium, syntax involves the ordered combination of structural units; that they are defined as relatively discrete entities is a logical prerequisite for such ordering.

If it can be established that the choreutic parameter meets the three *à priori* conditions for mobility and closure - or what can be argued validly as their equivalent - then it is, in principle, syntactically viable. As a consequence, patterns of choreutic units have the potential to be more highly defined in their organization, and to generate more extensive and more complex structures. *Ergo* : where those conditions are met, the choreutic parameter has a key role in "shaping and qualifying structure and process" in choreographic structure as a whole; it is a primary pattern-forming parameter. Since style structures are "specialized" structures predicated on the recurrence of relatively defined patterns of organization, then it follows that primary pattern-forming parameters, also

(1) However these may be defined. The examination which follows proposes a broader interpretation of the terms, in order to reflect both theory and practice as it pertains to the choreutic parameter.

play a dominant role in their shaping. Thus the choreutic parameter also has a key role in "shaping and qualifying structure and process" as it pertains to choreographic structural style.

The examination of the choreutic parameter in respect to its elementary level of segmentation is critical to the support of the leading hypothesis of this research : that the choreutic parameter is a key determinant of choreographic structural style.

6.1 Mobility and closure

While the above conditions for segmentation establish the syntactic viability of a parameter, syntactic organization itself cannot be established until certain conditions for mobility and closure within component parameters can be established. Although mobility and closure will be examined in detail in the following chapter, an introductory mention of their role is warranted at this point.

In the context of the temporal arts such as dance and music, mobility is understood as the ongoing activity which is ultimately the very essence of the art form : it is the "ceaseless motion throughout measureless space and endless time" (Laban: 1960, p.95), the "continuous outpouring of movement" (Preston-Dunlop:1980b,p.137) that is dance; it is the momentum that propels music and language onward. However, in most western art forms, that mobility functions within an ordered context; it is not simply random, undefined activity, but one which has structured continuity.

But structured continuity in itself does not create the patterns of organization that are the basis for structure and organization. For these to emerge, the ongoing activity needs to be broken up, divided in some way so as to allow for a degree of structural definition and articulation. Such delineation is consequent on some degree of closure. Closure, then, is a necessary condition for the emergence (and importantly, for the perception) of structures and forms in general, particularly those that are complex hierarchic forms - such as is the case for most western dance, music, and literature. Thus closure (whether complete or partial) delineates, among others, the motives, phrases, and sections in the structural complexity that comprises music; the word, sentence and phrase in language; the motives, phrases, and sections, in the structural complexity that is dance movement; and in so doing, interrupts the "momentum of mobile motion" (Narmour :1990, p.304). Thus, as Laban states, "the phrasing of the ..... lasting, uninterrupted flow..... of movement reigns supreme in dance" (p.93).

6.2 Musicology and linguistics as points of departure

The lack of established research in this area has meant that more so than in previous chapters, this present examination necessarily takes on the nature of heuristic enquiry. Nonetheless, the research is grounded in the writing of authoritative sources, and supported by empirical observation. Wherever possible, the examples offered as supporting evidence have been taken from *Adieu*, the work under major examination in this thesis.

The notion of syntax in dance is not new. Laban (1966), for example, refers to choreology as "a kind of grammar and syntax of the language of movement" (p.viii), while Preston-Dunlop (1980b) makes the point that "the syntax of movement, its grammar, is governed by rules .... " (p.202). Elsewhere (1980a), she contends that "dance is a language(2) and as such has a syntax and a semantic content" (p.i). Dance critic Lincoln Kirstein (in Steinberg,1980) writes of the "syntax, idiom, vocabulary" of dance steps (p.3); and Levin (1983), in an examination of the formalist properties of Balanchine's ballets, similarly refers to the "classical choreographic syntax of movements and attitudes" (p.124).

However, apart from the work of Laban (1966), and Preston-Dunlop (1978,1979,1980b, 1981), and to a lesser extent, Maletic (1980,1987), there is little in the way of research in choreutics, and particularly as it relates to style or syntax. Preston-Dunlop (1978) does, however, signal the possibility of a choreutically oriented syntax : "That dance might be found to have a spatial organization .... that it might also lead to the identification of dance syntax .... is .... encouraging" (p.9). Because of the lack of substantive resource material, the determination of the syntactic viability of the choreutic parameter has had to look to other disciplines in which the structural analysis of style is of significance for points of initial reference : musicology and linguistics in particular. While the need for caution in establishing analogical arguments was recognized, nonetheless it was considered appropriate to capitalize on the extensive and well-established research in these two disciplines. Much of the initial impetus has come from the analysis of style structures in music, and particularly in the work of Meyer (1956, 1967, 1973, 1979, 1989) and Narmour (1977, 1988, 1990). In language and literature, Chatman (1971); Chomsky (1972, 1973); Culler (1975); Freeman et al, (1970); Greimas and Courtés (1982), among others, have provided useful insights.

(2) The assertion that dance is a language is problematic. Preston-Dunlop elsewhere acknowledges the fact, and questions the validity of such a claim (1980a).

6.3 Primary segmentation in the choreutic parameter

The segmentation that is consequent on closural functions is not of immediate concern, and will be examined in detail in Chapter 7. The focus of this present examination is, instead, on the fundamental level of choreutic structure; that is, with the primary unit of choreutic organization of the parameter - established in Chapter 5 as the Choreutic Composite (C/C). For the emergence of the processes of mobility and closure, it must first be established that the mass of C/Cs that constitute the ongoing flow of choreutic activity, can be segmented into discrete, non-uniform entities, so that the differences between them are definable, constant and proportional. The examination of the C/C in the light of the latter three requirements is critical to establishing the "in principle" syntactic viability of the choreutic parameter.

It should be noted that since the present concern is with structural analysis, the concepts are examined primarily from the perceptual/analytic perspective, rather than how they might be conceptualized or experienced by the performer. However, it should also be noted that the perspective is nonetheless informed by practice, both from the researcher's experience, and from reference to dance works, in rehearsal, performance and on videotape.

6.4 Definability

The condition of definability is a logical prerequisite for the identification of primary elements as discrete and independently functioning entities, in any structural parameter in any art form, as it is in language, the archetype of structural organization : patterns of organization (at whatever level of complexity) can only emerge where parametric elements are defined not only as separate, but also as distinct, and yet related in some specifiable way.

As discussed in the preceding chapter, choreutic space itself is given primary definition by virtue of the body's lived experience in and of the three dimensional nature of general space, and through the consequent orientation of our spatial thinking to the six basic spatial directions. Further definition of the choreutic space is given by the designation of the twenty other points of orientation. But however specifically defined the choreutic space itself, in order to satisfy the particular condition of definability at issue here, it is necessary to establish that the Choreutic Composites (C/C) - as the material matter of the parameter - are discrete and independently functioning entities, and that their similarities and differences are also definable.

6.4.1 The complexity of the Choreutic Composite (C/C)

Rather than being uni-dimensional, as is the phoneme in linguistics or the tone in music, for example, the C/C is a multi-dimensional complexity. Thus its definition as a discrete unit is not as straightforward a matter as it is for the other two : as put forward in the previous chapter, the nature of the choreutic unit, its directional content, and the manner in which it materializes are integral aspects of that definition. To illustrate the point : The Ch/U may be defined as either a line or a curve, each of which materializes through one of the four M/ms. The line realized through progression is distinct from that realized in design, while the line realized through progression is again distinct from the curve realized in the same way. But both lines and curves are further distinguished by virtue of their directional content; thus a line R - L which is realized through design, is distinct from the same realization of a line HR - DL. Both differences and similarities - whether in M/m, line or curve, or directional content - are defined.

While the C/C is a conglomerate, each of its three component elements has its particular rubric for definability; all contribute to the definition of the C/C as a whole. In reality, the three are inseparable, each integral to the C/C, and each inherent in the organization of the choreutic content of the dance; they are, however, conceptually distinct, and for the purposes of this examination, are considered separately.

6.4.2 The Choreutic Unit (Ch/U) - the line and the curve

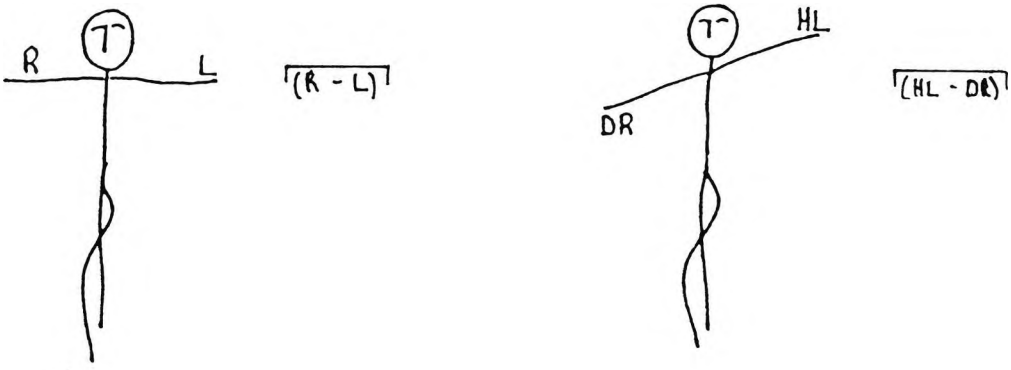
At the very fundamental level, the line and the curve are perceived as separate entities, each having its particular form, with their differences clearly definable : the line cuts through the space, while the curve either encloses it or pushes it away. While the more subtle distinctions may not always be apparent to the inexperienced observer,(3) the fundamental varieties of the basic line and curve - the vertical, horizontal, and oblique line, and the circle, the spiral, and the arched and flattened curve(4) - are likewise perceived as being distinct; their similarities - the fact that they are variations - is also understood. But while lines and curves are distinguishable from each other, their inherent directional content is a further important way of more specifically defining their respective differences and similarities.

(3) The problems and complexities involved in perception are discussed in 6.4.5.

(4) As identified by Preston-Dunlop (1981,p.44)

6.4.3 Directional content

Each line or curve possesses inherent directional content; thus the line created from the right side of the body to the left, has directional content R - L, notated as [R - L] or (R - L) (5). While the observer may not be familiar with the directional terminology *per se*, nonetheless the two lines (R - L) and (HL - DR), for example, are recognized and understood (tacitly if not consciously) as being distinctly different : they begin and end on different sides of the body, and involve different levels; one is horizontally directed, while the other is oblique.



For the analyst, on the other hand, the directional content is a critical means for defining the choreutic unit as a distinct entity; through that content, the differences in the spatial orientation of the units are specified, regardless of whether they are lines or curves, and regardless as to how they materialize in movement. This more specific definition is derived however, from an initial understanding of the theoretical basis underlying the orientation of movement to particular locations in the choreutic space.

Although theoretical constructs, the twenty seven locations which define the choreutic space nonetheless have a conceptual reality, and can be considered, for the purposes of analysis, as virtual entities with defining characteristics, acquired by virtue of their being end-points of directions that radiate from the orientational centre into the surrounding choreutic space. Also for the purposes of analysis, these end-points are located on the choreutic grid, itself defined in terms of the three polyhedral geometric forms : thus the six octahedral, eight cubic, and twelve icosahedral directions, and their respective end-point locations, each on their respective geometric grid.

Since each grid, regardless of its orientation, is defined in terms of vertices, edges and faces, it follows that locations are, in principle, likewise defined, as are their differences and similarities. Thus the icosahedral location HR  and the cubic HLB  ,

(5) Specifically choreutic notation, as developed by Preston-Dunlop (1981), and briefly discussed in 5.4.8 and 6.4.6.

for example, while distinct by virtue of their inherent characteristics, also have self-evident similarities and differences.

Locations can also be defined as distinct entities in terms of their dimensionality : locations on the octahedron are the end-points of directions that are one-dimensional, (H  or R  for example); those on the icosahedron are the end-points of directions which are two-dimensional (RF  and BH  for example); and those of the cube are end-points of directions that are three-dimensional (HRB  and DLF  for example).

Since Ch/Us are defined by their locational end-points, then it follows that they can likewise be defined as distinct and separate entities - whether manifest as a line or a curve. Thus the respective intervals that join the icosahedral locations HR  and RB  or HL  and LB  , for example, are definable, both conceptually, and as they are physically manifest; their differences and similarities (their two-dimensionality, together with the directional content either shared or not) are also defined.

6.4.4 Manner of Materialization (M/m)

The choreutic content of a dance work only becomes a reality when it is given physical expression in and through the dancer's movement in time and space. Its definition thus rests on the perception of spatial forms - the Ch/Us as lines and curves, together with their directional content - not as disembodied, theoretical constructs, but as they are realized in motion. As detailed in Chapter 5, Ch/Us can materialize in four distinct ways - spatial progression, body design, spatial tension and spatial projection - each of which defines the unit in a particular way. Realized in any one of these ways, each Ch/U takes on a quite distinct form, and even though any number may share the same directional content, they are perceived as being different.(6)

While the M/m are intrinsic to all dance movement, what the observer actually sees is highly dependent on performance, with the choreutic content either emphasized or de-emphasized according to the dancer's commitment (not necessarily conscious) to the spatiality of the dance. So, for example, in the situation where the arms are held out to the side, the actual way they are held by the dancer (together with what else is happening in the body) will draw attention either to the arms themselves, or to the horizontal line that they create. Similarly when the arms travel the horizontal plane in a curved pathway, the dancer's intentions as realized through M/m, can cause one of a number of things to

(6) The perception of the more subtle distinctions is, however, dependent on a number of factors, among them the body parts used to embody the units, the location of the units, and the experience of the observer.

happen : (1) the pathway itself is emphasized, with the visual focus on the line being traced; (2) the arms are given emphasis; the visual focus is on the arms, their symmetry is highlighted, and there is less in the way of body involvement to detract attention from the arms; (3) the movement may become a gesture of pleading, with projection in the arms, the focus given out to the audience, and a strong forward projection in the chest.

Because they both give rise to virtual rather than actual forms, spatial tension and spatial projection are particularly dependent on the movement intention of the dancer for their perception; they are in fact, often created by the dynamics of the dancer. The curved pathway considered previously, for example, can be performed so that is it perceived simply as spatial progression, with the emphasis placed on following the pathway. On the other hand, with the journey beginning with a strong impulse, and the movement being "thrown out" into space, what is seen is not so much the curve as a curve created by the arms, but the curve being projected beyond itself by the whole body; spatial progression is now augmented by spatial projection, which can be emphasized further by a simultaneous visual focus along the line of projection.

Because they are frequently created by timing and dynamics, and often involve small body parts, spatial projection and spatial tension, while present, may not always avail themselves as readily to immediate perception as do progression and design. And because they create virtual rather than actual forms, their component Ch/Us may also be more difficult to discern, at least on first looking. The fact that in spatial projection the unit has its starting point in the body, and its end point out in the space beyond the body periphery, further exacerbates the problem of its identification. It may also be that the dynamics that create the M/m in the first instance, assume perceptual priority, and thus attenuate the perception of the choreutic content.

6.4.5 Perceptual implications

While the above discussion firmly establishes that the similarities and differences between the C/Cs can be defined, their distinction in practice is not a simple matter : the transient nature of dance, and the complexity of choreutic content, including the fact that much of it is virtual rather than actual, makes the perception of many choreutic details difficult. Motion passes through locations, often fleetingly, leaving a mere impression of shape; all that can be grasped are the more general and obvious spatial features. Where motion is arrested, choreutic details may be more distinguishable, but only momentarily, for the design dissolves soon enough and motion continues.

The inherent choreutic complexity in a dance work further exacerbates the problem of perceiving choreutic form fully and in detail. There may be more than one dancer - may be many - and each may create their own patterns of choreutic organization; and each body part of each dancer likewise may create its individual patterns of choreutic organization.(7) And further, as Preston-Dunlop has pointed out (1981), Ch/Us may also be created between dancers, and across the shared space.

Choreutic form is only manifest in and through motion, and thus what is perceived is first and foremost dependent on the dancer and his/her movement : put very simply, without the dancer, there can be no choreutic content. But for the very reason of performance dependence, what is defined in terms of the C/C is subject to differences - from one time to another, from one dancer to another. Thus what is intended to be the "same" movement, may, with different dancers, produce different quite C/Cs, as the following example from *Adieu* illustrates :

fig.i.

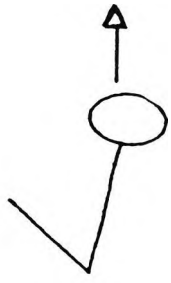


fig.ii.

fig.iii.

One assumes that the intention is to have the same position taken up by the three dancers, although precisely what that would be is difficult to state with confidence, given that each position differs considerably. However, the position is one of the Figure of Death's recurring motifs (repeated three times solo, twice in trio) and thus hers is taken as the definitive. Her arm position is clearly F, in well-defined design ⌈(F)⌉; her focus is HF (fig.i). By contrast, S's arms, while in straight design, are angled to HF; with her head thrown farther back, her focus is directed to H (fig.ii). C has her arms in yet a third direction - FD - the design far less defined than in the other two dancers; her focus, like that of S is directed H (fig.iii).

Although some of the problems in analysing from videotape were discussed in Chapter 1, it is relevant to raise the issue here briefly, since it concerns the particular subject of definability. While spatial design and progression are relatively clearly

(7) Thus rather than being a single instrument through which the choreutic "melody" is realized, the dancer is at one and the same time an "orchestra", with each body part an instrument, following its own melodic/harmonic line.

defined on videotape, spatial projection and spatial tension, relying as they often do on the dancer's dynamics, are often lost altogether. The previous comments on focus (i.e. spatial projection) are made with confidence only because a second close-up filming of the work was available to the researcher. Although some margin for error still exists, this version shows the focus of the dancers much more clearly.

While performance is the *sine qua non* for the perception of choreutic content, at the same time it is self-evident that the latter's perception is also dependent on a number of factors which relate to both the experience of the observer, and to the works themselves. The more experienced in dance, for example, the greater the observer's ability to see beyond the movement as "gross" movement, and to be aware of other structural components, choreutic content included. Where the observer's choreutic knowledge is sophisticated, the greater the ability to determine the finer choreutic distinctions and subtleties with precision. In certain styles, the choreutic content is clearly defined as an inherent part of the practice itself, (and classical ballet would stand as the example *par excellence*); its perception is therefore facilitated. In other styles and works on the other hand, the choreutic patterning, while evident, may be of secondary importance; speed and energy may make the perception of those patterns difficult.

On the more general level of observation, it can be supposed that what is initially perceived by the inexperienced observer are the more overt features of choreutic form - lines and curves (and possibly their variations) as shapes and pathways in space. (What Arnheim (1954) refers to as "grasping the essentials" (p.33).) There is less likelihood to be much in the way of perceiving the finer details : precisely where, or with what body part, the lines and curves are embodied, nor with the specifics of their combination.[8] And while directional content may be apprehended, it too, is likely to remain on the more fundamental level, confined to the six fundamental directions.

But what is also evident is that the perception of choreutic content is not only a matter of theoretical knowledge and visual perception; there is much in the way of intuitive, kinaesthetic understanding that informs the observer as to what is happening choreutically. That understanding is gained in a number of ways : it is there in part, simply because space is, from the outset, understood in terms of the lived body;

(8) Narmour (1990) makes a similar point in respect to music, where pitch activity is perceived in the first instance in terms of movement up or down, or remaining constant. As the listener becomes more experienced and knowledgeable, tonal distinctions and combinations are increasingly apprehended.

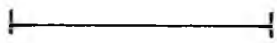
spatial directions are likewise defined in terms of the body structure and its alignment to the gravitational field; it is enhanced through practical experience in dance - in technique, performance and choreography - which informs one's understanding of movement and space as it exists in dance, as compared to everyday life. However, while kinaesthetic understanding has an important role to play in the perception and identification of choreutic content, nonetheless care must be taken in analysis not to "read" content which in fact is not there.

Understanding - and thus in a sense defining - choreutic forms and their M/m from the kinaesthetic, rather than the conceptual, perspective, is the very stuff of the daily experience of dancers and choreographers. It is embedded in both technique class and performance, and is evident in various ways. It is consistently present, for example, in the instructions given in class or rehearsal : "stretch the line of that stationary leg way behind you" [straight line design with projection to B]; "throw your focus as far out in space as you can" [projection F]; "bring the endpoints of the shape closer together" [spatial tension in body design]. It is also evident in the language of composition : Humphrey (1959), for example, refers to "design in time" [progression] and "design in space" [body design], the latter being either oppositional [straight lines at angles] or successional ("as in a curve" (p.57)). Turner (1971) identifies design, direction, focus and level, as "choreographic factors that shape movement and motion" (p.29), and suggests tasks that, for example, has the student "reach in a right sideward direction as far as the hand will go and return to position [straight progression with projection to R] ..... head and eye focus paralleling hand movement" [projection] (p.61).

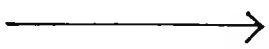
6.4.6 Choreutic notation

The argument establishing Choreutic Composites (C/Cs) as discrete and non-uniform entities whose differences and similarities are defined, finds further support in the choreutic notation devised by Preston-Dunlop (1981). Both the line and the curve are assigned a symbol, indicating both their discreteness and difference, which is further defined by directional content. The four manners of materialization are likewise assigned separate symbols, again indicating that they are discrete and distinctly different means of realizing the line and the curve; inherent in the symbol is the fact of the line and curve. The concurrent relatedness of the M/ms is indicated by the combination of symbols.

Only a few representative examples need be given here, as the full complement has already been presented in the previous chapter :



Spatial progression - straight



Spatial projection on a straight line

Spatial tension on a curved line

Because it ties in with the matter of definability (and constancy for that matter : a notation system can only be developed where elements stay relatively constant), it is interesting at this point to note the suggested link in music between the primacy of a parameter and its notation system. Both Meyer (1967) and Boulez (1971) contend that primacy is reflected in the greater degree of detail and precision (i.e. definability) in the notation system of a particular parameter. Boulez indicates that the difference in importance of the structural parameters is "confirmed by the degree of sophistication and refinement of their respective notation systems" (p.37). He further states that "systems of notating pitch and rhythm always appear highly developed and coherent, while it is often difficult to find codified ones for dynamics and timbre" (*ibid.*). Meyer similarly considers the notation for pitch and time (both primary parameters in his view), as having greater precision than that for dynamics and timbre.

While a brief consideration of notation systems as they relate to primary and secondary parameters is taken up in Appendix 1, it is evident that the matter has relevance to Ch/U.M/m notation. The symbol system is in itself simple - the line and the curve in the various permutations of the four M/ms; however, in incorporating the full range of directional content, and used with the adjunct symbols of body part, location of centre, and magnitude, it permits a high degree of precision and detail in the notation of choreutic structure. It has the "degree of sophistication and refinement" which characterizes the primary pattern-forming parameters in music.

6.4.7 Conclusion - definability

The above has examined sufficient, if not necessarily all, aspects which have a bearing on establishing that C/Cs - the fundamental structural elements of the choreutic parameter - are discrete entities, and that their differences and similarities can be defined; not only by the analyst, but also by the dancer, and the less experienced observer of dance. As demonstrated, the definability of the C/C is anchored in the definition of its three integral components - the Choreutic Unit (Ch/U) as the line or curve, its directional content, and its Manner of Materialization (M/m).

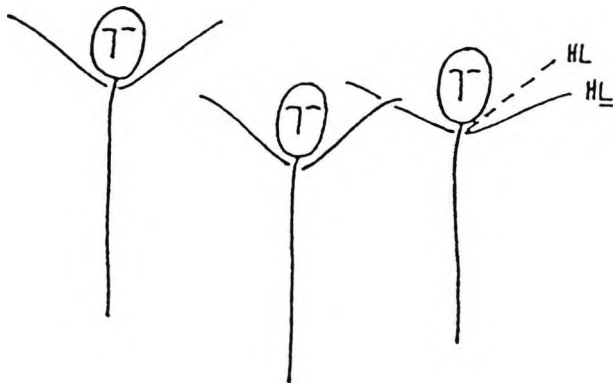
6.5 Constancy

The emergence of patterns of organization in any structural parameter is dependent on a relatively constant relationship holding between its component elements; this in turn requires that the elements themselves hold constant (or at least relatively so) under changing circumstances. Where style structures are concerned - those in the choreutic parameter included - the condition of constancy is a necessary one : style structures, whether in a work, a choreographer's *œuvre*, or in a general style overall, are predicated on the ordered relationships of elements, and their re-occurrence; their constancy is implicit.

In the context of music, the notion of constancy allows for no flexibility; the tone is a particular tone which has no structural variation, and its relationship to another tone in an interval, say a fifth, is fixed as constant. In the dance context, on the other hand, the same degree of constancy cannot be evoked; the term needs to be understood in a relative, rather than an absolute sense. As already discussed in the previous section, there is no one single entity that is the structural equivalent of the tone or interval; the line and curve exist in a variety of forms, and can be realized in a variety of ways, and can occur anywhere in the choreutic space.

The lack of choreutic absolutes can be illustrated simply enough : even in styles and works in which choreutic organization is of the fixed form variety, where "the routes from one position to another are predictable and laid down, the same patterns are fixed and occur again and again" (Preston-Dunlop:1981, p.42), and constancy could be regarded as a stylistic requisite, slight, but significant enough variation, may occur. One need only to observe two dancers performing what is ostensibly the same choreutic pattern - holding a particular shape, or tracing a particular pathway, for example - to recognize that at least some variation is not only possible, but occurs more often than not. The differentiation may be discerned, for example, in the description of two dancers performing the same movements : one might be described as being taut and sharply defined, reaching, to use Cohen's words, "the exact point in space at the exact point in time" (1982,p.122); the other might be described as having a more fluid quality, extending both space and time to their maximum.

While *Adieu* does not fall into the extreme end of the fixed form continuum of choreutic organization, the following example nonetheless illustrates the point :



The arms are presumably intended to be in the HR - HL orientation; but what is assumed to be the "same" position, has three slight, but nonetheless clearly perceptible variations : one at a higher, the other at a lower, level than the third. These variations would be notated as ⌈(HR)⌉ and ⌈(HL)⌉, emphasizing the R/L directional content; (none is precisely at "actual" HR or HL). However, despite the variations - and one might suggest that they would be recognized only by the more experienced observer - what is seen is essentially the same design, with the arms held in the same position.

While a greater degree of constancy in terms of choreutic content is intrinsic to styles and works of the fixed form choreutics category, (exemplified in the classical ballet style), there are other styles and works in which pinpoint accuracy in terms of line and design and spatial orientation is not insisted on, even though the general choreutic shaping may be considered important - "more or less" or "thereabouts" is sufficient. (*Adieu* stands in this category.) Again the notion of choreutic content as immutable and absolute does not hold.

Establishing the condition of constancy requires the examination of the various components of the C/C, and the circumstances under which there might be some variation, in order to determine whether any gives sufficient grounds to invalidate the notion as such. It would seem that at the crux of the issue is the matter of perception : even though there may be *de facto* differences, if there is sufficient in the C/Cs that holds constant under changing circumstances, then they are, to all intents and purposes, regarded as constant. Hence the notion of the relative constancy of the C/C is an inter-play between what is constant and what is not.

6.5.1 The Choreutic Unit (Ch/U) - the line and the curve

Under normal circumstances, the line and the curve remain as perceptual constants : although they occur in different areas of the choreutic space, are oriented to different locations, realized in different M/ms, and performed with different body parts, both are recognized in those different contexts for what they are - the line and curve; the former in terms of its linearity, the latter in terms of its curvilinearity.

Notwithstanding the fact that their distinction stays constant for most circumstances, there is, however, at least one situation in which the differences may be blurred, and when the line may be perceived as a curve, and the curve as a line : it occurs at the point where the line is less fully extended than normal, and takes on the form of a slight curve; or when the curve is wide and flat enough to be seen as a line.

6.5.2 Manner of Materialization (M/m)

As with the line and curve, the four M/ms - and their combinations - remain perceptual constants. Thus, for example, spatial progression remains the tracing of a pathway in space, regardless of where in space that might be, and with what body part it might be traced; similarly body design stays recognizably a held shape, even if only momentary, regardless of the body part in which it is held, or its directional content.

6.5.3 Directional content

While both the line/curve, and the M/m hold constant, it is in the directional content of the C/C that the argument for relative constancy is particularly strong. Preston-Dunlop's definition of the location encapsulates why : "A location is not a rigid pin point in space. It is rather a small area centred on a pin point, so that there is leeway, according to where the movement comes from and where it is going" (1984,p.viii). Because of the inescapable fact of human involvement in movement, one might argue that in terms of the realization of locations and intervals absolute constancy is well-nigh impossible. At the same time, however, the nature of human perception means that the differences, while present, and detectable under close scrutiny (such as video analyis), are not likely to be perceived as being substantial enough to hold against the notion of constancy.

(i) Directional components

The two and three directional components intrinsic to two-dimensional and three-dimensional lines allow for slight variations in the motion that is oriented toward them. At first glance, the fact that intervals are not fixed, immutable entities in terms of their directional components may challenge the notion of constancy; but if they are regarded as the embodiment of Preston-Dunlop's view of location as area rather than point, and as subtle "variations of a theme", then rather than challenging the condition of constancy, they reinforce the claim for considering it in relative rather than absolute terms.

The diagonal direction HRF, for example, has a number of possibilities. In its "normal" state, all three directional elements are equally stressed. However, by emphasizing each of these in turn, three slightly different directions, each inclined to the emphasized element, are possible.(9) Thus HRF can be HRF (emphasis on the high element, and thus inclined more toward the location high); HRF (oriented more toward the location R); and HRF (oriented more toward the location F). The diametral DL likewise has inclinational variations : DL where the deep directional element is emphasized, and DL, where the orientation is more toward left.

Dependent on which directional component is emphasized, motion passing to or from the location will have a different inclinational quality; it will be seen to be in the same direction, but with a slightly steeper, or flatter, wider quality than the "norm" (i.e. when all directional components are equally stressed) : steep, where the vertical H-D components are emphasized; flat, where the horizontal R-L components are emphasized; and flowing, where the horizontal F-B components are emphasized.(10)

Because Ch/Us have their beginning and end in the direction of certain locations, they too may assume the various directional tendencies of their orientational locations, thus allowing for a range in the embodiment of ostensibly the one and the same unit. Thus the Ch/U from the centre to HR, for example, might be oriented to HR, in which case it will be slightly higher than "pure" HR; or it might be oriented more to the R element,

(9) Preston-Dunlop (1981) also allows for double lines (HR) to indicate that the directional element is very stressed : this has the effect of expanding the orientational framework to give it a more precise definition. Interestingly, Bent (1987) writes of the music theorist Momigny (1762-1842) who "expanded the notion of tonality whereby a key comprised not only of its seven diatonic notes, but also the five flanking notes on the sharp and flat sides and a further five on the double-sharp and double-flat sides (relatively speaking), to produce a tonal space of 27 notes" (p.25).

(10) Although the term "flowing" is not considered particularly satisfactory, the conventional use of all three terms is nonetheless maintained.

in which case it will be slightly lower (fig.i). (The latter is also illustrated in the earlier example from *Adieu*, in which the arms are held at HR and HL.)

Likewise the unit that passes between locations, say HR - RF, for example, also has a number of subtle variations, depending on which directional component(s) are stressed. Where there is a greater emphasis on both R components the interval (now HR - RF) will be have less steepness and more width to it than the "norm"; it will reach further out to the right. When the H component is stressed (HR - RF) there is an increase in the steepness of the interval, whereas when the F component is emphasized (HR - RF), the interval lengthens to come somewhat further around to the front (fig.ii).

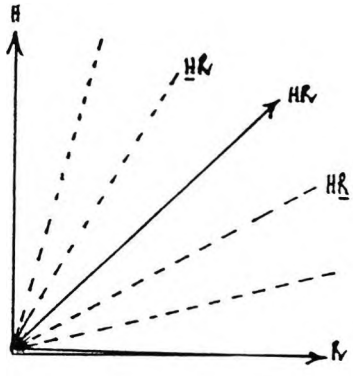


fig.i

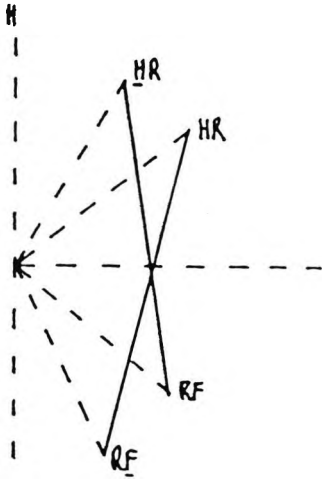


fig.ii

While it is evident that deflection toward a directional component alters the physical embodiment of the interval, in most cases the alteration is a subtle one, and in the ongoing flow of movement is not likely to be perceived by the observer as any specific variation. What might be perceived, on the other hand, is something qualitative : the sense of steeper lines and sharper angles, of wider more expansive use of space either to the side, or to the front of the body, for example.The identification of the specific inclinations is, however, possible in choreutic analysis, and may indeed be an important stylistic distinction, with one choreographer consistently favouring the very steep inclination in both line and shape, another working in wide, expansive movement that remains relatively parallel to the floor. In *Adieu*, for example, Warren has been intent on creating, among other things, a sense of flow and continuity in the movement. In choreutic terms, this has been achieved in part through the use of movement that is circular, and positions (of the arms in particular), that emphasize the R-L directions, either as R/L or as the "flat" variations of HR-HL (in themselves a characteristic feature of Warren's choreography as a whole).

If the requirement of absolute constancy were to be enforced, and none of Preston-Dunlop's "leeway" allowed, then the fact of inclinational variations, whether of the general or the specific type, would abrogate the principle of constancy of choreutic units. However, because the variations are subtle in their realization, and generally not perceived as being different, it could be argued that the principle of constancy holds sufficiently for the purposes of segmentation. It could, however, also be argued that the inclinational variations are in fact separate entities in their own right, rather than variations on the "norm"; as such their constancy would not be held in question.

(ii) Inclinations

Although the principle of directional deflection also apply to lines which are specifically identified as "inclinations", (and thus impact in the same way on their ability to be classed as constant), the latter have particular features not shared by other directional inclinations, and thus warrant some discussion here.

It should be pointed out that some variation is evident in the use of the term "inclination" itself. Preston-Dunlop (1984) for example, refers to inclinations as diagonal directions in which "one of the three directional components is stronger than the other two" (p. ix). Elsewhere (1980), only transversal lines (i.e.two-dimensional) between different planes in the icosahedron are identified as inclinations. Laban (1966) on the other hand, identifies both primary and secondary deflected inclinations; the former refer to diametrals, the latter to the transversals in the specific sense used by Preston-Dunlop. However, Laban also makes the point (p.74) that diagonals can also be deflected, and explains that deflection in terms of inclination toward high-deep (steep), forward-back (flowing), and right-left (flat).While diagonals can certainly be inclined toward one or other of their directional components, for the purpose of clarification it would seem more appropriate to use "inclination" in the restricted sense used by Preston-Dunlop (1980), and Maletic (1987): to refer only to the group of icosahedral transversals between different planes.

Because inclinations pass between different planes, they are, by virtue of their combined directional components, already more inclined to one direction than the other. Take, for example, the transversal HR - FD : the H - D dimension dominates; the inclination is "steep" as a consequence. Its steepness can, however, be increased by stressing the H of the HR and/or the D of the FD; it can also be modified by stressing either or both the R and F elements. Again there are variations to the "norm". (As in the case of the general inclinational variations, the transversal inclinations are grouped together as "steep", "flat" and "flowing", according to the dimensional emphasis of H-D, R-L, and F-B respectively.)

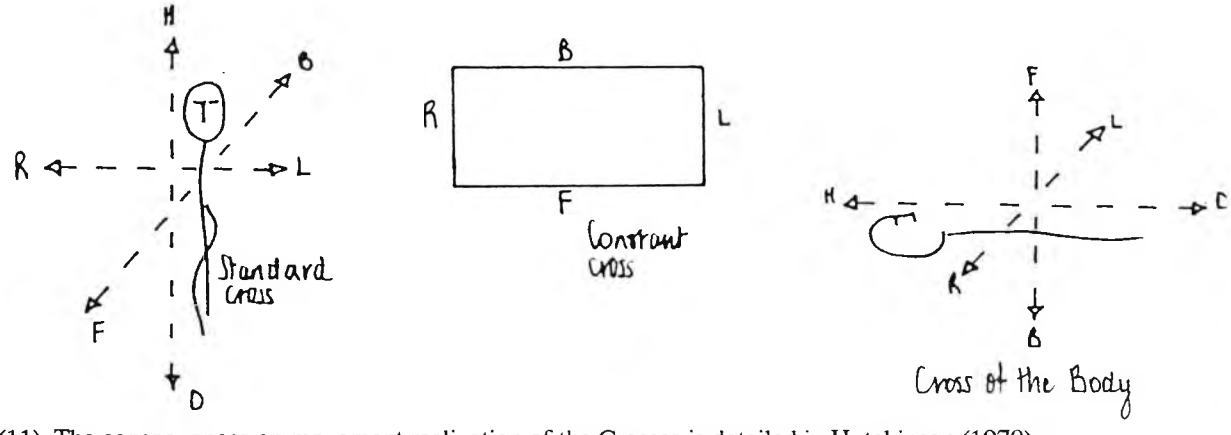
6.5.4 The Choreutic Composite (C/C)

Three factors highlight the claim for the relative constancy of the C/C as a whole, inclusive of M/m and Ch/U : (1) the directional content of the C/C can be oriented to any of three referential Crosses of Axes; (2) the C/C can occur anywhere in the choreutic space, at any distance from the centre; (3) there is not one single centre, but any number of centres around which choreutic activity may occur. It is evident that in each of these changing situations the C/C as an entity in itself stays constant; it is its physical embodiment, and/or where it occurs in space, that changes.

(i) Crosses of Axes [11]

The normal frame of reference for the orientation of directions in the choreutic space is taken to be the Standard Cross of Axes, which, as Durr and Farnell state, has as its basis "two interacting referents ..... : gravitational pull and the frontal surface .... of the agent's own body" (1981, p.227). Thus high/deep is oriented parallel to the line of gravity, while right/left, and forward/back are oriented according to the body's right/left and forward/back. Locations are thus aligned according to this principle, as is the directional content of the choreutic units.

However, directions need not be oriented only to the Standard Cross : they may be oriented according to the Constant Cross of Axes, where the line of gravity determines the up-down dimension (and thus the high and deep locations), but the performance space determines the right/left, foward/back locations. Or they may be oriented according to the Cross of the Body Axes,[12] where up-down is no longer oriented according to the line of gravity, but to the line of the spine instead; the direction high is thus always toward the head, the direction deep toward the feet. The other locations are determined according to the body's normal frame of reference.



(11) The consequences on movement realization of the Crosses is detailed in Hutchinson (1970).

(12) Slight variation in terminology exists for this Cross : Knust (*ibid.*,p.352) uses the term "Cross of the Body Axes"; Preston-Dunlop uses both "Cross of the Body Axes" (1980, p.74) and "Personal Cross of Axes (1981, p.28); Durr and Farnell (1981) use "The Body Frame of Reference" (p.227).

The consequences of a particular Cross are at once apparent : the locations change with a change in Cross. But - and importantly in respect to the issue of constancy - the difference is only in relation to the same location in a different Cross, with the difference manifest in the realization of the location; *à propos* each particular Cross, however, each location stays constant in terms of its position, and stays constant relative to each and every other location on it. Because they inherently involve locations, the same can be said of the same Ch/Us on different Crosses.

The wider implications of orientation to the different Crosses is perhaps best summed up by Preston-Dunlop's statement of the significance of each Cross to choreutics : in the Standard Cross "the form you are realising will turn with you, will travel with you, but when you tilt, it will remain upright, when you twist it will remain untwisted"; in the Cross of the Body " the form you are realising will turn with you, tilt with you, lie down with you, twist with you"; in the Constant Cross "the form you are realising will not turn with you, nor tilt with you, nor twist, but it will travel with you" (1984, p.11).

The orientation of movement may also change from one Cross of Axes to another; and may be oriented according to two frames of reference at one and the same time. The example given by Farnell and Durr (1981) provides a useful illustration of the latter : in ballet pactice, movement is consistently oriented against two Crosses; thus the "ballet dancer has to use two frames of reference : a body cross of axes.... to concentrate on positions of the arms, legs and torso, and a spatially constant cross of axes ..... to orientate that position (or movements) in relation to the stage/audience/room" (p.229).

The implications of orientation to different crosses is observed in *Adieu.* It is evident that the intention has been to emphasize a consistent line of design - the HR and/or HL of the stage space, and particularly with the arms (fig.i : all examples are on the following page).The line appears in various guises, perceived at times as oriented to the Constant Cross, at times to the Standard Cross. For example : it first appears fleetingly, but noticeably in the R arm as the dancer L travels over the space (fig.ii); in both arms as the body is turned through the horizontal plane; it is maintained, but this time with the arms in HF (Standard) as the body faces stage R (fig.iii), or in HB as the body faces either stage R or L (fig.iv); it seen as dancer C is lifted up parallel to the floor in a "star shape", and as PO lies on the floor in similar shape (fig.v).

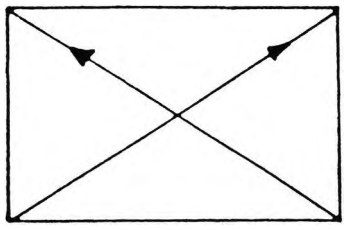


fig.i

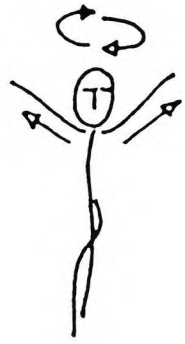


fig.ii

fig.iii

fig.iv

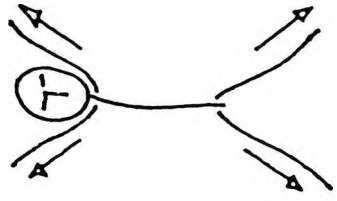


fig. v

But despite the differences that occur as a consequence of orienting directions to different Crosses, one major fact upholds the argument for constancy as it pertains to the C/C : while the C/C is embodied differently according to the particular cross of Axes, all other things being equal, as an entity in itself it stays constant - the M/m and the line and curve in themselves do not change, nor does the directional content as such.

(ii) <u>Location in the choreutic space</u>

The normal frame of choreutic reference has locations situated on the three geometric grids, themselves aligned to the kinesphere. Thus the locations, positioned on the vertices of each grid, are at a constant distance from the centre, as are intervals between those locations.

However, these locations are essentially in the nature of archetypes,[13] as are the intervals between them, for both can be realized other than on the grid itself. Thus the reference point for the "archetypal" location HR, for example, is on the edge of the icosahedron, its distance from the centre set by the body parts as they extend naturally into space. But HR can also be understood in terms of a particular direction radiating from the centre into the space beyond : its locational end-point can be at any distance from the centre, and further, can extend beyond the boundary of the kinesphere. Where closer to the centre than the boundary, locations are "diminished locations"; where they extend beyond, they are "augmented locations". A similar principle applies to intervals between locations on the grid : HR - DF, for example, is essentially the archetype of a steep inclination; it can however, be variously realized anywhere in the kinesphere, thus giving any number of Ch/Us with the same directional content.

But while the actual placement of a particular C/C in the kinesphere may vary, and it may be performed by different body parts, nonetheless, as an entity in itself, it again remains constant, and is recognized as such by the observer, albeit possibly the more experienced one.

(iii) The multiplicity of centres

Although the normal frame of reference takes the body centre (as the centre of the kinesphere) as the orientational centre, choreutic activity can take place around a number of centres (simultaneously and successively). The centre can, for instance, be located in the shoulder, in the wrist, in the space shared by two dancers, or in the stage space itself; and dependent on where the centre, so the (theoretical) positioning of the choreutic grid, and its locations. Thus, rather than a single grid oriented around the body centre, one needs to imagine the choreutic space as containing a number of grids : around different orientational centres, of different sizes, some over-lapping.

The work of William Forsythe, a choreographer influenced by Laban's thinking on choreutic space, exemplifies the concept of centre multiplicity. As Baudoin and Gilpin (1989) write :

(13) While he is referring to archetypal patterns in music, it is nonetheless interesting to note what Meyer (1980) says about them : "Archetypes are important because they establish fundamental frameworks ..... which serve as the basis for countless individual realizations" (p.180); in turn these are perceived and comprehended in terms of the archetype.

> While acknowledging Laban's system ..... Forsythe explodes it by reassigning its centers infinitely throughout the body. Forsythe assumes a whole array of kinespheres .... each entirely collapsible and expandable. An infinity of emerging rotating axial divisions may have as their centers the heel of the right foot, the left ear, or an entire limb, for example .... any point or line in the body or in space can become the kinespheric center of a particular movement.
>
> (p.74)

A similar multiplicity is evident in *Adieu* ,[14] as the following examples demonstrate :

(1) A dancer becomes the centre, with his or her body the vertical axis for the horizontal circle created by the arms of the other two (fig.i).

(2) A recurring held position - the so-called "diagonal pose" - has the centre in the shared space between two dancers (fig.ii)

(3) Centre multiplicity is particularly evident in the men's trio, with centres in the shared space, in another dancer's body, common to all three dancers, as well as in the body of the individual dancer. For example : while turning on his own vertical axis, dancer P moves through the centre that lies in the shared space between the other two; he then turns under A's left arm, the latter's hand becoming the centre of the turn.

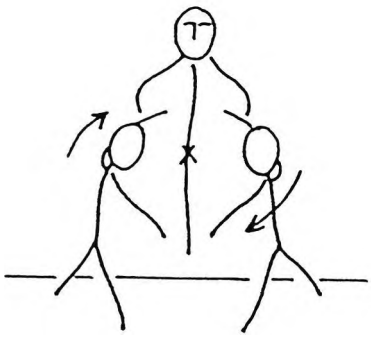


fig.i.

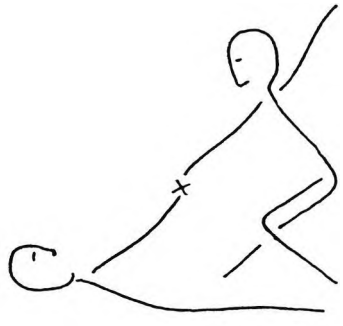


fig.ii.

(14) Warren worked with Forsythe when a member of the Nederlands Dans Theater : the latter's influence on Warren's choreography is evident.

The same C/C occuring around various centres of orientation will be realized differently, with different body parts and a difference in size possible, depending on the location of the centre itself (the circle around the wrist with the hand being smaller than that around the shoulder with the arm). But where the choreutic activity remains within the same Cross of Axes, what is realized will be have a degree of recognizable commonality : while the size of the unit and the body part through which it is realized may differ, the perceived overall shaping will be perceived as similar (as pathways travelling, or shapes held, with the same directional content).(15) Again, within the diversity, a degree of constancy is present, and allows for a perceived unity in the choreutic content.

6.5.5 Perceptual implications

Much of what has already been discussed concerning perception and definability also applies to the perception of the C/C in terms of its constancy, and thus needs no reiteration here. There are, however, certain aspects that relate particularly to constancy and warrant brief mention.

The primary concern in the above examination has been with establishing the constancy of the single C/C. However, the notion of constancy also extends to the recurrence of the C/C in a work, and its appearance across works : perceptually, the constancy of the single entity is affirmed by its recurrence (i.e., through conformant relations).Thus lines and curves going in the same direction, similar pathways and held designs, the same pathway described by an arm or a leg, occurring here or there in the space, are recognized as constant, even though they may be separated in time and appear in widely differing contexts. As with much of our perception of choreutic content, the perception of such conformant relations between C/Cs is often intuitively sensed rather than consciously recognized.

The argument for relative rather than absolute constancy is further supported by the fact that the finer differences that can be identified in analysis are unlikely to be recognized by the general observer. Theories of perception (especially Gestalt theory) suggest that the functions of constancy and consistency allow for a reasonable degree of variation to be perceived as one and the same thing (or at least similar enough for the differences to be regarded as of no significance). Thus it is unlikely that the variations in the arm positions given earlier (p.117), for example, would be noticed in the first instance; and if they were, they would be more likely to be noted merely as slight variations in dancer performance, and not as intentional - and thus significant - choreographic differences.

(15) These are the equivalent of Preston-Dunlop's "duplicating strands" (1981,p.51).

6.5.6 Choreutic notation

The argument establishing the constancy of C/Cs finds further support in the existence of choreutic notation (as discussed in 6.4.6). A notation system can only be devised where there is a relative degree of consistency in structural elements - what they are, and how they function under varying circumstances. That consistency needs to be present not only in a single work, but over many works in various styles within a particular genre; without such extensive consistency, there can be no logical, functional, notation system. Further, the notation system can only serve a useful purpose if the constancy that allowed for its devising in the first instance, also allows for its wide-ranging application.

6.5.7 Conclusion - constancy

It is evident from the preceding examination that while the notion of constancy applies validly to the C/C, it needs to be considered as being both a multi-dimensional and relative concept, rather than a single absolute : the musical tone and interval, the linguistic phoneme and word, find no parallel in choreutics. While from time to time there may be a single comprehensive choreutic statement made by the body - a straight line design with all body parts making a concurrent parallel statement, for example - the reality is that more often than not, many varied choreutic statements are being made at one and the same time : the "tone" comes in various guises. The complexity of the C/C also means that not every one of its component elements necessarily stays constant : the directional content in particular has a certain degree of inherent flexibility, both as it is performed by the dancer, and perceived by the observer. And further, while the C/C itself may stay constant as a discrete entity, it can occur anywhere in the kinesphere or beyond, and around any centre - in the body, in shared space, or in the performance space.

6.6 Proportionality

In the purely mathematical or geometrical sense, proportionality has little relevance to dance structure. However, implicit in Meyer's citing proportionality as one of the conditions for syntactic viability is the premise that the fundamental elements of a parameter are related in some defined way, so that their differences and similarites are not random, but specifiable within some logical framework. Ordered patterns of organization (and, as has been pointed out, such patterns are at the crux of both syntactic and style structures), can only develop where elements exist within a relational context.

In itself, the segmentation of the elemental material of a parameter into non-uniform, independently functioning entities, brings with it the impliction that elements are totally heterogenous: every element is quite distinct and independent of any other. Where this is the case, then the combination of elements results simply in an additive series, with elements related only by their contiguity in time.(16) Patterns of organization emerge only by chance, and not by design; further, more complex, higher order patterns are unlikely to develop.

But while "proportionality" cannot be interpreted literally in the case of dance, (and its interpretation is arguably art form specific), the underlying premise, on the other hand, does apply : some relation should hold between the C/Cs, and that relation should have a specifiable and functional basis. Redfern (1973) puts it succinctly : "there have to be distinguishable *gradations* of similarity and contrast; not simply variation, but a basis for systematic variation" (p.125). It is only under these conditions that ordered structural patterns (e.g. syntactic patterns) emerge. Redfern's "systematic variations" and "distinguishable gradations of similarity and contrast" are taken as the paradigms for interpreting the concept in the examination that follows : thus "proportionality" and "proportional relations" are given to mean that a logical and regulative basis for the differences and similarities between C/Cs can be demonstrated.

While time does not permit the detailed examination of every possible way that C/Cs might be related, nonetheless sufficient avenues are explored to support the claim that the differences and similarities between C/Cs have a relational basis, and that the condition of proportionality can, in principle, be met. Rather than use the term "proportionality", the term "spatial relations" will, for most part, be used : it is a term in common use, and more appropriately connotes the matter of "proportionality" as it applies to choreutics.

(16) Many post-modern styles subscribe to this very fact.

The belief that proportional relations underly choreutic organization forms the basis of Laban's theory on Space Harmony, described by Redfern (*ibid.*) as "a study of the proportional relations of movements in space comparable with those between sounds as they are studied in music" (p.124). (And in making the comparison with music, proportional relations are further implied.) By giving the theory a Pythagorean and Platonic grounding, by drawing analogies with music and geometry, and by consistently referring to "harmonic relations" in his seminal work Choreutics (1966), Laban implies proportional relations. In A Vision of Dynamic Space (1984), the reference to proportionality is specific, and reflects Redfern's idea of the importance of "systematic variations" for "ordering and structuring *intelligible* patterns" (*ibid.*,p.125) of choreutic organization : "The artist has .... an immediate awareness of the .... spatial combinations contained in bodily gestures. This awareness becomes visible ..... and is considered in terms of proportionality...." (p.37). He goes on to state that proportionality "distinguishes itself from symmetry [where elements are homogenous] ..... The similarity of the parts is cancelled and the units of measure one to the other are not equal but differentiated in a lawful manner" (p.37). The "lawful manner" does not, however, need to be sanctioned by mathematical or geometric imperatives; it can be determined by convention (such as the sounds/letters of an alphabet), or on the basis of how things are logically related, either through physical or psycho-perceptual imperatives. It is in the latter that spatial relations are grounded.

6.6.1 The Choreutic Composite (C/C)

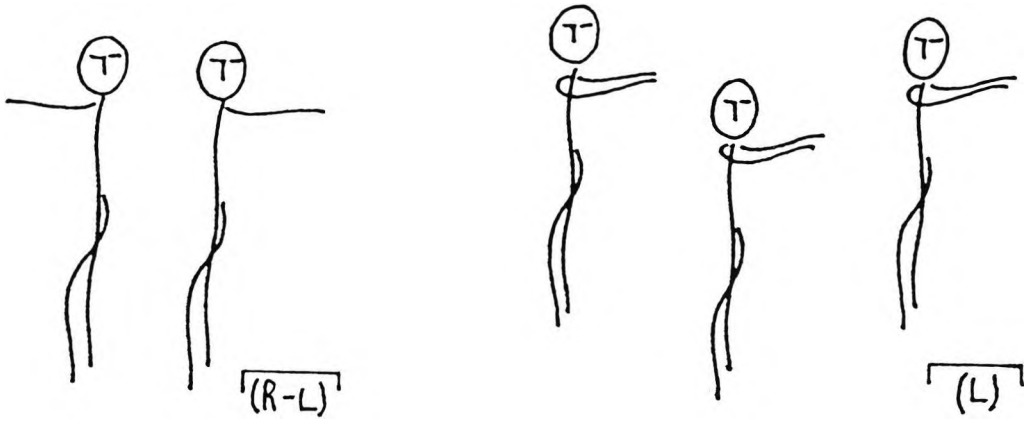
There is nothing in either the line/curve, or the respective M/ms, which would suggest any perceivable "systematic variation" between them : they are defined and perceived as different; they remain relatively constant, but are not related in any specifiable way. Thus relations among C/Cs are established only through their respective directional content, a fact implied by Preston-Dunlop's identification of the different relational categories in terms of their directional qualities - parallel, opposite, different and so forth.

6.6.2 Perceptual implications

Spatial relations are inherent in our understanding of space in the first instance : the lived phenomenal body - its bilateral symmetry, its planarity and three-dimensionality, and its alignment to the vertical line of gravity - provides the basis for our (essentially intuitive) understanding of right and left symmetry, for example, or of the relationship between high and deep, or of that between the vertical and the horizontal; not only in the general space around, but also in the space created by the moving, dancing body.

Although quite specific in themselves, those basic relationships will nonetheless be perceived in a more general way, and intuitively sensed rather than necessarily consciously perceived : the leg held at right angles to the body, the parallel lines created in a particular shape, two body parts pulling away from each other in different directions, or symmetrical shapes taken up by the body parts, for example - their perception is ultimately the perception of Redfern's "sytematic variations". However, precisely what variations are perceived, and whether their systematic/proportional characteristics are recognized, depends again on the knowledge and experience of the observer.

The multiplicity and multi-layering of C/Cs has implications for the perception of spatial relations : they may exist not only between C/Cs as they occur in the one kinesphere, but also as they occur across two or more dancers, and across the shared space; further, they occur not only simultaneously, but also sequentially in time. So, for example, two bodies may create the right-left symmetry of a design, in kinespheres which overlap or kinespheres which are separate; lines which are parallel, may be so through any number of dancers over the dance space, occuring in canon rather than in unison.



6.6.3 The geometric rationale

While spatial relations are not perceived in terms of geometry, nonetheless there is a geometric rationale that establishes the proportional relations between locations on, and intervals deriving from, the choreutic grid. The rationale presents the formal underpinning for much of what is perceived as related in the choreutic space. In orienting the spatial form of movement to the three geometric forms, Laban himself saw their inherent geometrical relations as the basis for his theories on Space Harmony. In comparing locations to tones in music, he further reinforces the notion of their proportionality. He refers, for instance, to the "similarity between the order in the scaffolding of kinesphere

and the scales of tones adopted in music" (1966, p.116); the scaffolding is a geometric form. The dance space is divided into "the three dimensions of the octahedron and the four diagonal cross-sections of a cube"; these seven cross sections are comparable to the "seven fundamental notes" of music (p.118).

In simple terms it could be argued that by defining the choreutic space within a boundary in the first instance (even a conceptual one), a relational framework is implied from the outset : there is a particular space delineated for a particular purpose, and activity occurring in that space is allied to that purpose. The implication is taken one step further by identifying specific points of orientational reference on the boundary, points that are related by virtue of their radiation from the centre to that boundary; and by deriving choreutic scales and forms that pass through those locations, the implication is made explicit : relations between elements are requisite for scales and forms.

As regular three-dimensional polyhedral forms,[17] the cube, the octahedron and the icosahedron are morphologically related, and as Ghyka (1977) points out, are so by virtue of the geometric proportion known as the Golden Section;[18] thus proportional relations also hold between their vertices. Since these vertices provide the basis for the twenty six locations of spatial orientation, the latter, together with the centre, are also geometrically proportional to each other. Likewise intervals - whether peripheral, central or transversal - are "differentiated in a lawful manner" (but this time one that has a conventionalized geometric basis); they are related to each other (by length and angle of inclination), as they are related to those on the other grids (because of the inherent reciprocity between all three).

Not unexpectedly, Laban (1966) himself comments on proportionality in terms of lines and angles, but only in specific reference to the icosahedron : " ..... the proportion between the length of the dimensional and diagonal transversals of the icosahedron and the length of its surface-lines [i.e. peripherals] follows the law of the Golden Section. This ratio is found in the measurement of the angles and the constituent lines occurring in the rectangles of the three-dimensional planes and in the pentagonal structure of the five-rings [i.e.the icosahedral faces]" (p.108).

(17) Defined by Ghyka (1977) as "solids with equal sides, equal regular faces, equal solid angles, inscribable in a sphere " (p.40).

(18) The Golden Section is expressed as the ratio $\frac{1 + \sqrt{5}}{2} = 1.618$

6.6.4 Directional components

While directions are related because of their orientation to the locational points on the choreutic grid, what is more important is their relatedness in terms of their inherent directional components - as they are both felt by the dancer, and perceived by the observer. Thus octahedral directions have directional content that is one dimensional (H  for example); those on the icosahedron have directional content that is two dimensional (HR  for example); and those on the cube have directional content that is three dimensional (HRF  for example). Consequently, motion that passes through or to any location possesses directional content of similar dimensional proportionality : its choreutic units do likewise.

There is a gradation of similarity and difference in the different dimensions that has a logical basis, their relatedness understood through their differences, certainly by the dancer, if not always by the observer. One dimensional motion is felt as a pull in the each of the three dimensions/six directions, which are related through (and to) the centre. It is seen in straight lines that are realized through any of the M/ms in terms of up/down, right/left, or forward/backward, most obviously in much of the movement vocabulary of classical ballet. It is understood (kinaesthetically as well as conceptually) in terms of the body's verticality, its right/left symmetry, and its forward/backward locomotion.

Motion which is two-dimensional is felt in terms of the (uneven) pull of the two dimensions that comprise any of the twelve diametral directions : in HR, for example, both highness (dominant) and the rightness are sensed in the body part moving in that direction.Two dimensional motion is observed in movement or position that accords to any of the three planes (either in the same plane, or between planes), and is intrinsic to the actions of jumping (vertical), turning (horizontal) and travelling (sagittal), for example. It is understood in terms of the body's planar dimensions, and through the experience of planar surfaces common in everyday existence.

The three-dimensional diagonals are, as Preston-Dunlop (1980) points out, both "difficult to master" and "less obvious to see and perhaps less frequently used than octahedral and dimensional directions" (p.122). Because of this, and the consequent unfamiliarity with diagonally oriented movement, its three-dimensionality is not always readily perceived; instead there is a tendency to interpret diagonals in terms of two-dimensional diametrals. Thus an arm in HRF, for example, is more likely to be read in terms of the oblique line HR. (It may in fact be aligned more to that direction in the first instance, because of the difficulty in embodying HRF. The perceptual tendency is even more clearly illustrated using the HLB directions, for example; the anatomy of the shoulder joint prevents the direction from being accurately embodied by most individuals.)

6.6.5 Choreutic scales

Although not defined by a mathematical imperative such as that underlying scales in music, nonetheless a logical order underlies the organization of scales in the choreutic parameter. Laban himself considered scales as "a graduated series of movements which pass through space in a particular order of balancing tensions according to a specific scheme of relations of spatial inclinations" (1975,p.27). For Preston-Dunlop (1979) choreutic forms (which are comprised of scales and their derivatives) "are hierarchically arranged and logically synthesized from choreutic elements" (p.134), organized "on principles of balance/off-balance, counter-balance and contrast, in many series of harmonic opposites" (1984,p.1). Those principles are the basis for "the distinguishable gradations of similarity and difference" between the choreutic units that comprise each respective scale. So, in ordering "the elementary materials of a parameter across a spectrum of similarities and differences" (Narmour:1990,p.284), choreutic scales embody the principle of systematic relations between elements of the choreutic parameter.

Importantly, however, since scales also embody the principles of definability and constancy, they are in a sense the embodiment of all three *à priori* conditions of segmentation. Scales, then, are the systematization of elements in relational order according to some organizing principle; they are thus the matrix on which the configuration of patterns of structure is based - and apprehended - and are therefore aspects of syntax. As such, they underline the syntactic viability of the choreutic parameter.

6.6.6 The relation of C/Cs in practice

Notwithstanding the importance of a geometric rationale for underpinning the condition of proportionality, the fact is that choreutic relations are not perceived in terms of measured lengths, angles and degrees, except perhaps for the purposes of analysis. Instead they are perceived - both visually and kinaesthetically - in a more general way, their presence generating a sense of spatial unity and cohesion, even where contrasts and differences co-exist : the horizontal line that contrasts with the vertical; the sharp angled design that stands at variance with the wide, open one; the circle in the sagittal plane that contrasts with that in the vertical : their perception is essentially the perception of Redfern's "sytematic variations".

As indicated earlier in this discussion, the relations inherent in choreutic content were central to Laban's theory of Space Harmony. According to Maletic (1987), five major principles can be drawn from his work : the principles of relatedness to the centre,

counter-movement or opposition, complementarity, parallelism and triadism, and sequential order (p.177). In her own study of style, Maletic (1980) compares the spatial aspects of two dance works, and draws on Laban's theory to identify six "simple bilateral relationships" (p.75) : parallelism, opposition, symmetry, chord-like equilibrium, complementarity, and volute-like movements.

Preston-Dunlop (1981) identifies both simultaneous and sequential clusters of choreutic units, and asserts that "the nature of their belonging is more significant", than the fact that "they happen sequentially or simultaneously" (p.50). In response to the question "How might they belong?", she proposes a number of categories, the majority of which parallel those of Maletic (1980), but identifies them in somewhat more specific detail. Thus two C/Cs can be related by virtue of the fact that their respective directional content goes in opposite or counter directions (Maletic's opposition); or they can be related by virtue of their directional content going in different directions (but ones that still retain a relationship - such as symmetry, which somewhat curiously perhaps, is not identified by name). Two or more C/Cs can be related through parallelism, where they have the same directional content (again finds an equivalent in Maletic), while three C/Cs with different directional content are triadic in their relationship. "Several strands in simultaneous arrest" (p.51) become a chord.

In listing the relational categories, Preston-Dunlop differs from Maletic in two particular areas : the non-inclusion of (1) complementarity, and (2) volute-like movements. Maletic defines "complementarity" as a relationship in which one movement complements another, "such as penetrating and enclosing gestures related to each other like axis and equator" (p.76). While not specified in her list, it is nonetheless evident that Preston-Dunlop has taken account of the axis/equator relationship in her detailed analysis of the choreutic content of the Man in Humphrey's *Day on Earth* (1947) : "The gather is multi-stranded using axis and circumference strand relationship" and so also "are the hammering and tossing movements, but in time, the axis being first and the circle coming afterwards" (p.149).

The second difference - Maletic's volute-like movements - could be considered as an error of category. Volutes are themselves in the order of C/Cs, double units, according to Preston-Dunlop (1980b), which form large sweeping curves "starting at one location, passing through a second, and ending at the third" (p.209); thus they are triadic in nature. Because the volute as a curve moves around a diagonal axis, the relationship of parts is also one of complementarity. There are two volutes on any one diagonal axis, and each is the opposite of the other : thus the volute HR - (BD) - LF, finds its "partner" in DL - (FH) - RB; in what is essentially a transposition, the principle of opposition is realized. Thus while a number of principles apply, the volute itself is <u>not</u> a principle.

In order to establish that logical relations exist between C/Cs, four categories of spatial relations will be discussed briefly and their application demonstrated through examples drawn from *Adieu* : the categories are derived from those identified by Maletic and Preston-Dunlop. Symmetry is identified as a separate category, as it is by Maletic, being considered as a particular and specifiable instance of Preston-Dunlop's more generally identified "double strands in different directions" category. The axis-equator relationship (Maletic's "complementarity") is also identified separately, as it is likewise a particular and specifiable relationship which does not comfortably come under the general rubric of "different directions".

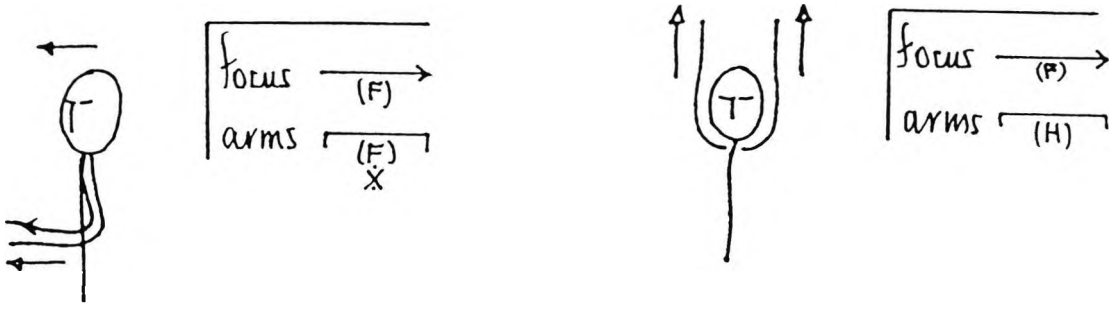
The principle objective at this point is to demonstrate sufficiently that the differences and similarities between C/Cs have a logical, systematic basis, and that the condition of "proportionality" (as it applies in the dance context) can thereby be met; thus not every mode of spatial relations is considered. For the same reason, the number of examples is necessarily restricted, with a further analysis of *Adieu* in respect to the relational categories undertaken in the summary analysis (Chapter 8).

In the temporal arts, the main focus of syntactic ordering is the relation of elements over time; that is, as sequential rather than simultaneous. With the same general principles of relations applicable to both, it is the constant interplay between simultaneous (the equivalent of harmony in music) and sequential (the equivalent of melodic line) spatial relations that ultimately gives the work its overall sense of unity and cohesion. In exemplifying the types of spatial relations that exist between C/Cs, it is therefore important to consider how they are realized sequentially as well as simultaneously.

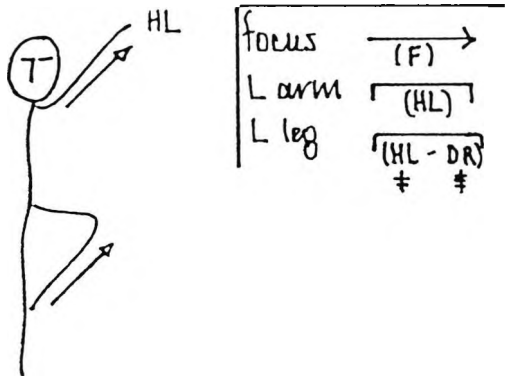
(i) Parallel directions

As the term implies, C/Cs are related by virtue of their being parallel, with the similarities between them recognized in terms of their common directional content. Thus an arm and a leg reaching in the same direction, following the same pathway, or duplicating the same design, for example, demonstrate, in simple terms, instances of parallel relations. (Parallelism is not restricted to only two C/Cs, and can hold between any number.) But parallel relations can also occur across the space, between bodies, as is observed in unison movement (whether of two or more bodies).

Example : In *Adieu*, examples of parallelism are frequent, with that occurring across a number of bodies being more dominant than that happening within the individual kinesphere. Parallel relations are observed in the simple, straightforward examples in which the arms or legs are held in parallel design (i.e.within the single kinesphere) :

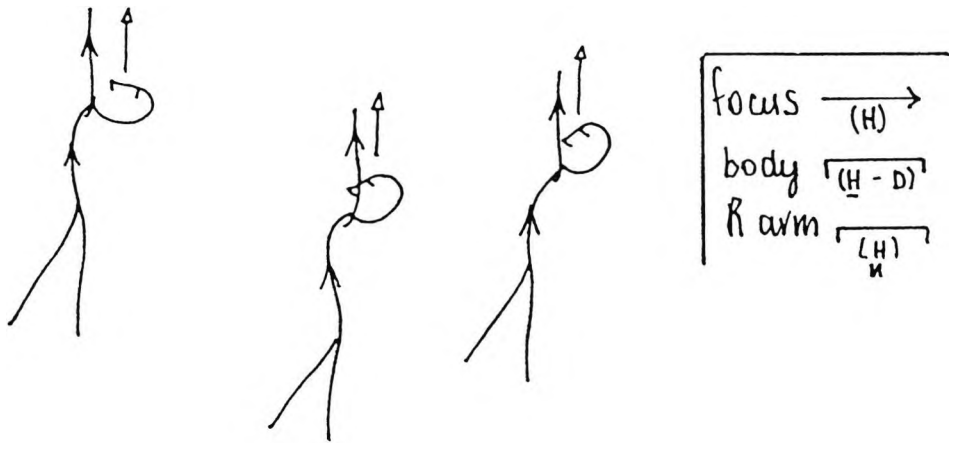


or in lines that although not adjacent, are nonetheless parallel :

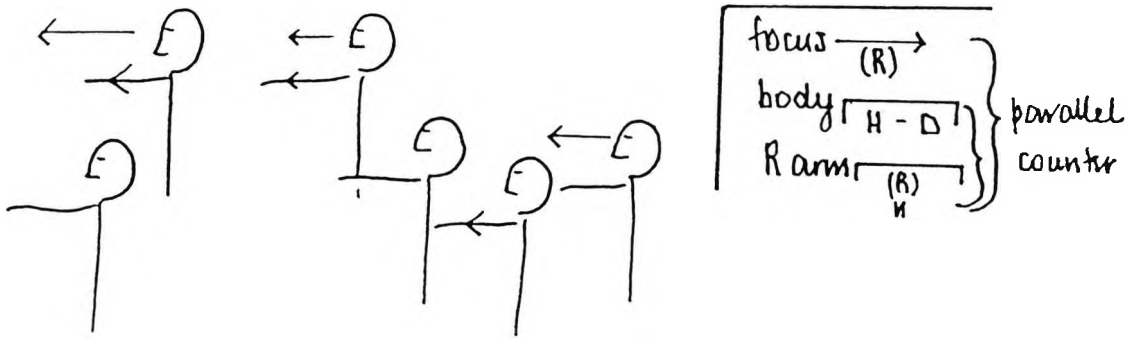


It is also seen in more complex multiple form (within the individual kinesphere and in adjacent kinespheres), in the position held by the three women at the start of the *Cantus* section :[19] the right arms are held in straight design reaching H, with the focus of all three women projecting strongly in the same direction. Thus in the one body there are two dominant C/Cs directed upward to H (the torso is also pulled up into H), and at the same time the H is duplicated in all three bodies. Visually dominant are the three parallel lines created by the arms, and the whole upward thrust of the design. Two further factors strengthen the realization of H : (a) the dancers come into the position in canon; thus there is an additive summation effect, with the double, then triple parallel being brought to bear; (b) the three dancers are in close proximity to each other. (Diagram on the following page.)

(19) The titles for this and the following section are taken from the music score (Arvo Pärt's *Cantus in Memory of Benjamin Britten* (1980), and *Fratres* (1980). Details of how the work is sectioned are found in Chapter 8.

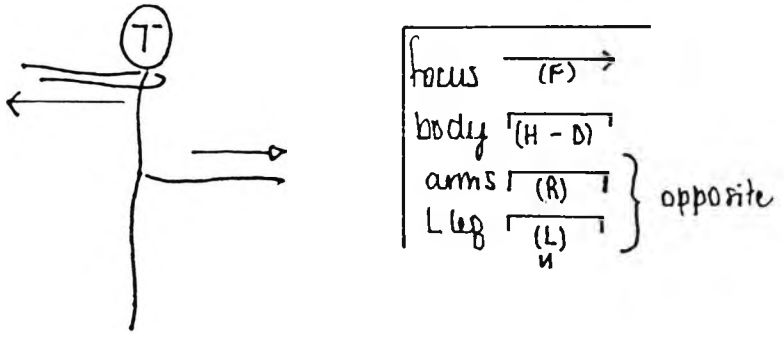


A further example of how parallel relations emerge sequentially (and as double-layered) is observed in the last section of *Fratres* : the three males take up the position, right arms at R and focus to the R (simultaneous parallelism within and across more than one body), followed soon after by the three women doing the same; in the end all six dancers hold the same position.

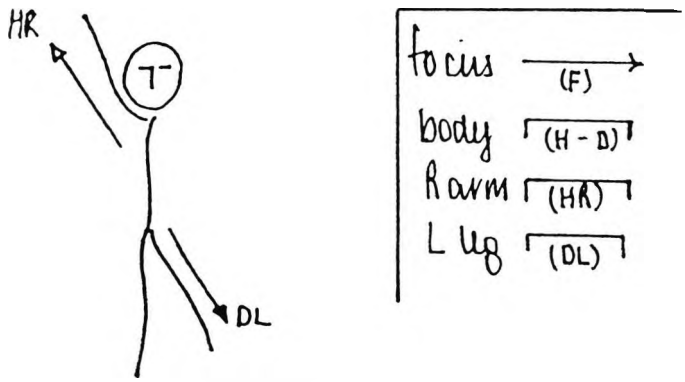


(ii) Opposite or counter directions

Here the realization of two C/Cs occurs in opposite directions, their opposition being understood as related, (being recognized as the two ends of a single spatial dimension (HR - DL, or R - L, for example). Thus the right arm moving to R, while the left leg is held in L, exemplifies two C/Cs in opposite directions :

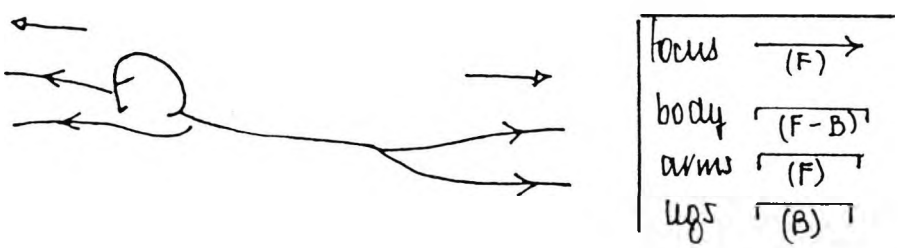


Depending on the body parts in which they are embodied, and the M/m through which they are realized, counter C/Cs may have the consequence of appearing as a single line (thus as a single C/C) : thus the right arm held in design in HR, and the left leg in DL, rather than being seen as counter directional, may be perceived as a unified line along the dimension HR -DL. However, where the leg and the arm move in from the periphery toward the centre (or vice versa) in progression, then the counter directional quality will be evident. When the two directions are realized sequentially (generally in succession), then the nature of their opposition is even more distinct.

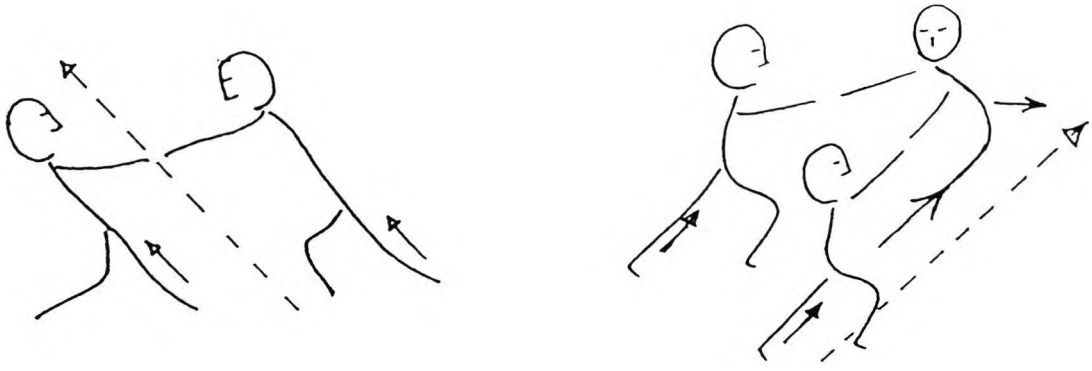


When held in design, whether the oppositional nature of the lines is seen depends significantly on the dancer's performance. Where the body tension is directed toward both directions, with projection occurring at both ends respectively, then the pull in opposite directions is likely to be evident. Similarly, when the tension and projection are directed to only one end point, the other assumes less visual importance; the "split" directions are seen. On the other hand, where the concentration is on the single line as line, its relationship to the body emphasized, and with no projection beyond, then what is observed is likely to be the line as a continuum, rather than as one with two opposing ends.

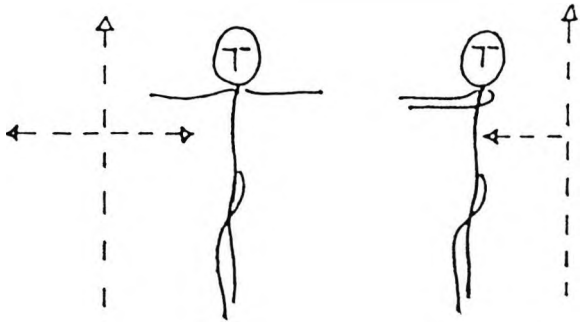
Example : In *Adieu* counter directional lines are a constant, generally observed as a single oblique line. Frequently, however, there is an evident projection toward the two ends of the line that calls attention to the separation of the oblique into its two counter directions.



In the first section of *Fratres*, the trio of two men and a female shows a number of instances where counter directions appear successively. To exemplify : the female moves from a position stage right to one stage left, in a way that the right and left differentials are sensed as relationally significant, and not merely a matter of her moving to and fro. This is implied by the body shaping that occurs at the same time : when she is on stage R of the men, her body is stretched out (to stage R) in a slight BH- FD line (in itself showing oppositional line); when on stage L, her body is rounded in design, the back pulling out (to stage L), and the R leg in FD. There is simultaneous F-B opposition and parallelism in the line of her leg in FD, and that of the back legs of the men in BD.

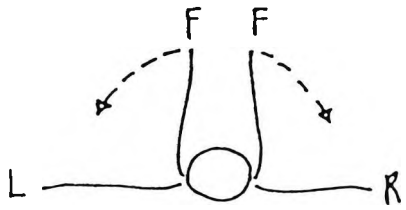


Although presenting a somewhat different interpretation of the concept, counter directions can also be seen to exist in the relationship between the dimensional axes. Thus the vertical H-D, may be considered as opposite to the horizontal R-L, and the sagittal F-B. In *Adieu*, for example, the body is held very much upright in the vertical H-D line, while arms are held in extended R-L; on other occasions, only the R arm is extended, but the opposition (through the angle) is evident.



(iii) <u>Symmetry</u>

Where two C/Cs have different directional content (as distinct from oppositional), there are nonetheless ways in which they may relate; different does not necessarily mean arbitrary. For example, if the C/Cs diverge from or converge on a common location, a relation is implied, through the fact of the common point of reference. (Diagram on the following page.)



Perhaps one of the most common ways of establishing relations between two C/Cs with different directional content, is through bilateral symmetry, where both differences and similarities (relations) are recognized.

Example : Symmetry is another constant in *Adieu*, appearing particularly as the component directions of the diametral dimensions HR - DL and HL - DR, and of the dimensional R-L (fig.i). As is the majority of examples already given, the symmetry is often one aspect of a multi-relational event : thus there may be symmetry, and at the same time parallelism (fig.ii); or symmetry in the top and lower halves of the body simultaneously (fig.iii).

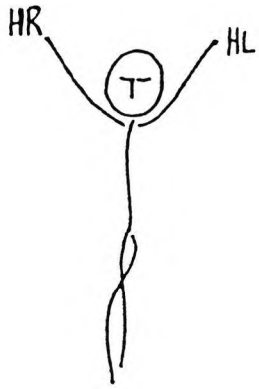


fig.i.

fig.ii

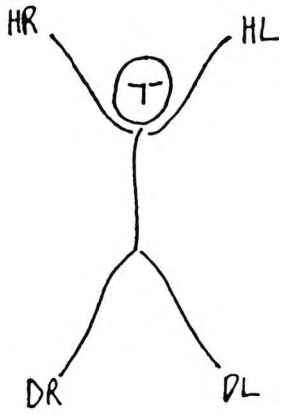
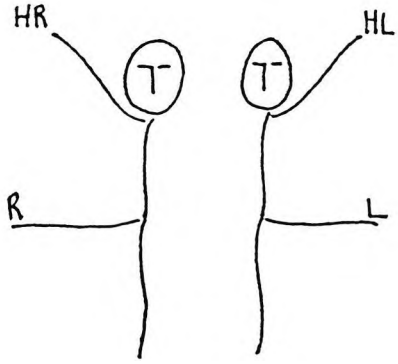


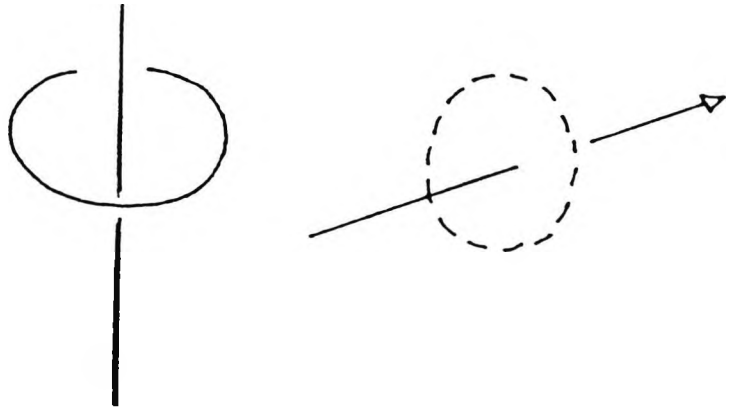
fig.iii.

On occasions symmetry is created between two bodies :



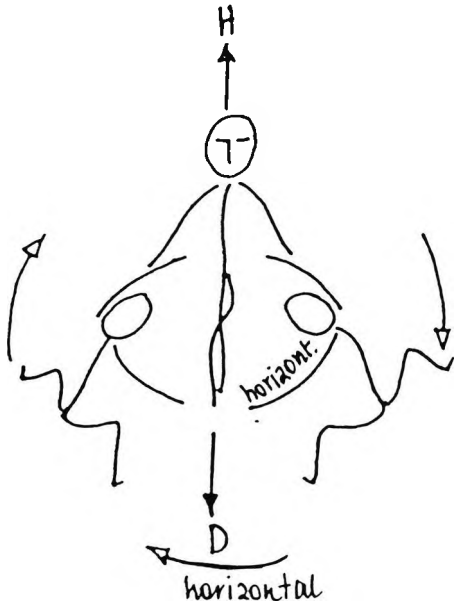
(iv) **Axis and equator**

Here C/Cs are related by virtue of the fact that one becomes the axis for the circling or surrounding of another C/C (or other C/Cs), or oppositely, becomes the axis which penetrates the circle. The relation may be realized in a number of ways, and through different M/ms. Thus, for example, a line may be held in design, while a circle is created around it, either drawn in progression, or a held in design; or a circle may be traced in progression, and straight line thrown through it from some distance away (progression with projection).



Example : Perhaps one of the most interesting spatial relations set up in *Adieu* is that of the axis and equator (particularly in the vertical/horizontal combination). It can be observed, for example, in L's initial entrance, as she turns in the air on her own vertical axis, the attention being drawn to the axis/circle, rather than to the action of turning itself. This is done in two ways : the vertical axis is emphasized by the fact that the turn is well off the ground; the horizontal circle is emphasized by the arms moving through the horizontal plane at the same time that the body turns.

The relation takes on a particularly interesting format in the trio lift shortly afterward. Here the dancer S becomes the vertical axis for the essentially horizontal circle created by the arms of the two men. The whole design turns horizontally, horizontality and verticality thus occurring simultaneously. (Diagram on the following page.)



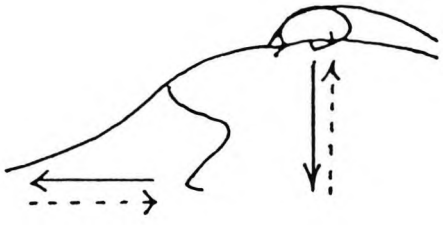
6.6.7 Sequential relations

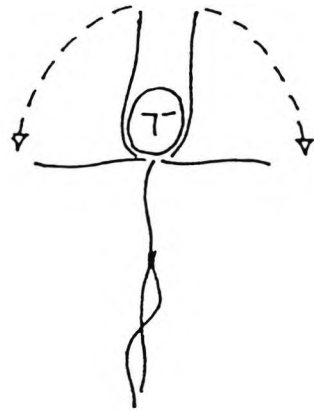
Although examples have been given for the way in which sequential relations between C/Cs might occur, they are isolated instances, taken out of context from the flow of the dance, and do not accurately reflect how spatial relations are perceived in the course of a work. Thus the most appropriate way of demonstrating the relational nature of the choreutic content as a whole is to examine a short section of *Adieu*, and to identify the relations as they occur. For the purposes of this exercise, only certain sections of the beginning solo will be considered; and again, the intention is not to offer every minute detail as evidence, but to offer sufficient to support the case being made.

Initially, whether the spatial content "holds together" in a coherent, unified way, (i.e. having logically ordered relations), is sensed in more general terms, rather than specifically identified. Thus the intention here is to describe the relations as they would probably be sensed and seen in the immediate experience, and how they might be understood by the general observer rather than the analyst. As well as demonstrating the general aspects of sequential spatial relations, the short description also suggests the logically ordered spatial content that characterizes *Adieu*. (For a more detailed reference, the Labanotated score of the following sequences is found on pages 219 and 221.)

The dancer traces a wide circle around the periphery of the stage, alternating backward and frontward along the line of travel. When travelling backward, the body is contracted downwards, when forward, the body is high off the ground, and extended, arms flung open and wide. The entrance, then, can be seen as a conglomerate of related opposites : forward/back, high/low, contracted/extended. The right arm, which emerges out of the extended position, remains to lead the body forward, turning as is continues to travel along the line of travel.

After concentrating on movement in the forward direction, the emphasis then shifts to that of right and left. One is aware of the right side of the body alternating with the left, in motion that is symmetrical and close to the body. The body then moves down to the floor and up again, its narrow linearity briefly given depth as the right leg slides back, coming back into place as the body returns to upright. The arms open wide to R-L from in front of the body, creating large diverging circles. Again, the sequence is seen in terms of its general contrasts : of right-left, high-deep, narrow-wide, linear-circular, vertical-horizontal, each contrast connoting relations.





Opposites are again seen in the final motif phrase. The right hand reaches down to the left foot, which comes up to meet the hand. After drawing behind the head, the hand touches the left knee, then lifts to draw across the eyes, making a very clear statement of linearity from L - R. While the more experienced observer may recognize the parallels being created, the general observer will no doubt sense the oppositional nature of the movement, and its L- R tendencies.

The fact that the directions through most of this solo are dimensionals, also suggests that there will be some perception of relations on that account : the directions align with the three dimensions, and are understood in terms of the structure of the body.

6.6.8 Conclusion - spatial relations

In interpreting the term "proportional" in a way which reflects the dance context more accurately - as a logical and systematic basis underlying relations between structural elements - the above examination establishes that Choreutic Composites, as the fundamental structural elements of the choreutic parameter, meet the third *à priori* condition for syntactic viability : C/Cs are related, with their relations having a ratiocinative and quantifiable basis.

6.7 Summary conclusion

6.7.1 The syntactic viability of the choreutic parameter

As was stated in the introduction to this chapter, specific criteria for mobility and closure can only emerge where the elements of the parameter can be segmented into discrete, non-uniform entities, with the similarities and differences between them defined, constant, and underpinned by a logical and systematic basis.

During the course of this examination, it has been established in principle that the choreutic parameter is able to meet the conditions for segmentation : the fundamental structural elements of the parameter - Choreutic Composites, each consisting of the Choreutic Unit (the line and the curve, together with its directional content) and its Manner of Materialization - can be distinguished as discrete, non-uniform entities, their similarities and differences definable, constant, and logically related. Thus in principle, the parameter is syntactically viable.

However, while the potential for syntax exists, it does not necessarily mean that it will be realized : choreutic syntactification is specific to each style and to each work, and may or may not be attenuated, dependent on (a) how the conditions identified above are met, and (b) to what extent they hold constant. Where they are, then specific criteria for mobility and closure can be established; discrete and logically ordered and related patterns of choreutic organization which are the basis for choreutic syntax (and include patterns which recur consistently and are thus styles structures) can emerge. On the other hand, where C/Cs are not defined as discrete, and where no constant relations exist between them, patterns of choreutic organization cannot develop; choreutic content is an arbitrary arrangement, and choreutic syntax has no relevance.

The segmentation of C/Cs can be recognized to a degree by general observation. In conventional balletic practice, for example, lines and curves are clearly defined and separable, with "the routes from one position to another ..... predictable and laid down, the same patterns ..... fixed and occur again and again" (Preston-Dunlop:1981. p.42). Spatial design, embodied in "pristine, well-proportioned forms" (Jowitt:1986,p.17), is one of the characteristic hallmarks of the style. Thus C/Cs are generally separable and distinct, they reappear time and again in the same form, they are related primarily through symmetry and opposition (the vertical and the horizontal in particular) : syntactic organization of the choreutic content is implicit. In the modern context, much the same can be said of the Graham style, for example, where in general, choreutic organization is clearly defined : lines and curves can be separated out of the flow of motion; spatial progression follows along generally predictable pathways; spatial design occurs frequently, is oriented to particular locations, and often held, as if to impress itself on the perceiver's consciousness; parallelism, opposition, chordal designs, axis and equator relationships, all can be identified. Once again, choreutic syntax is implied.

In many styles, however, the definition and clarity of the spatial content is, to varying degrees, less clearly articulated. The spatial geometry of pathways is less readily determinable; there is, rather, a sense of uninterrupted continuity in the movement, with greater emphasis on its flow, (and perhaps on the effort dynamics in general), rather than the spatial patterns it creates. Held spatial design is a less prominent feature, and there is less sense of the choreutic space being carved and shaped into sculptural form; spatial relations occur by chance rather than by design (conscious or otherwise). The C/Cs themselves and their organization are consequently less distinct and separable; segmentation as it is observed on the surface, is less evident.

6.7.2 The choreutic parameter as syntactic

The status of the choreutic parameter as syntactic is dependent on whether criteria for mobility and closure can be established. Where they can, syntax is established *ipso facto*, and the parameter therefore meets the *sine qua non* for its designation as a primary pattern-forming parameter, and thus as a key determinant of choreographic structure in a particular style or work. The matter of choreutic mobility and closure is taken up in the following chapter.

7. MOBILITY AND CLOSURE IN THE CHOREUTIC PARAMETER

The segmentation of the material elements of a structural parameter allows for the dual processes of mobility and closure (1) to come into effect. Although the delineation of phrases, motives, sections, and so forth within the dance activity are familiar enough, not only in structural analyses, but also in dance practice itself, the processes by which they originate, the specific criteria for their emergence, and their significance, remains essentially unaccounted for, particularly in relation to the choreutic parameter in performance dance.

7.1 General perspectives

7.1.1 General approach

Although the previous chapter demonstrates that the elements of the choreutic parameter are, in principle, able to meet the *à priori* conditions of syntactic viability, the principle of choreutic syntax cannot be fully established until conditions of mobility and closure which are choreutically relevant, are established. While mobility is fundamentally the ongoing continuity of activity, it is closure which divides that activity into discrete structural events (whether small or large-scale), and shapes the complex, often hierarchic, structural form found in most performance dance.(2) It follows then, that discrete patterns of organization which are the basis for syntax - and for style - can only emerge in parameters in which the processes of mobility and closure function. It is precisely because of that dual function, that such parameters play a decisive role in shaping structure and process in dance style (whether in general or of a particular work) : therein lies their status as primary pattern-forming parameters.

In the initial stages of research, the consideration of mobility and closure as general concepts drew on their analysis in music and literature, with the work of Meyer (1963, 1973), Narmour (1990), Smith (1968), and Torgovnick (1981), the primary sources. (The latter two examine closure in poetry and the novel, respectively.) In hypothesizing a theory of perception as event-structure, Allport's seminal Theories of Perception and the Concept of Structure (1955), has also been useful. In the dance specific context, the search led to a number of wide-ranging sources that included the structural analyses already referred to (such as the IFMC (1974), and Bartenieff et al.(1984)), the writings

(1) The appropriateness of the terms in respect to dance is considered in section 7.2.

(2) As will be discussed later, closure is specific - culturally, among art forms, stylistically within art forms, and within each work itself. A specifically Western perspective is taken in this examination.

of choreographers such as Humphrey (1959) and Rainer (1983), both of whom have expounded on the nature of the dance phrase, the writings of Martin (1965,1972), and Blom and Chaplin (1982) on the choreographic craft, and the analysis of choreutic content by Laban (1966) and Preston-Dunlop (1980b,1981).

In order to ensure that the substantive choreutic material is anchored firmly in a general theoretical framework, the approach taken has been to consider firstly the general issues relevant to both concepts, before considering them separately in terms of the choreutic parameter. Although mobility and closure exist as two sides of the same "syntactic coin", they are nonethless quite different functions, hence their separation : one keeps the activity going, the other interrupts its flow.

7.1.2 Syntactic implications

If the ongoing, uninterrupted activity which constitutes the art form's essential material existence is to come within the rubric of syntax, it must meet the general principles which define the latter : (i) patterns of organization are formed, and (ii) these primary structural events combine to create increasingly more extensive and complex events, until the coherent structural form - the whole work - is reached. Thus implicit in the concept of syntax is the fact that :

(i) the ongoing activity which constitutes the material existence of the art form is logically ordered according to some ordering principle
(ii) it is segmented into relatively complete and independently functioning events
(iii) the events combine processively to form increasingly more extensive and more complex structures (3)
(iv) the chronological order of events is important
(v) a coherent structured whole is created

While (i) and (iv) are dependent on some degree of order being imposed on the ongoing activity, (ii) is dependent on the process of closure - on the delineation of structural units which are complete in themselves, and function at one and the same time as semi-autonomous wholes, and as integrated parts within the larger whole. (iii) (which lies

(3) Processive relations were defined in Chapter 4.3 as "those where elements of a structure are related by virtue of their participation in some common process, and in which an earlier event will be understood as implying a later one". Meyer (1963) asserts that the inference of causal relationships is inevitable where there is a *de facto* chronology (such as exists in dance).Whether through nature or learning, the inference derives from our general understanding of "the world of purpose and causality, time and prediction, choice and control, communication and morality" (p.186).

at the crux of the generation of form) and (v) are consequent on the combined functions of mobility and closure. While mobility and closure generate structure and form, their effect is perceived in more than purely structural terms : acting in tandem, they create the sense that the activity (be it dance, music, or poetry, among others) is moving forward in time in a relatively ordered way, that its components are logically related, that it grows and develops over time, and that some meaningful purpose underlies its existence.

7.1.3 Meaning implications

While mobility and closure are primarily structural processes, they also hold potential meaning implications - both together and separately - and so reinforce an earlier, much emphasized point : the integral connection between form and content. The logical ordering of activity (or its lack) can be understood to exemplify - both literally and metaphorically - the general processes of order and/or its lack : the highly ordered end of the continuum can exemplify structure and process which proceeds in a strictly rule-bound and predictable way, while the other end of the continuum can exemplify random, arbitrary "organization", of which chaos is the extreme.

Further, both functions find their counterpart in life's processes in the world around us : the passage of life from birth to death, for example, which has its overall order, its time segmented into various time spans, its continuity in growth and development, together with its lack of order and direction. In dance, the processes can serve a similar function. The highly defined order inherent in classical ballet, for example, can be understood as a reflection of the unassailable order and the clearly defined hierarchical structuring of the royal court in which it originated. On the other hand, generated by a free-reining mobility, with little in the way of closural process, the random order underpinning some of Cunningham's work can be read as a reflection of the arbitrariness and unpredictability of life, of the disparate and the fragmented; or it can be read as a statement about the dismantling of the traditional processes of ordered, developmental structure, both in art and in life.

7.1.4 The dance context

Although the terms as such are not used, the inference of closure and mobility (with its concomitants of order and structural development) applies no less to dance structure than it does to structure in the temporal arts as a whole. Despite the changes that certain artists have wrought in terms of the disintegration of organized formal structures, both the intention and expectation that still attaches to most dance - that it communicates in a meaningful way, and renders "appreciable that which is ..... inexpressible through

reason and intellect" (Martin:1965,p.64) - requires that at least a certain degree of order and form is retained : form is consequent on ordered mobility and closure, or as Blom and Chaplin (1982) state, on "the process of developing material, and ..... the process of giving it a structure" (p.85).

The implication of mobility and closure is evident in writings on dance. Humphrey (1959) for example, sums the matter up succinctly when she writes that "the first thing about form is continuity" (p.149). Martin (1972) in comparing dance and music, observes that as "music consists of a continuous stream of sound - punctuated by brief pauses and modified in pitch, speed and intensity ..... so dance consists of a continuous stream of movement, similarly modified" (p.70). For Blom and Chaplin (*op.cit.*) "dance grows from a single movement to short and long phrases, to sequences and sections, on its way to becoming a completed piece" (p.90). The dual processes are also implicit in Laban's analogy of movement as film, where the single frame "snap-shot" is seen in the context of preceding and successive frames, and where things only make sense if they "progress organically" and "follow each other in natural succession" (1966, p.4). Mobility and closure are further implicit in the segmentation of movement content in various structural analyses,(4) and in Labanotation.

It is in the phrase - arguably the core structural unit in performance dance, and certainly the one most commonly designated as such - that the functions of both processes are encapsulated. Although variations in terminology and definition are evident in the different sources examined, three areas of commonality emerge :

(1) The phrase is considered in terms of the <u>whole-part-whole interrelation</u> : it stands as a coherent, independently functioning whole, while at the same time functioning as a part within the larger whole - whether that is the dance itself, or its various constituent structural levels. For Humphrey (1959), for example, "the good dance" is comprised solely of phrases. On the other hand, Martin (*op.cit.*), while considering larger formal structures, regards them as being created by sequences of related phrases. Turner (1971), in discussing what she designates as "non-literal choreography", also goes no further than the phrase; the dance consists of phrases that "hold together as a unified whole" (p.45).

(2) The <u>integrity of the phrase</u> is stressed : Blom and Chaplin (1982) liken the phrase to a sentence, and hold that it is "is a short but complete unit in that it has a beginning, middle, and end" (p.23), much the way that Humphrey (1959) regards it as having to

(4) These will be considered in greater detail in the discussion on closure.

"have a recognizable shape, with a beginning and an end" (p.68). For Bartenieff et al.(1984), the phrase is defined as " a series of movements that encompass a definite statement or a complete idea ..... and a sense of continuity through organization into a beginning, middle, and an end" (p.6). According to Hutchinson (1977), a similar principle underlies the phrase in Labanotation, where the phrasing bow is "used to show unity in thought, in the movement sense, of several successive directional symbols" (p.126).

(3) There is an emphasis on the relational nature of the phrase, both in terms of its component units, and in terms of the relation of phrase to phrase. Thus the dance structure is comprised not of a series of unrelated phrases existing side by side, but as Martin (1965) puts forward, of phrases that are "related to other phrases of different patterns in a relationship as close as that which exists between the units in the individual phrases ...." (p.51). Hutchinson-Guest (1984), writing from the Labanotation perspective finds that the end of each phrase generally contains the "kernel of the next. Such a link usually ..... provides an energy flow which connects and 'conducts' movement sense from one phrase to the next" (p.147). Rather than being explicitly stated, however, the interrelatedness of phrases is frequently implied, as it is in Bartenieff et al.'s above definition, and in Turner's statement : "As a dance unfolds, its statement should expand. This expansion or development should be guided by kinetic feeling and motional logic, each movement evolving from the preceding one to produce an interrelated whole" (1971,p.65).

While the delineation of phrases in the movement content is inherent in arguably the majority of dance works, there are nonetheless those which do not lend themselves to the identification of any structural unit beyond the single elemental movement. Such works consist of an ongoing series of accumulated movements, which, while complete in themselves, have no relational bearing to each other; they simply co-exist contiguously in time, and are, as Foster (1986) puts it, "an assemblage of independent, individual offerings" (p.185). In such works, neither closure nor ordered mobility have relevance (certainly they are not intentional structural devices); there is generally little sense of overall, cumulative development, or of creating any structurally coherent organization. Rather, the concern is more for the here and now, for the immediate experience of the individual and separate event at any single moment in time.

In her seminal essay "A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora, or an Analysis of Trio A" Rainer (1983) specifically asserts the minimization or elimination of phrasing, the hierarchical relation of parts (to be replaced with discrete events, where "the series

progresses by the fact of one discrete thing following another" (p.330)), and of development and climax. Thus directionality, goal orientation, and higher levels of structure (all implicit in mobility and closure) are denied. In her examination of contemporary/New Dance in Britain (1992), Jordan's description of the early work of expatriate Australian choreographer Ian Spink also serves to exemplify the negation of order and causal relations : 'flat' organization is a characteristic feature, with the avoidance of any sense "of climax and resolution .... of development and organic progression", with the result that these works are "open-ended rather than reaching neat closure" (p.185). *Canta* (1981), for example, is quoted by Spink as being "the kind of piece that could keep going", and considered by Jordan herself as having its "focus firmly on the present : the dynamic continuum precludes the sense of progression towards a future" (p.185).(5)

But mobility and closure do not have to follow an "all or nothing" law; a variable range is possible within any one piece. Martha Clark's *Haiku* (1985),(6) for example, presents a combination which results in an interesting overall structural ambiguity. Within the majority of the eight "images" that comprise the work, mobility and closure function, established largely through the phrasing, phrase development and repetition of choreutic content in particular. However, neither process functions in terms of the work as a whole : each image is quite different,(7) and so there is limited sense of an overall relational continuity or structural development. (Nor is there any clear directionality in terms of theme or narrative;(8) each "image" has its own movement inspiration - hyena, love object, and so forth.) While the movement continues at the end of each verse, a gradual blackout occurs. Even though the blackout signals the end of the image, there is no real sense of completion to it; it does not come to a close, but simply drifts off into the darkness. Since the final "image" also ends in the same way, the overall effect that there is no specific end point is reinforced; the work does not come to a point of conclusion/ closure, it is brought to a finish because of the blackout. Yet paradoxically perhaps, the recurring moments of highly structured choreutic content, and the consistent emphasis

(5) All are features which can be recognized as characterizing ongoing mobility, unspecified directionality, and non-goal orientation.

(6) Comments are based on the reconstruction by Genevieve Shaw of the 1985 version of the work (originally choreographed in 1979), for the South Australian company Outlet Dance (August,1992).

(7) The one structural feature that appears to be common to all eight images is the high-deep dimension around which much of the movement is structured.

(8) Mobility and closure may also be thematically defined, as exemplified in the cycle of birth - death or four season cycles, or in a narrative. In dance, both structural and thematic processes often co-exist, with each reinforcing the effects of the other.

on the vertical dimension, maintain a thread of continuity that runs through the work. At the same time, one is left with an impression of a highly structured work (but one which is seamless) with moments of exceptional spatial clarity.

7.2 Defining the terms

The terms "mobility" and "closure" are derived from Meyer's quotation, and are thus grounded in music. While their relevance to dance structure cannot be disputed, their use without qualification needs to be considered.

7.2.1 Closure

The delineation of the patterns of organization that are the basis for structural style are consequent on some degree of closure : on the division of successive, ongoing material elements into more or less discrete events, which can then act as formal units at higher levels within a structure. Thus, as Smith (Kepes, 1965) states, "Each part with its own structure merges into a structure on a larger scale .... Both separateness and continuity are interwoven, each necessary to the other." (p.29); and Allport (1955) in similar fashion : "Every structure .... is made up .... of parts which are themselves self-closing structures of ongoings and events; and the self-closing of the parts makes the self-closing of the whole possible" (p.637).

The centrality of closure to the structuring process in different art forms is evident in the various sources examined. Its importance in terms of complex hierarchic organization in general is asserted by Meyer (1973), who considers that "the structure of a composition [musical] is something we infer from the hierarchy of closures which it presents" (p.89). Narmour and Solie (1988) make the point that "for the listener [of music], structure is a result of closure" (p.326), while for Torgovnick (1981), closure is critical to both structure and meaning in the novel. Smith (1968), turns to the analysis of closure in music as her starting point for the analysis of poetic closure, and considers generally that "the sense of closure is a function of the perception of structure" (p.4). Allport (*op.cit.*) likewise considers the integral link between closure and perception of structure, and proposes that perception itself is a "dynamically operating *structure*", and that "self-closedness and self-delineation is essential to any concept of structure" (p.635), that of perception included.

While closure delineates structural events, it does so at points which are perceived as relatively stable and conclusive. As such, these points - some of which are established through convention (e.g.the tonal centre in western tonal music), others that arise from

innate pyscho-physiological proclivities (e.g. the vertical dimension in space) - create a sense of completion or partial completion to the structural event. As a consequence, the event is, as Smith (*op.cit.*) observes, "experienced as integral, complete and stable" (p.2). Closure is thus an internal structural process, which delineates the event as a coherent, independently functioning whole or partial whole.(9)

Humphrey (1959), highlights the notion of completeness and stability in terms of the dance phrase : in paralleling the phrasing inherent in the functions of the human body (the heart beat, the breath, muscular action, and so forth), the dance phrase should end at a point of rest. It is complete and stable in itself, in that it has "a beginning and an end" (p.68). For Bartenieff et al.(1984), the phrase likewise has "a beginning, middle and end" (p.6). Both views differ from that held by choreographers such as Rainer (1983), for whom the phrase - such as it is - has no defined beginning and end, has no sense of development, but is simply a series of two or more consecutive, but structurally unrelated, movements. The notion of movement coming to a point of rest is also implied in Laban's view that mobility alternates with stability, which "has the tendency to facilitate temporary and relative quietude which is equilibrium" (p.93).

While often regarded as synonymous with closure, cessation is a different process : each has its respective organizational (and thus stylistic) implications. The difference can be summed up by saying that closure is "created", whereas cessation "happens" : closure brings the activity to a "shaped" close, and tends to be anticipated as stable and complete because of certain structural and perceptual norms; cessation is simply the termination of activity, irrespective of where that might be in the order of events. So rather than being consequent on internal inter-elemental processes, cessation generally occurs as a consequence of external means (such as a time limit, or when the performer simply chooses to stop.)

While "closure" has not been part of the language of structural analysis in dance, the above suggests that its use in this respect is appropriate; in doing so, it parallels the use of the term in other temporal arts such as music, literature and poetry.

7.2.2 Mobility

The term "mobility" does not enjoy quite the same level of commonality as does "closure". In the sense that Meyer uses it, for example (in 1973, and 1979), the term has two distinct, but related implications : in its "raw" sense, it implies unrestrained,

(9) The degree of completeness is partially dependent on the type of closure : to be discussed in 7.6.5.

unordered (*cf.* disordered) ongoing activity; in the structural sense of the term, the implication is that the activity has some degree of order, and continues processively. In the context of poetry, Smith, in line with the Gestalt principle of "good continuation", uses the term "continuation"; while Allport, in the context of perception theory uses "ongoing processes" to mean a similar (although not the same) thing.

The use of the term in the context of dance structure would be without problem were it not for the fact that it has been used synonymously with the Laban-initiated term "lability". Mobility in this latter sense is defined by Maletic (1987) as "the overcoming of inertia [which] promotes movement",(10) and "drives toward the temporary loss of equilibrium or to disequilibrium" (p.52); it is epitomized in movement in the diagonal directions. Laban himself uses "mobility" to mean "a tendency towards vivid, flowing movement, leading to a temporary loss in equilibrium" (1966,p.94), while Ullman, on the other hand, in her expansion of Laban's principles (in Laban,1975), uses "lability" to describe the similar state of movement where "we find ourselved freely flowing through space and experiencing a sense of unshackled release" (p.126). In the supplement to Laban's Choreutics (1966), she uses "mobility" and "lability" interchangeably, with "labile" defined as "a state which strongly promotes continuity and is charged with movement intensity, thus creating ever-new movements which do not find a conclusion in themselves" (p.199). Implicit in these statements is the notion of mobility as free and unrestrained, without the ordered, developmental continuity being proposed here.

The concept of mobility as a structural process is, however, implied in much of Choreutics, as is evident in Laban's consideration of spatial order, of principles and laws, progression, spatial relationships, and scales. These are put in a more specific context when Laban states that "knowing the rules of the harmonic relations in space we can then control and form the flux of our motivity" (p.25). It is in the concept of "flux" that the implication of ordered mobility is especially evident. Laban writes, for instance, of the path of movement being "an infinite number of appearances and disappearances, which we call the flux of time" (p.28). Elsewhere, in discussing the need to choose "phases which follow each other in natural succession" if movement is to "create a sensible sequence", Laban also states that "we must feel and comprehend both the preceding and the following phase. Often it is necessary to be aware of connections heading even further back into the past and forward into the future of the flux" (p.4).

(10) This is arguably the meaning of the term as it is more commonly understood.

The implication of mobility in the choreutic parameter is also evident in the analogies Laban (as well as others) draws between choreutics and music, where, in the western context, mobility of the ordered kind is the rule rather than the exception (despite the fact, as was previously pointed out, that there has been a concerted effort by some artists to attenuate order and form). Trace forms, for example, are compared to melodic line in music; both are based on harmonic relations, and both have scales as their organizational basis (pp.116-120). Likewise mobility (and closure) is implicit in some of the metaphors Laban creates, the one concluding Choreutics, being a case in point : "Space-time configurations unfold in a flower-like manner; they swallow and engender formations; they wither and die and are reborn .... " (p.136).

Notwithstanding the mobility-lability implications, the use of "mobility" is considered appropriate in this present context. Used in most instances without qualification, the term is taken to mean the continuity of activity (specifically choreutic activity),with continuity in turn implying logical sequence and some relational connection. "Continuity of activity", "structural continuity" and "structured mobility" are also used interchangeably with the primary term. Where used with a self-evident qualifier, (apart from the above), the term implies ongoing activity which has no order, occurs freely without any logical sequencing.

7.3 Parametric implications

The structure of a work is ultimately determined by the functions of mobility and closure in its component structural parameters : it is the interplay between both in and between the various parameters, that keeps the structure a dynamic, ongoing process.

When placed in the context of parametric mobility and closure, the need for the *à priori* conditions of segmentation discussed in the preceding chapter becomes evident : both processes are consequent on the systematic differentiation between the material elements of the parameters in question. Where elements which are either uniform or totally heterogenous are combined, unrestricted mobility is enhanced (the one being totally ordered by virtue of its unchanging repetition, the other totally unordered, but allowing no development) : the parametric activity - be it of pitch, rhythm, choreutics, dynamics, etc. - continues in time, but has no direction or structural purpose. But while such mobility is enhanced, rather than being dynamic and progressive, (as the term itself suggests), it tends to acquire a sense of statis : composer Christian Wolf describes it as having "a static character. It goes in no particular direction ..... It is not a question of getting anywhere, of making progress, or having come from anywhere in particular...." (Meyer: 1963,p.173). On the other hand, where non-uniform elements are defined within

a relational context, their differences and similarities are more specifically articulated; there is a more clearly defined and ordered sense of change between successive elements, which brings with it a sense of development (even if only over a short period of time), and thus a sense of relationally (rather than contiguously) moving forward in time. Rather than being merely ongoing, mobility is processive.

Closure is likewise dependent on the existence of discrete and non-uniform elements with definable and constant relations between them. Closure defines structural units at points of perceived stability and completeness. This brings with it the inference that for whatever reason - perceptual pyscho-physiological imperatives or proclivities, intra-parametric frequency of occurrence, or arbitrary convention, for example (11) - certain elements or groups of elements acquire particular structural or perceptual significance, and become points of closure. But again, where elements are all the same, there is nothing to distinguish one from the other, and therefore no grounds on which to determine the more particular significance of one as compared to another. On the other hand, where arbitrary, non-systematic differences exist, randomness and a sense of "going everywhere in general, nowhere in particular", prevails. In this case, while points of closural significance are entirely possible in theory, they are generally difficult to distinguish, and in the constantly changing flux of events, are difficult to establish as relative constants - both structurally and perceptually.

Thus in the case of both uniformity and heterogeneity of parametric elements, the functions of mobility and closure are precluded; Redfern's "systematic variations" which give rise to "distinguishable gradations of similarity and difference",(12) must exist *à priori* if those processes are to be effected.

7.4 Mobility in the choreutic parameter

Implicit in the notion of choreutic organization is the notion that successive choreutic elements (C/Cs) and events (sequential C/Cs) will be more rather than less organized, and that they will be related to one another within the context of the whole : a structured continuity underlies choreutic activity.

(11) Why some elements are designated as points of significance remains unclear. As mentioned, psycho-perceptual imperatives seem at least to be partially responsible : thus, for example, the inherent alignment of the body to the gravitational field that determines the significance (both structural and symbolic) of the vertical dimension in dance.

(12) As elaborated in Chapter 6.6.

Although outside the bounds of the given definition of mobility, some mention of styles in which mobility in its unordered form exists is warranted, if only to make the point that not all styles and works necessarily have choreutic content that is segmented, logically ordered, and thus syntactically predisposed. In the work of Cunningham, for example, where structured form is intentionally negated - causal relations are avoided, as is contrived order (through aleatoric techniques) - choreutic organization has little in the way of logical structured sequencing. Space is regarded as homogenous (thus mobility in its fundamental sense is enhanced); there is no perceived order to spatial changes, and with all points in space considered equal, none is more or less significant than any other (thus closure is not effected as a structural process). The perceptual consequence of this lack of defined order is that rather than being aware of spatial patterning or of spatial design over time, the observer is more acutely aware of isolated, immediate aspects of choreutic activity - of the head turning to the right, the arm carried close to the body, the directional changes as they occur at any moment in time. And because there is no identifiable order to the changes, there is difficulty in anticipating, either mentally or kinaesthetically, the course of spatial events over time; one is thus "forced" to take more notice of the particular event at a particular point in time. The perception of ordered and relational space over time, is intentionally challenged.

Since the primary objective in the following investigation is to establish how mobility is effected in the choreutic parameter in practice, the general theoretical preliminaries have been kept to a minimum; those in the preceding sections apply equally to mobility in the choreutic parameter. Essentially the purpose is to identify the processes that account for the structured continuity - the sense of progress and development - of choreutic activity. The underpinning question then, in very simple terms, is what keeps the choreutic activity going in a processive way?

7.4.1 In written sources

From the perspective of dance practice, the concept of choreutic mobility, and those concomitant with it, are indirectly yet obviously implied in the work of both Laban (1966) and Humphrey (1959), and more specifically in that of Preston-Dunlop (1980b,1981); not unexpectedly, the term as such is not used.

In her discussion of design in dance, Humphrey coined the term "design in time" (p.49), to refer to the spatial patterning of a dance movement as it unfolds in time; (that is, the equivalent of spatial progression). This design can range from "a simple transition from one movement to another - which forms a relationship in time and therefore has a shape" - to a "phrase-shape", and further to "over-all structure" (p.49). Implicit in the concepts of relationships, time, phrase, shape, and structure, is that of logical, processive order.

While Humphrey wrote about the importance of what is essentially mobility in the choreutic parameter, it is evident from her works, (and from what has been written about them by others), that she also "practiced what she preached". Mobility as the process of continuity is perhaps epitomized in *Water Study* (1928), where choreographic devices such as repetition, return, canon, for example, give a sense of motion ceaselessly rolling over itself. (At the same time, continuity is asserted thematically, with the movement representative of the perpetual ebb and flow of water symbolic of the "regeneration and continuance of life .... of the ongoing processes of life" (Kagan:1978,p.85-86).)

As mentioned earlier, mobility is implicit in much of Laban's Choreutics (1966) : in the consideration of spatial order, trace forms, and spatial relationships; in the notion of the flux of time; in the analogies he draws between choreutics and music; and in the metaphors such as "the single forms would grow and shrink, swallow each other or give birth to new ones, changing their shape in a continuous transformation" (1984,p.16), which consistently colour his writing.

While the above examples imply choreutic mobility in a more general sense, Preston-Dunlop's choreutic analysis of Humphrey's *Day on Earth* (1947) offers the opportunity to examine the concept from a more specific choreutic perspective. In considering choreutic content in terms of clusters and strands (pp.49-50), for example, reference is made to the fact that there are strands and phrases of strands, with sequential clusters constituting the latter. These may be manipulated by devices such as repetition, reversal, development, and variation, all of which assist in generating the continuity inherent in mobility. Elsewhere it is stated that the choreutic phrases have "rhythms of preparation and action, climactic placement" (p.51) : while "preparation and action" imply relation and progression, "climactic placement" suggests a structural point to which choreutic activity is directed.

In the actual analysis of *Day on Earth*, the concept is also implicit, both in the analytic detail, and through general statements made. So, for example, in describing Humphrey's overall approach, Preston-Dunlop makes the point that initially "each character's profile transformed into choreutic and rhythmic phrases" is presented; Humphrey then manipulates that material "in classic developmental processes to present the unfolding of their intercourse" (p.211). The observation that primary material is reiterated and developed throughout the choreography (p.119), again implies structural continuity : later events are obviously related to earlier ones. Thus the man's solo consists of three sections, the first two being the ploughing/planting and the harvesting, and the last returning to some of the choreutic components of the first, but developing them in some way, either by reversal, addition, or halving.

It is in Preston-Dunlop's discussion of factors which promote and inhibit flow (1980b: Chapter XII) that a parallel to the concept of mobility (and to a lesser extent, closure) is most evident. Reference is made, for example, to the extreme end of the flow promotion-inhibition continuum being the "continuous outpouring of movement of an expansive emotional type" (p.137); the implication is of activity (and thus mobility) which has no order, and continues without restriction. However, mobility as it is used in the context of this present discussion, and flow-promoting movement, although having some common ground, are not one and the same thing.

Because of its connection to the effort factor of flow, flow promotion does not necessarily infer a structural continuity of the ordered kind implicit in the concept of mobility; it is, rather, focused more on the continuation of the momentum of the movement itself. The difference can be readily demonstrated by using the forward and backward directions that Preston-Dunlop identifies as respectively promoting and inhibiting the flow of movement : movement backwards is not as fluent to perform as movement that travels fowards (all other things being equal); there is a certain level of constraint in its performance. In terms of structural continuity, however, the directional content of backward is no more nor less mobile/ongoing than that of forward; in fact movement backward that follows movement forward has the obvious logical relation of being the latter's opposite on the forward-back dimension.

However, despite the differences, the fact that continuation of activity is implicit in flow promotion, nevertheless suggests a link with structural mobility. By implication, the link is evident in some of the flow-promoting/inhibiting factors identified by Preston-Dunlop. Spatial progression, for example, is given as a flow-promoting factor; and in the discussion which follows on criteria for mobility, spatial progression is put forward as the main way in which the continuity of choreutic activity is realized. Moving repetitively is considered by Preston-Dunlop as flow inhibiting; as is discussed directly, systematic repetition ultimately leads to a sense of statis.

7.4.2 The theoretical basis

Chapter 6 has established that the fundamental structural elements of the choreutic parameter (the C/Cs) are able to satisfy the *à priori* conditions for segmentation; hence their relations, in principle, have a syntactic (as opposed to statistical) basis.(13) Thus

(13) Some clarification of the term "syntactic" as it is used here may be useful. The relations between elements are syntactic because they meet the conditions required for syntactic viability : they are discrete and non-uniform, their differences and similarities definable, constant, and proportional. Whether syntax as such exists will be dependent on establishing the conditions of mobility and closure.

criteria that generate the structural continuity of choreutic activity - criteria for mobility - can be established.

However, as with mobility in general, the level of organization in the choreutic parameter needs to be considered in terms of a continuum, with a variable range existing between the two extremes, and reflected to some extent in the "fixed form" and "free association" choreutic continuum discussed in Chapter 5.4.5. The range applies not only to the distinction between styles and between works, but also applies within a work, with shifting degrees quite possible (and arguably more the norm than not, particularly in modern dance choreography). Thus while the choreutic activity in a work may not be particularly tightly defined overall, nonetheless there may be pockets where it is very highly structured; on the other hand, a work may have highly organized choreutic content which is intermittently (or regularly) attenuated because of a focus on elements other than choreutic (such as dynamic elements, the focus on relationships, or the inclusion of dramatic content).(14) The attentuation of order is evident even in the ballet classics, for example, where the highly structured choreutic content that typifies the academic style, is abrogated temporarily in favour of behavioural gesture. (The choreutic content of the codified mime, on the other hand, is well defined and meets syntactic requirements much in the same way as does normal language.)

7.5 Criteria for mobility

Since the primary objective of the research project as a whole is to establish the syntactic and thus primary-pattern forming status of the choreutic parameter, there has been no attempt to identify all the conditions that account for the structural continuity of choreutic activity. As long as sufficient criteria are established, the claim of choreutic syntax is substantiated (in part : it awaits the same exercise for the condition of closure to be fully so). It is also anticipated that while certain common criteria may emerge, there may be others that are specific to particular works. Thus the closer scrutiny of *Adieu* in this respect in the following chapter, may reveal certain criteria for mobility that are not considered here.

Several sources provided useful points of reference for this present investigation. In the primary source, Preston-Dunlop's thesis (1981), reference is made to the ways in which choreutic phrases may be manipulated. Listed are devices such as repetition, reversal,

(14) Dramatic or narrative content may contribute to overall mobility, with processive order being defined thematically rather than structurally.

development, fragmentation, among others. Although there is no expansion on the terms, by inference some are conditions for mobility - as will be discussed presently. Humphrey (1959), and Blom and Chaplin (1982) also consider ways of manipulating the choreographic phrase, and have thus provided suppporting ideas. While concerned with European folk dance forms, the IFMC analysis (1974), in its consideration of the arrangement of component segments into specific forms, was also found useful.

While these sources have been used as reference points, the criteria examined have been determined in the context of dance practice itself, and confirmed through the observation of various works on videotape. A range of works (arbitrarily chosen) has been scrutinized, and includes Humphrey's *Water Study* ,(15) Richard Alston's *Soda Lake* (1981) and excerpts from his *Rite of Spring* (1981),(16) and Warren's *Adieu* (as the major work under analytic scutiny). Two particular points emerged from observation : (a) the elements that contribute to mobility are sometimes quite subtle, obscured from immediate view among more dominant features; (b) while mobility applies as a general concept, how it is achieved may be work (within style) specific.

7.5.1 Phrase manipulation

Although in the majority of sources techniques such as repetition and variation have been considered only in terms of manipulating choreographic or choreutic structures,(17) they serve a more significant purpose : they are processes central to the structuring of form, and in contributing to its structural continuity and coherence (i.e. mobility); they therefore have syntactic implications.

It is also important to note that these devices are not exclusive to dance, but find their parallel in the other temporal arts such as literature/poetry (18) and music, even though the terminology used to describe them may be different. Thus repetition is a device

(15) Source: videotaped reconstruction undertaken by Advanced Notation students at the South Australian College of Advanced Education in 1986, under the direction of Dr. Lucy Venable of the Ohio State University Department of Dance.

(16) Source : The South Bank Show, London Weekend Television, 1982.

(17) Their contribution to the development of form is thus implied. Foster (1986) however, identifies repetition and variation as aspects of the syntactic principles of *mimesis* and *parataxis* respectively.

(18) A consideration of the various processes of mobility and closure suggest that dance might find a closer parallel in poetry than literature, where such processes are more likely to be thematically defined by virtue of the narrative.

common to all three, serving much the same purpose;[19] melodic and choreutic structures can be manipulated through retrograde and inversion/transposition, while in poetry, chiasmus (the reversing of elements midway through a statement) serves much the same purpose as the latter. Symmetry as a structural device is again common to all three, but as would be expected, its realization in each is quite different. Thus in choreutics, symmetry has to do with the right/left repetition of the C/C or phrase, which mirrors the right-left body symmetry; in melodic structure it is the mirroring of a pattern (without the replication of pitch); and in poetry, it is exemplified in "the quatrain ..... with octosyllabic lines rhyming *abab*" (Smith:1968,p.28). In each however, through the relation of one structural event to another, symmetry has the same primary purpose - the generation of ordered structure,

Although the various devices are discussed separately, their separation is purely a conceptual strategy in order to facilitate their examination. The reality is that the processes are generally multi-dimensional and multi-layered, and are not always readily perceived in the complexity of the whole. Some, for example, have a dual function in that they are also aspects of closure. Repetition is the obvious case in point : as Meyer (1973) points out, "one of the most effective ways of emphasizing that an event is ended, is to begin it again" (p.52). Yet at the same time, the repetition of that event whether successively or later in time, links the later to the former in a processive relationship. Various processes can occur in combination : a particular choreutic phrase may be a repetition of a variation or development of its model phrase, for example, or it may be extended by the inclusion of a repeated fragment of the model phrase. It is the interplay of the various devices, rather than effect of any one single device, that generates the structural continuity and cohesion in a work.

The multi-dimensional nature of choreutic organization brings it own complexities : in some sense each body part can be considered as a parameter in itself, with its own structural organization, its own processes of mobility and closure that contribute to their functioning in the structure as a whole.

(i) Repetition

Mentioned in all sources referred to (both dance and non-dance), repetition is arguably the most significant of the structural devices, and is so for a number of reasons. As mentioned above, it has a dual mobility/closural function, and plays a central role in the perception and understanding of structure and process in the temporal arts. But

(19) Complex temporal arts such as these are heavily reliant on memory for their perception and understanding. Memory is facilitated by repetition and causal relations.

critically in the context of this present thesis, repetition also has style implications, for it is through their recurrence that certain characteristic structural events assume the status of style structures. That stylistic consequence underlines the integral relationship between syntax and style discussed in Chapter 4 : repetition is both the necessary condition for the emergence of style structures, and a primary condition for mobility and closure, and thus syntax. Hence the emphasis in style analysis, in both music and literature, on syntactic structures as the primary means of distinguishing style.

Temporally, there are three modes of repetition. (i) It may be successive, where the conformancy between the model event and its repeat is immediately perceived. (ii) The two events may be separated in time and by any number of intervening events, with the perception of the later event as a repeat of the original one, dependent on a number of factors - the time span separating the two, the variety of the intervening events, and the uniqueness of the model event itself. The more singular and distinct the latter, the more likely that it will be remembered (both visually and kinaesthetically), and be recognized when it reappears after a period of time, regardless of what happens in the interim. (iii) The exact and systematic repetition of an event, however, implies its potentially endless continuity (as exemplified in much of the work of Laura Dean); mobility is assured, but the process is anti-closural. Instead of generating a sense of progress and development, systematic repetition tends to generate a sense of stasis - of marking time, and of going nowhere in particular.

Yet a further dimension of repetition is that it may be performed by the same dancer, or by another dancer or group of dancers. In *Adieu* for example, the latter mode is often used, with the solo dancer performing the initial movemement or phrase, which is then repeated by one or two other dancers.(20) What is more, the same choreutic patterning may reoccur, but through a different utterance. Thus the characteristic vertical axis/ horizontal circle principle discussed in the previous chapter is itself repeated, but is realized in number of different ways throughout the work, (but particularly through trios).

(ii) Bilateral (symmetrical) repetition

Unique to dance because of the body's symmetrical structure, bilateral repetition is most characteristic of the classical ballet style : the patterning is repeated (generally successively) on the right or the left, dependent on the original. Although essentially a form of variation, (the pattern is transposed from one side to the other), the fact

(20) This particular way of using repetition occurs frequently enough to be considered a stylistic trait. Observation of other works indicate that the practice is frequent in Warren's choreography.

that the repeated pattern mirrors the original, and accords with the lived experience of body symmetry, it is arguably one of the most easily (intuitively) recognized of the manipulative devices. Since both structural continuity (the similarities) and change (the differences) exist, the processive development instrinsic to mobility is realized.

(iii) Variation

Identified by Foster (1986) as possibly "the most prevalent *paratactic* technique for arranging movement" (p.96),(21) in this mode of manipulation, the internal structure of the phrase or event stays constant, but its utterance is varied in any number of ways. It may, for example, be carried over the floor space, where originally it was stationary; it may be placed differently - on the floor where originally it occurred with the body in upright position; it may be reversed or transposed; it may be augmented or diminished in size.(22) Once again, as with symmetrical repetition, both unity (relational order through similarity) and difference (continuity and development) are inherent.

An important mode of variation is that involving the realization of the same choreutic pattern - either successively or in close sequence - in different body parts. Much the same way as above, the two events are different, but at the same time, the patterning *per se* stays constant.(22) The relational link between the two events implies the continuity of activity.

(iv) Development

This technique differs from variation in that the original patterning is developed in some way through the addition (or subtraction) of certain elements of its structural composition. Thus a phrase may be fragmented, with a fragment then re-inserted elsewhere to extend the phrase; certain portions of the phrase may be deleted, so that only a faintly recognizable echo of the original remains (and one that may be easily missed). The original phrase may be expanded by the addition of new material anywhere along the line, including the end.

(21) According to Foster, the principle of *parataxis* is characterized by "a formulaic approach to the organization of movement" (p.94), the "formulaic" ranging from structure which is determined by formula (including aleatoric and mathematical procedures), to structure which varies the formal properties of movement.

(22) The perception of structural variation is dependent both on the variation itself (some are more complex and/or subtle that others), and the experience of the observer. The matter of perception and knowledge/experience was discussed in some detail in Chapter 6.

7.5.2 Choreutically specific criteria

The modes of manipulation identified in the preceding section apply to structural patterns in general, and although they play an important role in the generation of mobility in the choreutic parameter, they are not unique to it. From observation, three criteria which apply specifically to the choreutic parameter were immediately identified as contributing to its mobility (and to mobility overall).

(i) Spatial progression

It is predominantly through the M/m of spatial progression that the continuity of choreutic content is manifest : as the dancing body moves in time, it carves pathways and patterns in space; the space of the dance (that is, its choreutic activity) unfolds in time. Considered solely in definitional terms, spatial progression infers mobility, as is evident in Preston-Dunlop's definition : "It is essentially spatial pattern perceived through time. During the passage of time from the beginning of the progression to the end the changing positions of the body in space are visually seen, and are related to one another so that a line, or curve, in space is perceived" (1981,p.54).

Where progression follows defined spatial pathways (such as those identified in the various scales and rings), there is, as Laban (1975) observed, "a logical order underlying the evolution of various shapes in space" (p.27). Mobility is ordered; syntactic organization is implicit. On the other hand, where there is no particular order perceived in terms of the pathway followed - there are sudden directional changes which appear arbitrary and follow no logical patterning and no discernible shaping is created - activity is ongoing, but with little sense of overall choreutic development or unity. Ordered mobility does not emerge; syntactic organization is attenuated.

(ii) Type of pathway

Pathways can be one of three types - peripheral, central, and transversal; and while movement in each contributes to structural continuity, each does so in a particular way, dependent on its type, and, as stated, on whether it follows the fixed choreutic forms, or not.

For example : An ongoing series of central pathways directed to any location on the kinesphere may be performed quite at random, but because the lines come to the centre each time, the series acquires some semblance of order : the defined centre end-point gives the sense of travelling to and from, (even though the succession of to and from

has no order in itself), rather than going everywhere in general, and nowhere in particular (as would result from entirely freely performed pathways). Ultimately however, the continuous succession of the undefined to and from, while enhancing undefined mobility, acquires the sense of stasis (in that there is no sense of growth or development) that results as the consequence of totally homogenous/totally heterogenous activity discussed in 7.4.

On the other hand, where the series of central pathways travel to and from the dimensional directions, a more defined sense of order is generated. While there may in fact be little in the way of logical order in the patterning of the series itself, nonetheless the fact that all the directions (a) follow the dimensional pathways which accord with the fundamental order that one gives to space in the first instance, and (b) come back to the centre each time, means that the series is perceived as possessing some order. The fact that the directional content occurs within a restricted framework of six directions also adds to the sense of a continuity which has some logical basis.

Mobility is also inherent in pathways which travel peripherally around the planar locations (H - R - D - L on the vertical plane, for example). The sense of order and continuity of activity is generated because the pathway follows the logical ordering of the points on the plane, and because what begins as a curve develops according to this logical order into a circle. The sense of development is further generated through the relation of opposites, the journey from H-D continued as the journey back from D-H. (In essence it is a return to the starting point through a vertical/lateral transposition.) (23)

(iii) The use of the kinesphere

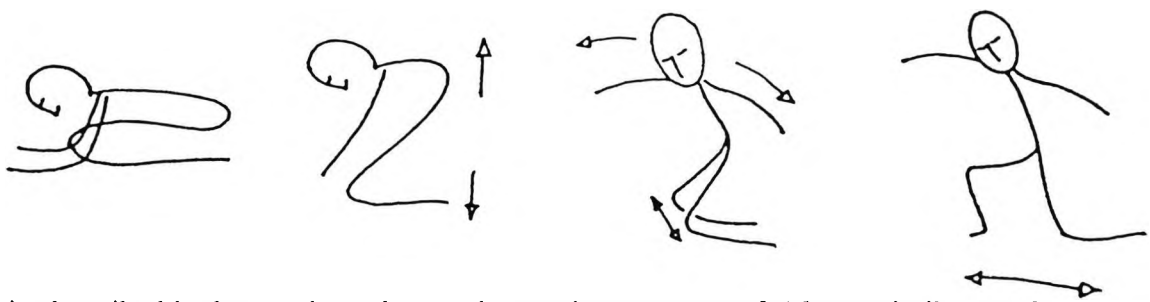
Observation of the opening sections of both *Water Study* and *Adieu* indicated that the way the kinesphere is used may have some effect on generating mobility. However, the specificity of both the examples given, suggests that the criterion may not be a general one, but rather, may be specific to each work.

Although Kagan (1978) considers the use of the kinesphere in *Water Study* as "incidental" (but adding the rider that it is important in the overall effect), it is evident that the sense of ordered, accumulative development in the work is given added emphasis by the particular way the kinesphere is used. In each of the four opening phrases, for example,

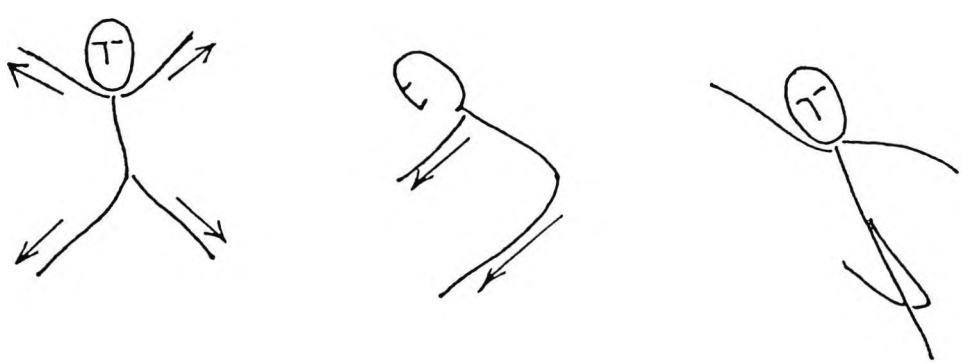
(23) While the ordering principle may not necessarily be understood conceptually, nonetheless it generates a sense of order and unity in the activity which is intuitively sensed because of the connection of the dimensional directions with the lived experience of space in and around the body.

each dancer's kinesphere expands from the starting position, is held constant, and then contracts; each successive phrase (wave) shows an increase in the height, width, and depth of the body, both within itself, and in comparison to the preceding phrase. This double layered accumulation generates an overall sense of growth and development, with each stage a natural outgrowth of the preceding one. The return to the starting "ball" position, where the kinesphere is contracted, heightens that sense by emphasizing the origin of the movement.(24)

The initial rise has the kinesphere expanding in the H-D dimension, followed by an expansion into the R-L dimension as the arms shift out sideways, and then into the F-B dimension as the right knee moves toward stage back and the body turns slightly to the front : a sense of order, built on the intuitive understanding of the three dimensions, is thus generated.The end-point (held) positions of each phrase, indicate the progressive expansion in the kinesphere, and by doing so, add to the overall sense of growth; (which is further emphasized by the fact that the positions are points of movement climax).(25)



As described in the previous chapter, in certain sequences of *Adieu* a similar regular (although not metrically so), expansion and contraction of the kinesphere sets up a rhythm of common contrasts in wide and narrow, forward and back, and left and right. Both the rhythm and the spatial familiarity contribute to a sense of order and continuity in the activity.



(24) Return (as in the return to the original phrase or motif) is yet another way of generating mobility. It is also a closural process, for in returning, the preceding event is necessarily brought to an end.

(25) Notation reference : Doris Humphrey : The Collected Works Vol.1 (1978), pp.14-23.

7.6 Closure in the choreutic parameter

The delineation of choreutic content into phrases and combinations of phrases is consequent on the process of closure - on the segmentation of the sequential choreutic composites (C/Cs) into events which are complete and coherent in themselves, while they are at one and the same time, integrally linked to other choreutic events in the complexity of the whole.

But while segmentation *per se* is recognized as fact both in theory and in practice, the general lack of written material around the topic,(26) particularly in performance dance, raises the question of the importance of closural processes in the context of dance structure. While there has been some consideration of the phrase as the constitutive unit of structure, it has been primarily in terms of its actual composition - the fact that it has a beginning, a middle and an end - and that it can be manipulated in various ways. How that end might be determined, and what implications it might hold in the context of the whole, has not been previously considered.

But the end of the phrase is no more or less a part of the phrase as its beginning, and has no less significance in terms of structure and meaning. It has greater import than merely signalling the end of the event; how it occurs, where in the order of events, how it is constituted, and how it relates to the next event, all have potential meaning implications. Thus - as will be discussed in greater detail shortly - the interplay of articulated and full closure in *Water Study*, for example, has both structural and meaning significance : the work is a seamless, coherent whole which symbolizes the cyclical ebb and flow, hold and release, of water.

While the consideration of mobility called for less in the way of extensive preliminaries, that of closure - because of its arguably greater complexity, and because of the lack of previous examination - needs somewhat greater detailing. However, as with mobility, the immediate objective is to establish certain conditions of closure in the choreutic parameter, in order to substantiate the claim for choreutic syntax, and thereby the parameter's primary pattern-forming status. Thus various important aspects can only be touched on, leaving considerable in the way of further development.

(26) This lack may be attributed in part to the central focus placed on the continuity and flow of movement, and its meaning, rather than on how either are effected through structural form and content. While there is no doubting the importance of the symbolic meaning of dance, and its emotional and kinaesthetic voice, how it communicates and what it means is derived in part by the way its component elements are structured : of movement structured in time and space, and not by a body merely being present and moving in space.

7.6.1 In written sources

While there is little in the way of material which considers the actual processes of closure, reference to segmentation (and thus, by implication, to closure) is found in sources focusing on the structural aspects of dance - various structural analyses, Labanotation sources, and those considering the "principles of movement" in dance.

With the delineation of motifs, phrases, sections and so forth, the segmentation of movement content is inherent in the relatively few detailed structural analyses undertaken to date. However, these analyses concentrate primarily on folk/ethnic dance traditions (both western and non-western), and on the segmentation of the movement content as a whole, rather than on parametric structures. In two of these analyses the link between segmentation and syntax (hence closure and syntax) is explicitly made. Bartenieff et al.(1984) devise a "choreographic outline" of a work in which the major movement units and their significant features are delineated. What is essentially a "general score", is seen by the group as contributing to several ends : it articulates units of movement of various time spans, and establishes "the syntax of choreographic form" (p.10).(27) Giurchescu (1984) determines that "structural units are detached by the analytical procedure of segmentation, which concentrates on the syntactic level of dance" (p.38). In others analyses (Martin and Pesovár (1961), Kaeppler (1972), and the IFMC (1974), for example), the link is implied by virtue of the search for structural units and levels of hierarchic organization.

The actual points of segment delineation (and thus conditions for closure) are considered in Martin and Pesovár, the IFMC, and in Bartenieff et al. For Martin and Pesovár, the major choreographic units - the sequences of motifs, the section and the movement - are separated by choreographic cadences which may or may not coincide with the musical cadences. (The analysis thus emphasizes the strong link between dance and music in many western folk dance forms.) With terminology analogous to that in music, the cadences have various forms, depending on the strength of conclusion, which is itself dependent on the composition of the cadential unit. Thus the complete cadence (the equivalent of music's perfect cadence), "is a concluding motive, entirely different from the motive or motives constituting the major unit", and are "generally the

(27) It is interesting to note that the analysis, while originally intended to include Space Harmony (i.e., the choreutic content), does not, because of a perceived "need for a more universally systematized way of recording such general spatial statements as "emphasizing the feeling of vertical plane" (p.11). It must be presumed that the researchers were not familiar with Preston-Dunlop's Choreutic Analysis (1981), which would have served the purpose well.

concluding motives in a dance or dancetype" (p.8); the pseudocadence (the equivalent of the plagal cadence) is "a kinetic phrase consisting of one or more initial members in a choreographic unit" (p.9).

The IFMC analysis considers that the segments of the folk dance are delineated by a change in any number of different factors including the formational patterns, the type of movement involved, whether the dancers are male or female, and so forth. At the crux of the delineation however, is the fact that the changes "stand more or less in contrast to each other" (p.122); thus the movement pattern changes from a skipping to a running step, men dance instead of women, or the rhythmic pattern changes.

Although the structural levels identified by Bartenieff et al. have their origins in a specific context - the Cholkettu dance from south-west India - the hierarchy they present is a logical division of content that suggests their possible appropriateness to performance dance : element, cluster (notably a concurrent rather than a sequential delineation), phrase, sequence, combination, sub-section, section, part, the whole dance. Of particular relevance to this present discussion is the identification of five "unit markers", which are structural devices indicating where units begin and end : pauses, the re-initiation of effort, the contrasting use of effort, a change in movement density, and a change in the use of joints (such as change from rotary to contraction/ extension movement (p.6). While the "unit markers" appear to be applicable to dance structure in general, the cautionary note sounded by the researchers is apposite : "It is not certain that all the terms would apply to all dance styles, or that they would be delineated according to the same criteria in each style" (p.6). The specificity of closure is thus underlined.

But what holds for the structural analysis of ethnic dance forms, need not necessarily hold in performance dance. In the European folk forms which are the focus of the majority of the analyses considered, movement content is, comparatively speaking, straightforward : movement patterns are generally clearly delineated, often occurring in close relationship with the music structure; the range of basic component elements involved is generally restricted; a greater level of uniformity prevails. By comparison, the diversity and complexity of performance dance - and particularly of modern dance forms - means that the delineation of structural units is a significantly more complex affair : no single system of analysis, no single set of structural categories, will apply appropriately to all styles.

The level of detailed structural analysis that exists in ethnochoreology does not find a counterpart in performance dance. Reference to structures and levels in the latter is often made in passing, in the course of discussions on composition, rather than being made

a central focus of study. Blom and Chaplin (1982), for example, in their study of "the process, art, and craft of choreography" (p.xiii), delineate movement content in terms of the motif (a single movement or short movement phrase), the phrase ("the smallest and simplest unit of form" (p.23), comprised of individual movements), and larger phrases, which are then sequenced into the larger, formal structures such as the ABA and rondo forms. Martin (1972) has a similar division, with the phrase "the result of a single impulse" (p.69), and phrases combining to form phrase sequences, which are the basis for the two and three section forms, among others. How those structural units might be delineated is not, however, discussed.

Segmentation of movement content is also inherent in Labanotation, with the focus again on the phrase as the core unit of choreographic structure. However, how the phrase comes to an end is generally either assumed (as a change or contrast in the movement material), or alluded to by analogy to linguistic notions, as in Hutchinson-Guest's statement that it is "important to find in the movement sentence the existing equivalent of commas, semicolons, and full stops" (1984,p.147).

In the more specific choreutic context, Preston-Dunlop (1981) does not go beyond the identification of the choreutic phrase as consisting of sequential choreutic clusters which "belong together" (p.50); two or more clusters comprise the phrase. In the analysis of *Day on Earth*, the phrasing follows the Labanotation score (and therefore the principle of definitive change in movement idea), and centres on the specific images established and developed for the four characters.

7.6.2 The theoretical basis

Chapter 6 established that the fundamental structural elements of the choreutic parameter (the C/Cs) are able satisfy the *à priori* conditions for segmentation; hence their relations, in principle, have a syntactic basis. Criteria for closure can therefore be established.

However, as with mobility, closure is not a single, definitive process; again, a range is possible, with some styles/works demonstrating clearly defined and predictable closural processes, and others in which they play little part. So in the classical academic style, for example, closural processes are well defined, occurring particularly through held body design which is often in the vertical dimension, and is congruent with rhythmic closure, which itself reflects that in the music. In contrast, since all points in space are considered equal in much of Cunningham's work, no preferred points of articulation are established; thus specified closure (and its corollary - defined phrasing) is not an aspect of structure. (And this would accord with his anti-teleological stance : closure infers moving to structural end-points or goals.)

7.6.3 The specificity of closure

Although there are general principles that attain to closure, in itself it is a highly specific structural process : it is specific to each art form, to the various general styles within each art form, and, as the structure of a composition is defined to a large extent by its closural states, to each particular work. In the case of the latter, closure may follow or go against the general or stylistic norms, with certain closural processes being characteristic of an artist's style.

Regardless of these norms however, and regardless of the choreographer's intentions, points of closure may also be determined by the perceiver. While there may be no intention on the part of the artist to define the material of his/her medium into structural units, and every intention to concentrate on activity which has no contrived order, the demands of perception and memory means that the perceiver is still more likely than not to divide what is seen or heard into segments, to expect and look for links and relationships, and to expect directionality and anticipate movement toward some goal.

7.6.4 Functions of closure

Closure has several inter-related functions which impinge on both the organization and perception of structure and meaning, and thus demonstrate again the incontrovertible link between form and content.

(i) Structural

The structural function of closure has already been referred to, and can be summarized in Smith's succinct statement : " .... structure is, in a sense, an inference we draw from the evidence of a series of events" (1968,p.13); each event is defined by closure. Not only is the fact of closure itself structurally significant, but so too is the kind and degree of closure, (both of which also have meaning implications). Thus a full cadence in music has a structural purpose that differs from a semi-cadence; the held body design differs from a fleeting pause in particular position; a return to a starting event strengthens closure, while systematic repetition of the same event signals continuity, and is thus anti-closural; a strong regular rhythm has closural implications.

In precisely the same way, style structures depend on closure for their emergence as structures in the first instance. Importantly, however, that delineation also allows for their repetition, which is central to their identification as stylistic. Further, what closural processes are used, and how they are used is also an important aspect of style, with the choices made by the artist converging with the norms of a particular

general style. But, as Meyer (1973) points out, there is difficulty in separating the two, because "there is no specific point at which stylistic ordering [which includes closural features] ends and compositional ordering begins" (p.73). It is often a matter of identifying how the artist departs from the norm, and/or of identifying certain unique recurrent closural processes, that is significant in terms of the style identification of the individual artist.

(ii) Perceptual

Not only does closure allow for the emergence of units as structural entities, but it is also central to both their perception and cognition. At the very simple level, closure serves to break the stream of ongoing activity into "chunks" that are more readily apprehended and comprehended. As "stream-of-consciousness" activity demonstrates, there is some difficulty in apprehending continuous and non-delineated activity; and because it is not easily apprehended in the first instance, it is not readily remembered, nor comprehended. As a consequence, perception tends to be of the immediate - but transient - event. On the more advanced level, where structures have long-range organizational complexity, and rely heavily on memory for understanding, the whole must be divided into smaller, more perceptually "digestible" events, if there is to be comprehension and understanding of the whole, not only as a structural entity, but also as an entity with a complexity of meaning implications.

(iii) Meaning significance

Closure also has meaning implications : the form it takes, where it occurs, and the degree of completion it establishes, for example. In Alston's *Soda Lake*, for example, closure is more often than not of the articulated category (see next section), in order to keep the momentum going, and thus to convey, in part, the timelessness and infinity of space, or what Jordan (1992) describes as "a vast space beyond itself (originally the Mohave desert)" (p.120). Where more defined closure occurs (in the form of a clear, if not always extended, pause), it serves two main meaning purposes : it establishes a relationship between the dancer and the sculpture, realized choreutically primarily through body design with projection directed to the sculpture;[28] it also conveys images of an animal, slightly tentative, yet poised ready for flight, again realized choreutically in body design with projection, this time reaching forward into the "space beyond".

(28) Nigel Hall's two element sculpture Soda Lake (1968).

7.6.5 Categories of closure

According to Narmour (1990), there are three broad categories of closure, dependent on the degree to which the sense of completeness is defined. While these categories - articulation, formation, and transformation - are determined in respect to events in music, their parallels can be found in the structural parameters of other temporal arts, including language (both spoken and written), and dance. Comparing the phrase to the sentence, Preston-Dunlop (1980b) for example, refers to phrases which end with the equivalent of the full stop (one where a steady position is held, and the flow ends), the comma (where the flow does not come to a final stop, but continues into the following phrase), and the question mark (where there is an unresolved, unfinished end to the phrase).

In the following discussion, examples of the three categories are particularly drawn from Humphrey's *Water Study*, and are so for two reasons : (1) by using a well-known dance work which is readily accessible on videotape, and on which there exists considerable written material,[29] it was felt that the examples given would be more immediately meaningful; (2) the three categories of closure are exemplified clearly, and are used in a particularly interesting - and significant - way, and thus emphasize the ultimate specificity of closure to the dance work in question.

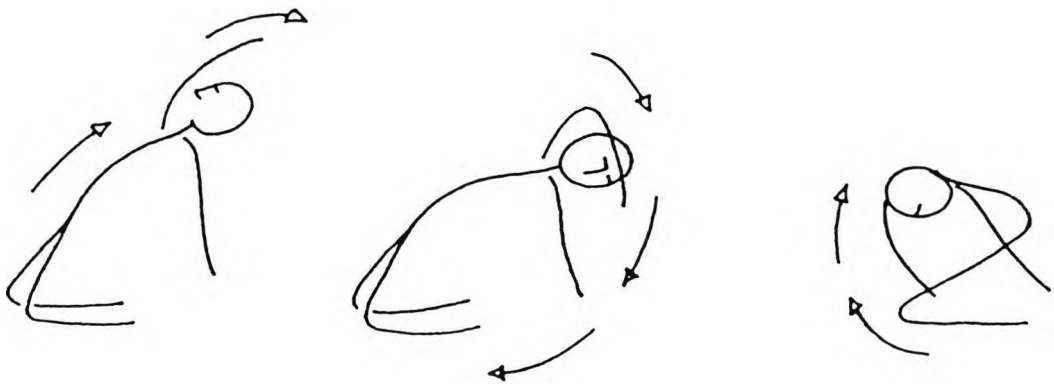
i) Articulation

Although weak in terms of perceptual definition and effect, this type of closure involves a change in the ongoing activity of sufficient strength for there to be some sense - if only subtly felt - of a shift into a new event. However, as implied in the term "articulation", there is no clear cut delineation between successive events; one event rather "slips" into the other, with their functional link essentially maintained.

In the Trio A essay referred to previously (p.151), Rainer points out that one of the unique characteristics of the work is the fact that there are no pauses between phrases (i.e., no clearly defined points of closure). Instead, the end of the phrase is considered in terms of articulation, when "the end of the phrase merges immediately into the beginning of the next with no observable accent" (p.329). In this particular instance, and as is Rainer's explicitly stated intention, phrasing is difficult to perceive because of the absence of conventional phrase "markers" - pauses, change in dynamics or texture of movement, for example.

(29) The work is fully notated in Labanotation; Siegel has analysed its movement patterns in detail in Shapes of Change (1979); it has been structurally analysed by Kagan (1978), and Davis and Schmais (1967), for example. The examples given are drawn from the videotape cited in footnote 15.

Example : Because of the intention to maintain a seamless ebb and flow of activity, articulation plays a prominent part in *Water Study*, particularly in the movement of the dancers who complete the canon last. To illustrate : Toward the end of the work, "the dancers fling themselves up and backward and hover, suspended back on their knees" - as Siegel describes (1979,p.32). The last dancer pauses for just the merest of moments in the backward arch, before circling the right arm around the body, which itself curls into the beginning ball position.(30) The backward fling and the arm circling/body lowering are two separate events, but their boundaries are not particularly distinct, and rather merge together, with the barely perceptible pause the moment of articulation. Choreutically there are also separate events : the curved progression with projection in the sagittal plane, ending in fleeting body design BH (projection through focus H), which then dissolves into curved progression in a tilted vertical plane (through L to D).



(ii) Formation

Narmour considers formation a moderately strong form of closure which fairly clearly points to the start of a new structural event. However, it is not strong enough to bring an event to the level of closure that would allow it to become a distinctly separate event, able in turn to function as part of a higher level. In music a rest exemplifies such closure, while in language a discernible pause before continuation (such as is signalled by a comma) does likewise.

Example : In the same section described above, closure of this type is evident in the movement of the second to last dancer : the backward arch is held long enough to give a clear sense of body design, and also for the change into the curved progression to the ball position to be perceived as a separate event, even though only a small amount

(30) Notation reference : Doris Humphrey : The Collected Works Vol.1 (1978), pp.58-59.

of time separates the hold from the arm circle/body lowering action. However, because of that small time span, the two events is still perceived as connected. (The longer the time separating the events, the stronger the sense of full closure.) From the performer's perspective, however, the separation is felt much more distinctly, primarily because of the physical demands involved : prolonging the arch backwards, and the need to then shift the body weight into a very different orientation before beginning the arm/body circle.

Another interesting example occurs in the section where having divided into two groups on opposite sides of the stage, "some people run to the centre from each group and break into big arching-back jumps facing the centre, sliding sideways flat to the floor as they land" (Siegel : *op.cit.*,p.30). After sliding out sideways, bottom arm extended along the floor, top leg extended parallel to it, the dancer pauses slightly in that position, before drawing back and up into a turn and sit-kneel position. The slide pull back, though separated by the momentary pause, nonetheless remains related to the slide-extension by being essentially its return; it is the ebb of the slide-extension's flow.(31)

(iii) Transformation

As the term implies, transformation gives a clear statement of the completion of one event, and a definitive move into a new phrase, and/or a new hierarchic level : coming to a full cadence in music, or a full stop in language, are both common examples of this category of closure.

Example : Nothwithstanding the need to sustain a continuous ebb and flow, there are in fact many examples of transformational closure in *Water Study*, but they occur predominantly in individual dancers, rather than in the group as a whole. It is most

(31) Notation reference : Doris Humphrey : The Collected Works Vol.1 (1978), pp. 28-29.

evident in those who reach the end of their phrase first, then hold position until the other dancers, in succession, join them. So, for example, when the full group initially divides upstage into two,(32) the dancers on stage left hold a position which has them facing back, away from the audience. One by one each dancer brings her right arm down, turns to a slightly angled front, and feeds into what Siegel calls the "side-stepping interlude", when all again move in unison. The hold is lengthy, and obviously separates two distinct events (phrases); the movement of the arm from high to deep, and the turn from back to front, are also indicators of the entirely new phrase.

Somewhat paradoxically perhaps, the moment of congruent, unison closure - just preceding the described backward arch - is not all that decisive.The entire group of dancers comes to the beginning position, where "each is tightly curled into a ball, resting on her knees" (Siegel: *op.cit.*,p.29); the position is held, and for a period long enough to imply the end of the work; the fact of the return to the starting position strengthens the implication. The implication is shortlived however, for the last dancer to come into the ball position holds it for no less time than is necessary, and then sets off the vigorous move into the backward arch, and the further continuity of the activity. However, if one were to concentrate solely on the first few dancers to assume the ball position, the sense of a clear end to one event, and the start of another distinctly separate one (i.e. an instance of transformational closure), would be heightened, in the same way as described above.

(iv) General observations

Several significant observations emerged from the examination of the three categories of closure, and serve two main purposes : they exemplify some of the notions already put forward, and offer some preparatory ones on the analysis of *Adieu*, the work under main scrutiny.

(i) Although there is in fact considerable use of transformational closure in *Water Study*, there is nonetheless an over-riding sense of continuity, (which might initially suggest an emphasis on articulation, which is not the case).This is achieved in a variety of ways, but specifically in the context of this discussion, by the fact that (a) complete transformational closure does not occur simultaneously in all the dancers, except in the one instance given above, and (b) all three categories of closure are used in the course of each of the sequential canon events. The last dancer in the chain of events

(32) A comparison of the videotape and Siegel's description shows that the two differ considerable at this point. This does not, however, affect the analysis being put forward. For notation reference see Doris Humphrev : The Collected Works Vol.1 (1978), pp.46-50.

for example, rarely holds long enough to create a sense of completion or finality to the event; she just arrives into position, holds momentarily at most, and then sets off the next chain of events. In the slide/extend - slide/pull back example given in the discussion on formation, although the arms and the torso hold momentarily, the extended leg does not; thus continuity and closure exist concurrently, with the former countering the effect of the latter.

(ii) The various uses of closure, the play between mobility and closure, and the overall effect therefore achieved, serve to underline the point that closure is ultimately specific to each dance work, and has not only structural, but also meaning, implications. Humphrey has used closure in a particular way to achieve the particular effect of perpetual ongoing motion, but one that constantly fluctuates, creating, as Siegel (1987) says, the sense of the "swell and draw of the tide, the cumulative force and burst of the waves, and the surging sub-surface flow of flat calm" (p.87). Thus complete closure which is congruent in all dancers, and which would create a decisive break in the flow of motion whenever it occurred, would not be appropriate, and appears only once.

A number of implications also emerged in respect to the perception of closure.

(iii) Because of the complexity of dance movement, the perception of closural states is difficult, especially when a number of dancers are moving in quite different ways. There can be different types of closure in different body parts, and only when all body parts act congruently will closure be complete. (The non-congruency, however, helps keep the momentum going.)

(iv) While transformational closure is more readily observed because of the distinct change of activity, that of articulation is considerably less so.

(v) Videotape does not clearly show the effort accompanying the movement, and as has been indicated, effort plays an important role in signalling impending closure. Thus as the tempo slows down toward the end of *Water Study*, so the implication of closure is generated. The dynamics inherent in much of projection may also be central to the perception of a moment of change.

(vi) Differences in performance can also affect what is perceived in terms of degree of closure. Although doing ostensibly the same sequence of movement, one dancer may hold a position for longer than another, and thus blurr the boundary between articulation and formation, for example. In the performance analysed, such

differences are apparent in a number of places, and can only be resolved by taking a "majority consensus" approach. One particularly notable instance is the slide/ extend - slide/pull back movement already discussed : obvious differences exist in the length of the hold on the floor, not only between the two groups (of six and four), but also among dancers within each group. Some of the differences may be due to the fact that breath rather than metric rhythm determines the timing, and thus, as Siegel (1987) observes, each dancer "starts and ends according to her own sense of the right moment" (p.87); other differences may be due to the inexperience of the dancers. Whatever the reasons, the variations are nonetheless significant enough to make a difference in what is perceived.

7.7 Criteria for closure

With the principle of closure in the choreutic parameter established, the objective of this particular section is to address the criteria for closure. As with the criteria for mobility, the requirement is to establish sufficient criteria to support the claim for the syntactic and thus the primary pattern-forming status of the choreutic parameter. Thus again, there has been no attempt to identify every possible condition : because closure is ultimately dance work specific, only the more general means of closure have been identified here; and as with mobility, it is anticipated that some criteria which are specific to *Adieu* will emerge during its examination in the following chapter.

While written sources again provide the initial points of reference, the criteria have been drawn from dance practice itself, primarily through the observation of the works used to identify the criteria for mobility : *viz.* Humphrey's *Water Study*, Alston's *Soda Lake*, and extracts from his *Rite of Spring*, and Warren's *Adieu*. Of the written sources, Bartenieff et al's identification of "unit markers", and the IFMC listing of factors which play a role in the segmentation of structural units in folk dance forms, were the main dance-specific references. Because of the lack of material on the subject in dance, four non-dance sources offered valuable insights : that of Smith (1968) on closure in poetry, and those of Meyer (1973 and 1979) and Narmour (1990) on closure in music. Some conditions were obviously common not only to all four sources, but also to dance : the pause or the rest is a case in point. Others raised possibilities. Meyer (1973) for example, identifies separation in pitch of one event from another as being one of the factors of segmentation. This suggested that a change in choreutic content (say from movement in the vertical plane to that in the horizontal plane) was one way in which closure might be effected.

7.7.1 General criteria for closure

(i) Rest or hold

Without doubt the predominant means of closure (and the one common across the board in the various reference sources), the rest or the hold delineates one event from the other in time. Yet notwithstanding its closural function, a rest is still part of the overall ongoing activity, as Blom and Chaplin (1982) observe : "Stillness when the flow pauses ..... is not inaction. It is a waiting, with a sense of ongoingness" (p.70). Thus the rest or moment of stillness is not a "dead end" which has no significance; it is an integral structural event, which has both syntactic and meaning implications.

The hold/rest need not, however, be considered solely in terms of complete closure, where a decisive move into an entirely new event occurs (i.e. transformation). It may be in the order of formation : where the hold interrupts a phrase or sequence at a point which divides the one into its two constituent parts (but each of which is complete in itself). A very simple illustration of such an instance can be seen in the situation where the arm begins the circle in the vertical plane H-R-D-L-H, but pauses briefly at D, before continuing the journey to H. The circle is essentially one event (and perceived as such), but the pause breaks it into two parts, each having a sense of completion about it, while still being understood in terms of the whole. In *Water Study*, the hold is often of this nature : it catches the action at a particular point (the climax choreutically speaking, generally at the point H), suspends it briefly, then allows it to continue.

To some extent, the perception of the rest in terms of its time held and degree of decisiveness, is dependent on the congruency of closure in the various body parts : where all body parts come to rest at the same time, the perceived break in the continuity of activity is stronger than in circumstances where some body parts remain in action while others come to a hold.(33)

(33) It is this interplay of mobility and closure in the various body parts of the various dancers, that contributes to the overall continuity of the activity during the course of the work as a whole. Other factors such as rhythm also contribute to overall continuity; thus even though the entire ensemble may be at rest, the rhythmic pulse set up by the movement may in essence continue, to be picked up in movement a little while later.

(ii) Repetition [34]

One of the obvious ways of indicating that an event has ended is to repeat it. However, for repetition to be closural it needs to be immediate; where the event is repeated further down the line, its closural function is attenuated, and its mobility function then becomes of primary significance.

While repetition as such is a general feature in the works observed, exact successive repetition is far less evident, and therefore is not a common mode of closural articulation. It is, however, important to note that the lack of such repetition is only a feature of these particular works; in others, such repetition may be a major mode of closure. Thus, as Foster (1986) observes of Hay's work "this [successive repetition] happens frequently .... a short phrase of movement is often repeated twice or three times before the dancer goes on to the next phrase" (p.93).

In Alston's *Soda Lake* for example, successive repetition does not occur at all, although phrases and motifs are themselves repeated; closure tends to be a consequence primarily of content contrast and brief pauses. In *Water Study*, on the other hand, a form of successive repetition does occur, for example, in the opening four movement phrases, but with developmental variation within each repeated phrase. Nonetheless, the return each time to the starting "ball" position, marks the end of one phrase and the beginning of the next.

Although observed by chance, Humphrey's *New Dance* (1935) [35] presents an interesting insight into the process of bringing systematic repetition (which is itself anti-closural) to closure. In the Conclusion, the group standing on the boxes behind the two solo dancers participate in what Siegel (1987) describes as "a basso ostinato in "Repetitional Form" (p.156). There is a strongly rhythmic movement phrase - in the first instance the hands flat against hips as each dancer rises, then hands turned out, palms up, as each lowers - which is then consistently repeated (29 times). As with ostinato in music, the phrase is ordered and complete in itself, but systematically repeated, it develops no further structurally. Each phrase is an exact repetition of its predecessor, and thus structured continuity is enhanced, but closure is attenuated. For closure to be clearly effected, a decisive break in the activity needs to occur; as Meyer (1973) says of

(34) Since the more general notions concerning repetition have already been discussed in mobility, there is no need to repeat them here. The focus thus is on how repetition functions as closure.

(35) Source : videotaped reconstruction undertaken by Advanced Notation students at the South Australian College of Advanced Education in 1986, under the direction of Dr. Lucy Venable of the Ohio State University Department of Dance.

music : "Particularly when they tend toward uniformity [as does this ostinato figure] .... patterns develop a strong internal momentum. In such cases, a marked, unequivocal break in process is needed if closure is to be effective and convincing" (p.119). This is precisely what Humphrey does : the arms are brought into a diamond shape above the head and held, with the change and the hold both signalling the end of the ostinato pattern; the held position then becomes part of the new ostinato figure, which is essentially a transposed variation of the first.

(iii) Bilateral (symmetrical) repetition

While a condition for mobility, the repetition of an event to its opposite side can also be an indicator of closure. Thus the right-left or right-left/right-left repetition characteristic of classical ballet, implies closure. The sense of closure is strengthened, for example, when the repeated pattern is followed by a pause. Again, this is characteristic of the classical style, where symmetrical repetition often ends in a held position (that position often having a high directional content, which itself has implications of closure, as will be discussed shortly).

(iv) Return

While sometimes considered as synonymous with repetition (both involve conformant relations), return is a somewhat different process which serves to articulate larger structural units, and generally (but not necessarily) takes the form of signalling a concluding or terminal event.(36) The return of a sequence or section can also occur a number of times during the course of a work (what Humphrey (1959) terms "recurring theme" (p.153)), where it may serve the additional purpose of emphasizing something of significance (either in terms of symbolic meaning or in terms of structural content). At the same time that it signals closure, return also has a mobility function in that being a recurrence of an earlier sequence or section, it establishes a relational link with an earlier event.(37)

(36) As a condition of closure, return is common to poetry (the repetition of the first stanza at the end of a poem, for example); to literature (what Torgovnick (1981) terms "circularity", "when the ending ..... clearly recalls the beginning in language, in situation, ... in characters" (p.13); and to music (as in the ABA form, for example).

(37) While the immediate concern is with the reiteration of structural units, return may also be thematic. Thus in both Kurt Jooss' *Green Table* (1932), and Christopher Bruce's *Ghost Dances* (1981), for example, Death comes at regular intervals to claim the lives of its various victims. While making the point about the inevitability and universality of death, the recurrence also signals the end of a particular theme or idea.

As with the other conditions, the device itself must be considered in general terms, with no single way of realization that necessarily covers all instances. In both *Soda Lake* and *Water Study*, for example, although the process effects essentially the same function (the end of the work is implied), return takes a different form in each.

In *Soda Lake*, the sequence which becomes the return occurs some short way into the work, rather than at the beginnning. As a sequence (it consists of five distinct parts), it is no more nor less arresting than the majority of sequences in the work, save for the fact that it finishes with a held position that leaves a strong image : the dancer in an elongated position on his knees, right arm extended and reaching well forward into space. The sequence returns toward, but not at the end of, the work. This "staggering" of the return (rather than at the beginnning and the end where it would normally be expected), sets up an ambiguity : there is the implication that the return is simply a repeat of a larger section of the work, for some reason of significance; there is at the same time, the implication that it signals the coming end of the work, but it is one that is not immediately realized.

The placement of the return in *Water Study* follows the more generally expected pattern : the intial sequence (of the rise and lower) appears at the end of the work, even though in varied and elongated form. What happens in the return offers a particularly interesting instance of prolonged closure, or what Cohen (1987) in reference to music, aptly calls "suspense directionality" (p.87); that is, where final goal is anticipated (and implicated), but the means of reaching it are uncertain. Although the implication that the work is about to come to an end is repeatedly set up, it is consistently denied. After the "sideways-swaying interlude",[38] the momentum subsides as the dancers turn and move into a position that just for a moment, begins to suggest a return to the "ball" position in which the work begins. However, the momentary implication is just that, and comes to nothing, for the dancers immediately begin rising and sinking in what is essentially a variation in reverse of the wave pattern set up at the start. That return, together with another decrease in momentum, brings with it the implication that the work is coming to an end, an implication strengthened by the fact that the dancers assume the starting "ball" position at the end of the sequence. However, notwithstanding a longer pause, the implication is not realized; the dancers throw themselves up and back into a high extended arch before circling and coming down into the ball position once more. The resumption of that position yet again signals the end of the work; and yet again, the implication is not realized. The opening wave movement begins, but this time there is no return to the starting position after the initial rise; instead each dancer lunges and crawls a step forward before falling slowly forward. The dance ends when all the

(38) Siegel's description (1979,p.32). For notation reference of this section, see Doris Humphrey : Collected Works Vol.1 (1978), pp.57-59.

dancers are lying on the floor. Here again, what by this point might rightly be expected to finish the work - coming into the ball position - does not materialize; the end as it is, is somewhat unexpected (although not at all incongruous with what precedes).

(v) Contrast in material

While perhaps self-evident on the face of it, the concept of contrast raises the question of what degree of contrast is implied : is any change between events the same as a contrast between them? Blom and Chaplin (1982) would suggest not. For them contrast connotes "a radically different point of view or manipulation ..... a substantial difference..... the possibility for a clear and decisive break" (p.109). Yet from the observation of the various works (and particularly of certain sections in *Adieu*), it became apparent that contrast did not need to be overt in order to delineate a new event. Much of what was seen as articulated closure, was identified through definite yet often subtle contrasts in choreutic content : the shift from the expansive use of the kinesphere in the high-deep dimension, to its restricted use in the right-left dimension, for example.

7.7.2 Choreutically specific criteria

As the examples indicate, the above criteria, although general, are relevant to the choreutic context, and thus substantiate the notion of closure in the choreutic parameter. There are, however, some criteria which are specific to the choreutic context, and thereby lend further support to that notion.

(i) Body design

It is specifically though the M/m of held body design (often supported by projection) that a phrase or a larger structural unit often comes to a close : it is the choreutic equivalent of the rest or hold.

(ii) Directional content

But while coming into held design brings a phrase or series of phrases to an end, the directional content of the design has implications in terms of the sense of completion it generates.(39) Because of their inherent perceptual dominance, and their inherent stability, the dimensional directions, for example, have strong closural implications : as a movement comes into high, for example, there is the expectation that it is also

(39) Time does not permit a full exploration of the implications of directional content on closure. However, the examples given demonstrate that the directional content has a bearing on the articulation of closure.

likely to come to a stop. (The expectation may not, of course, be realized). It is likely too, that because of its perceptual priority, the vertical dimension, and particularly the high direction, has stronger closural implications than the other two dimensions. (In some sense, the high direction could be seen as akin to the tonic in music.) Similarly, movement coming to rest at the body's centre line may also hold strong closural implications, connected as it is with the body in its state of rest.

The strength of closural implication is to some extent dependent on what else is happening in the body, both choreutically and dynamically. For example, where the movement slows down as it approaches high, and follows a clear spatial path in that approach, the expectation that it will come to rest in that position, is heightened. Similarly, if the movement has a strong regular rhythm, with the likelihood of it reaching high on the final accent, then there is an expectation that the movement has reached a point of some significance : the rhythmic closure together with the high position, suggest closure.

The closural implications of direction are in part, style specific. In the classical ballet style, the vertical line is a stylistic imperative, with the held position most frequently occuring in high. Where it occurs as right-left design, for example, more often than not there are accompanying C/Cs directed to high (such as the head and torso projected into high, with the vertical design running through the length of the body). In many instances, the vertical line in fact overshadows the horizontal because of (a) performance commitment (through projection), and (b) its "natural" perceptual dominance. In the early modern styles, on the other hand, the deep of the dimension takes on greater significance - both structurally and symbolically - as choreographers such as Graham, Wigman and Humphrey, acknowledged the earth and the pull of gravity, regarding it as symbolic of the reality of the "darker" side of life - its constant struggle, repression, anger, and etc. There is also - and importantly - a play between the extremes of the vertical dimension : the spiritual and the physical, heaven and earth, hope and despair - the Apollonian/Dionysian dialectic.

On the more analytic level, it is interesting to note how the sequential clusters of C/Cs come to an end in Preston-Dunlop's analysis (1981) of *Day on Earth*, particularly in the Man's solo. Examination of the choreutic notation suggests that a great majority of phrases end in either the high or deep of the vertical dimension, or in diametrals which have the high or the deep element (FD in particular). Since the images analysed are those associated with work - ploughing, planting, hammering, among them - it is perhaps not all that surprising to find that these directions dominate at points of closure. (Again, the meaning implications of directional content are highlighted.)

7.8 Summary conclusion

7.8.1 Choreutic syntax

Syntax is predicated on the dual functions of mobility and closure : those of closure delineating the ongoing activity into discrete, self-contained units; those of mobility generating their structural continuity. During the course of this chapter it has been demonstrated that these functions are applicable to the choreutic parameter : choreutic activity can be segmented into units which have "internal coherence and distinct identity" (Smith: 1968,p.25). Under the auspices of various structural principles (repetition, variation, development, for example), those units combine to generate a work's structure and form. The ontological status of choreutic syntax has therefore been established.

7.8.2 The choreutic parameter as primary pattern-forming

In works and styles in which choreutic syntax can be established, the choreutic parameter plays a key role in shaping their structure : it plays a key role in generating the patterns of structural organization which comprise the whole, and is thus a primary pattern-forming parameter.

7.8.3 Multiple syntaxes

Throughout this chapter it has been consistently emphasized that mobility and closure are ultimately style and work specific; thus since syntax is dependent on mobility and closure, syntax, too, is ultimately style and work specific. This infers that, unlike language, which has a single clearly differentiated syntax allowing for very little in the way of deviance, dance has a multiplicity of syntaxes : there is no single immutable syntax that governs structure and process in all forms or genres of dance; nor in all styles in any one form or genres; nor in all parameters of any dance work.

A number of sources support the notion of multiple syntaxes.The implication that syntax is at least dance form specific [40] is most evident in the ethnochoreological analyses already cited. The IFMC analysis (1972) for example, consistently re-states

(40) The notion of syntax as dance form and/or dance style specific reinforces the strong link between style and syntax. If style is dance form, tradition and/or work specific, and style structures are syntactically directed, it follows that the syntax in question must also be category specific.

its focus on folk dance forms, particularly those of the Eastern European region. The research of Bartenieff et al.(1984) raises the question as to whether the units defined in the choreographic outline "would apply to all dance styles [and whether] they would be delineated according to the same criteria in each style" (p.7). Referring specifically to performance dance in her discussion of how choreography might be "read", Foster (1986) refers explicitly to "syntaxes", and suggests that three major, but nonetheless flexible, general principles govern the organization of choreographic structure - *mimesis*, *pathos*, and *parataxis*. (41)

It is in the modern dance idiom perhaps, that the notion of multiple syntaxes finds its most cogent argument. Although working nominally under the same genre, each of the early American modern dance pioneers (Graham, Humphrey, Weidman, for example), was motivated by fundamentally different convictions about the nature and purpose of dance. Thus they devised individual movement vocabularies, and followed their own particular ways of structuring dance, using idiosyncratic stylistic norms. While certain overriding principles may have been common - the Apollonian/Dionysian duality, for example, which as Jowitt (1986) observes "created a pervasive dailectic of struggle in modern dance" (p.166) - their manifestation differed (fall and recovery for Humphrey, contraction and release for Graham); idiosyncratic syntaxes prevailed.

Where there is little that is fixed or codified in terms of syntactic organizing principles, it follows that not only can idiosyncratic syntaxes be developed, but they can also undergo change with time; and they can change from work to work within the same choreographer's *oeuvre*. The latter point is well illustrated in Jordan's discussion (1992) of the wide structural range of Richard Alston's work over the years. Early dances, which followed the "Cunningham and Judson Dance Theater traditions", were often "open-ended in construction, perhaps containing some element of indeterminacy" (p.105); syntax was attenuated. In latter years, with a concern for "legibility in dance" (p.120), the works have far more in the way of ordered structure, and a concern with "shape in time" (p.125). Thus in Alston's second version of *Doublework* (1982), for example, the work is held together "by reworking the same material in different ways, overlapping sections, using variation, counterpoint and cross-references" (p.127); these processes imply mobility and closure.

(41) According to Foster, *mimesis* refers to the organizing principle which is associated with repetition and reproduction of a movement sequence, or a musical structure, for example; *pathos* is the principle whereby decisions as to structure are guided by "emotional life, or the realm of intuition, inspiration, and impulse...." (p.94); *parataxis* allows for "diverse procedures for sequencing movement" which "have in common a formulaic approach to the organization of movement" (p.94).

While the above applies to dance structure as a whole, the same applies to syntax in the choreutic parameter. While the processes of mobility and closure themselves may be common as structuring principles, how they are actually deployed is ultimately work and choreographic style specific, with each choreographer using them in a particular way to achieve a particular result, both structurally and in terms of symbolic meaning. How these processes are used by choreographer Leigh Warren to achieve both structural integrity and symbolic meaning in *Adieu* is examined in the following chapter.

8. SUMMARY ANALYSIS

By way of further empirically substantiating the theoretical concepts developed in the preceding two chapters, the study now turns to a detailed examination of *Adieu*, in the light of those concepts. While this present chapter reconsiders certain of the conditions for syntactic viability established in Chapter 6, its primary objective is to examine the work in the light of the criteria for mobility and closure put forward in Chapter 7. In this way, the syntactic status of the choreutic parameter can be determined : if criteria for mobility and closure can be established, then the parameter - in this particular work - is syntactic, and is therefore primary pattern-forming.

Although the examination serves primarily to exemplify and thus substantiate the theoretical concepts put forward, at the same time, it serves as a comprehensive analysis of certain aspects of *Adieu's* choreutic content. To the researcher's knowledge, this is the first detailed structural analysis of any Australian dance work undertaken to date; as such, it contributes new knowledge not only to the study of dance as a whole, but importantly, to the study of Australian dance works.

8.1 Methodology

(i) Videotape Analysis

The actual analysis of *Adieu* is undertaken from videotape; in common with the vast majority of dance works in this country, no notated version of the work is available. Two videotapes, filmed during performance (1991), were used : a more distant camera perspective, which gave a "general" viewer's perspective, and a close-up view, which proved especially useful for "double checking" the finer details of position and dynamics, (although there were still problems with the clear definition of the latter).

With a four speed variable slow advance and a single frame still advance, the video playback recorder used (National NV-770) allowed for depth analysis. The variable speed tracking was particularly valuable, in that it allowed for motion speeds ranging from the very slow to the near "normal". At this latter speed, much more of the choreutic detail of the movement could be seen, while at the same time, the essential motional flow was only slightly attenuated.

(ii) Scoring

Since there was no notation score, decisions had to be made about a method of scoring the movement content that would allow for ease of reference. Because the score of Arvö Part's *Fratres*(1) (which accompanies the greater part of the dance), could be delineated readily into its constituent parts/sections/phrases, it was decided to use this structure as the basis for referencing the relative movement content. By comparison, the structure of Pärt's *Cantus in Memory of Benjamin Britten* (1) is less clearly defined; and, as explained below, this directed the approach used to identify its movement content.

Musically, *Fratres* consists of nine sections, each in turn consisting of two series of 7/4, 9/4 and 11/4 phrases; the movement content was correlated numerically against the music score. The numerical system needed to clearly identify the section, the phrase, and the beat, and although a number of variations suggested themselves, the most functional in terms of ease and efficiency was the following : the first set of numerals 1-9 identifies the respective sections; the second 7_1 - 9_1 - 11_1 identifies the first series of phrases, while 7_2 - 9_2 - 11_2 identifies the second; the third set of numbers 1-7, 1-9 and 1-11 identify the beats within each of the phrases. Thus the composite scoring system becomes, for example, $1.7_1.3$ (first section, first series of seven, third beat) or $9.11_2.11$ (ninth section, second series of eleven, eleventh beat). This system allowed for speedy and precise identification of the movements/movement phrases, and was easy to work with after some initial practice. The score also has transitional phrases (consisting of two 6/4 phrases) between each of its nine sections; these are identified simply as 2.6_1 and 2.6_2 - 10.6_1 and 10.6_2.(2) (The essential features of the musical score and the movement content of Section 1 are included as Appendix II.)

The *Cantus* score was not quite as simple to sectionalize, and although the 17 x 6/4 phrase bars are marked, it is difficult to identify them clearly because of the nature of the sound itself : composed for string orchestra, it is an unbroken continuity with tones sliding and merging into and over each other over bar lines. Thus a very different system of scoring had to be devised : the second violins have a very distinct pattern, where the tones descend in cumulative order - A, A-G, A-G-F, A-G-F-E, and so forth until sixteen

(1) *Fratres* (for violin and piano,1980) - Universal Edition nos.17274 and 17274a; *Cantus in Memory of Benjamin Britten* (1980) - Universal Edition no. 17498.

(2) There is no 1.61/2 phrase : in the score each of these double phrases is identified as the introduction to the next section, rather than the end of the preceding one. However in terms of sound structure (it descends to a major 3rd) and quality, the phrases are sensed very much as bringing the preceding section to a close.

tones over two octaves [3] have been incorporated;[4] this pattern became the basis for identifying the movement content. However, it was found that like the music, the movement content also runs on as a continuity, (as is evident from the Labanotation score on pages 225 and 226), and that although individual dancers come to moments of rest, the latter do not necessarily coincide with any significant point in the music (such as the recurring leading tone A, or the final tone of each descent). Movement accents too, do not necessarily come at any point of significance in the music. Since the movement organization of this section follows a more random pattern (although created out of fragments and phrases of the *Fratres* section), for the purposes of this analysis there was in fact little need to call on the scoring system. A section of the *Cantus* score is included for reference in Appendix I.

(iii) Interviews/Reviews

The actual analysis was supplemented by discussions - both formal interview and informal discussion - with the choreographer, Leigh Warren. The major interview was recorded in Adelaide, South Australia on October 3, 1992. Quotations from Warren used in the course of this chapter are from this interview. Although the majority paid little attention to anything that could be considered within the realm of choreographic structure, reviews of the work in newspapers and Dance Australia magazine (including those of the researcher) also provided some points of reference.

(iv) Performance

The work was performed in two separate seasons of the Australian Dance Theatre, the state's "flagship" company : it premiered on August 23rd, 1990, as part of the company's twenty-five year anniversary (August 23-September 1), and was later performed in a short season April 3-6, 1991. The researcher attended a number of rehearsals, reviewed both performances, and saw a second non-review performance. There was thus some level of familiarity with the work before the actual analysis was undertaken. Further, consistent observation of the choreographer's work over several years has given insight into his choreographic style in general.

(3) It was also found that, toward the end, the recording used for the work differed from the score itself, and that the final three accumulations had been omitted; the omission was not, however, considered of any great significance in this particular context.

(4) They bring to mind Trisha Brown's *Accumulation (1971)*

(v) The problem of verbal description

One of the major problems confronted in presenting the analysis was the need to include considerable in the way of written description while at the same time recognizing that such descriptions could become excessively "wordy" if they were to account fully for what was happening. Thus the concentration is on the main choreutic features of the movement; and although diagrams bring their own problems (their inability to show the three-dimensionality of movement, for example), they have again been used, wherever it was felt that they would assist in clarifying the written description.

However, while not underestimating the problems entailed, it should also be noted that the intention is not to give a detailed analysis of choreutic content, but to consider how various features of that content contribute to the processes of mobility and closure in particular.

(vi) Labanotation

As an adjunct to both the written descriptions and diagrams, the movement sequences under major examination (specifically section 1) have been Labanotated; they are included as part of the text (pp.219-226), and referenced as appropriate. The notation was undertaken by Australian freelance notator Genevieve Shaw who holds certification from the Dance Notation Bureau in New York.

8.2 The choreographer - Leigh Warren

Considered one of the country's senior dance artists, Warren's initial training in dance was with the Australian Ballet School, from which he graduated in 1969. On graduation, he was accepted into The Australian Ballet, reaching soloist status within two years. Warren joined Ballet Rambert (London) in 1973, and worked with a wide range of choreographers including Glen Tetley, Christopher Bruce, Norman Morrice, and Lar Lubovitch. After completing his Churchill Scholarship at the Juilliard School of Music in New York, he returned briefly to Australia in 1975, to work with Jaap Flier and Graeme Murphy in the newly established Dance Company of New South Wales.
A four year period with Ballet Rambert followed, after which, on Jirí Kylián's invitation, he joined the Nederlands Dans Theater, remaining there until 1984, when he retired from performing. A number of teaching appointments including those at the Australian Ballet School, and the Victorian College of the Arts, preceded his appointment as Artistic Director of the Australian Dance Theatre in 1987, a position held until the end of 1992. In 1993, Warren became the Artistic Director of Leigh Warren and Dancers.

Although he created a number of ballets during his time as a dancer, Warren's main choreographic development has come while working with the Australian Dance Theatre. His output has been substantial, and includes *Never Mind The Bindies* (1987), a work inspired by the Indonesian transcendental whirling dances, the lyrical *Transient Pleasures* (1989) created to the music of Chopin, *Beyond The Flesh* (1990), a full length trilogy with an Australian theme, and the controversial *Tu Tu Wha* (1991), which takes as its leading theme the life of French Queen Marie-Antoinette.(5)

The choreographic style of Warren's works ranges quite widely, although, if one were required to identify it stylistically, it arguably would fit most appropriately within the rather non-specific label of "eclectic mainstream modern". There is, however, a certain classicism inherent in the movement style of much of the work, and given the choreographer's background, that is not altogether unexpected. The influences of Kylián, Bruce and William Forsythe, with whom Warren worked on a number of occasions while with the Nederlands Dans Theater, are also clearly evident (with Kylián arguably the strongest). Quite prepared to acknowledge his dance heritage (including ballet), Warren identifies a particular characteristic of each choreographer that he would like to see develop in his own work : Kylián's musicality where "you can see the sound in the shape of the movement", Bruce's intuitive sense of movement and moment, and Forsythe's "breaking of things and reforming without any loss of respect for things like classical ballet". Of *Adieu* particularly, Warren observes that at the time of its creation, "it was also a time of accepting my own background and not trying to kick against it .... so there are classical things that have come through into that work which I had previously tried to avoid".

8.3 *Adieu* : Warren's perspective

Written by Warren, the program notes for *Adieu* crystallize not only the motivation behind its creation, but also its essential symbolic content :

> Adieu is the resolution of thoughts and feelings I experienced when I realised that I was to lose a cherished friend forever.The unavoidable appointment with death we all must face at the end of earthly lives.[*sic*] Time and death inevitably separate us from our existing stream of consciousness, there is no choice. Arvo Pärt's music brings hope and certainty to a belief in a future spiritual life beyond present comprehension.

(5) The work, which included allusions to everything from existential philosophy to Mozart, Dali, and the threat of nuclear holocaust, was not favourably received. While there were problems with structural coherence, and an undeniably excess of complex and disparate symbolism that made the work unreadable for arguably the majority, some strong choreography was also evident.

Warren regards the structure of the work as based in the first instance on life's circle, with the figure of Death leading, but at the same time separating, the figures within it. In separating these figures, (which represent what Warren describes as "our stream of consciousness ..... our thinking ..... the personification of us"), Death is in constant (movement) dialogue with the Time figure : for "the thing that designates the moment where death occurs - whatever kind of event it is - is time".(6) Warren recalls that the idea of separation by the Death figure came essentially from the final song of Macmillan's *Song of the Earth* (1965), which Edward Thorpe (1985) describes as being "full of poetic images, a loving partnership separated by death, of happiness overtaken by sorrow which, in turn, is dispelled by celestial reunion" (p.89).

Apart from the idea of separation, there are a number of interesting parallels in the two works (7): each ends with a trio on stage, which includes the Messenger/Figure of Death; the stage design is simple, with that of *Song of the Earth* "a bare blue-painted backcloth" (p.90), that of *Adieu* a heavy black velvet draping; the "luminous blue of distant space" (8) plays its part in both; and as Macmillan's work is "ultimately about death, not as a menacing and dreadful figure, but as the inevitable companion and participant in all human activity (Brinson and Crisp: 1980, p.160), so too for Warren, there is the idea that "death is part of life ..... there is no avoiding it".

Warren found that Pärt's music reflected the spirituality that he wanted to develop in his work : "I found it very spiritual and uplifting ..... I was looking for the timbre and that spirituality ..... the sound of space ..... it has a wonderful soaring quality." But while the music's symbolic essence is reflected in *Adieu*, its structural form has decisively influenced the latter's overall choreographic structure.Warren himself points out that he regarded form as a critical aspect of the work : "the subject was appropriate ..... and to support such an idea, [the choreography] had to have the same solid form as the music."

(6) It is interesting to note that, rather unusually perhaps, the Death figure is danced by a female and Time by a male (Lisa Heaven and Peter Sheedy respectively).

(7) This is not to suggest that the parallels are other than coincidental.

(8) Mahler's text, as given in Brinson and Crisp (*op.cit.*p.160).

8.4 Choreographic macro-levels

Although Warren has worked certain parallels between the movement and music at the lower levels of structure,[9] it is at the macro-levels that choreographic and musical form mirror each other most closely. *Adieu* is divided into two distinct parts, the first using the *Fratres* score, the second the *Cantus* score. The former is further divided into nine clearly defined sections which parallel the (numbered) divisions in the music score.[10] Between each musical section, there is a recurrent transitional motif consisting of two 6/4 phrases; transitional movement phrases, while not having quite the same consistency in terms of motif recurrence, occur concurrently, marking the end of one choreographic section, and the beginning of the next.

Fratres : Although built around a common melodic structure, each of the nine sections of the *Fratres* score has a distinct structural patterning and consequent sound quality. This distinctiveness is reflected in a discernible change in the movement content in each section of the dance, particularly in its effort quality, and in the number and/or grouping of the dancers. And while each section is quite distinct, at the same time, certain features emerge as common : among them, the emphasis on spatial progression and design, the expansive use of both the dancer's space and the stage space, the appearance of strong oblique lines, and the consistent use of the space/weight effort factors.

The following briefly exemplifies how some of the sections vary; it is not intended to be a detailed choreological analysis, but by identifying the dominant features under the four structural strands, serves to illustrate the point of sectional discreteness. Certain formal features stay consistent throughout and are thus not included : there are no costume changes, for example, and the décor - a heavy black velvet curtain draped high at the back of the stage - also remains unchanged.[11] There is minimal in the way of

(9) Warren makes the point : "I saw the phrasing and where it repeated .... I worked on the phrasing and the accents of the music". Thus at times there is a literal movement interpretation of the sound; a short pizzicato pluck, for example, is reflected in a small, sudden movement.

(10) The terminology follows that of Bartenieff et al. (1984). As indicated in Chapter 7 (6.1), the levels put forward in their analysis are considered generally appropriate to the structure of performance dance : the element, cluster (concurrent elements), phrase, sequence, combination, sub-section, section, part, the whole dance. The term "macro-levels" (not used by Bartenieff et al.) refers to the higher level structures - the whole, part and sections of the work.

(11) The most dominant - and symbolically significant - feature about the costume is the colour. The Death figure predictably wears black; the Time figure, as the arbiter between life and death, is predominantly in black, but has some blue (symbolic of life/earth, according to Warren); the colour of costumes of the "stream of consciousness" figures changes gradually up the body from blue to white (the earth/heaven connection).

lighting change, the noticeable alterations occurring only to signal the end of the two parts (*Fratres* and *Cantus*). Since choreutic features are examined in close detail as the core of this chapter, they are only briefly referred to here.

Section 1

Movement : The tempo is for most part speedy with runs and turns dominant; progression of the body over the floor space is thus predominantly in the horizontal and sagittal planes. Effort content moves between weight/flow and space/weight combinations, although some space/flow is also evident. The main movement ideas of the work as a whole are stated - oppositional lines in design, particularly in the vertical plane, the axis and equator, and the dominance of the vertical dimension, among them.

Dancers : The Death figure (a female dancer) enters alone, followed a little later along the same pathway by a trio (two males and a female); a solo female dancer (the "lone figure")(12) joins them toward the end of the section. There is little interaction between the three groups, which remain quite separate in the space; the trio however, work as a closely knit group, with their movement built around weight-bearing and support. The males are strong and compactly built, while the women lie more-or-less within the "norm". The figure of Death is the only dancer whose physical build might be read as having some more particular significance : as if to belie the power she represents, she is the smallest and most finely built of the group. (Her movement quality nonetheless is stamped with considerable strength and precision throughout the work.)

Space : The circle and line are stated clearly as the floor patterns, with the respective entrances of the Death/trio and "lone" figures. The main spatial focus is on the periphery of the stage, with the greater part of the action occuring on or toward stage right; the centre and stage left remain without much activity.

Sound : The music is a fast moving undercurrent of sound by the violin in the middle pitch range. With no accents or climaxes to break the continuity of flow, there is little in the way of dynamic variation. There is an obvious relationship between the music and the movement : the high note value (hemidemisemiquaver) is often reflected in the tempo of the movement, (the Death figure's speedy entrance, for example); the phrasing of the music often becomes the phrasing for the movement, with the latter generally occurring on the beat, rather than moving through it.

(12) The various titles here and elsewhere, are those given by the choreographer in the main interview. The "lone figure" is so identified because she represents the individual who is "quite on her own .... [and] not attached to someone else".

Section 4

Movement : In line with the music, the movement picks up tempo markedly, its density increases, and a greater sense of urgency is established. Jumps and turns, lifts and carries are the dominant actions, with body parts generally well-extended into space. With a general increase in the weight/flow factor, the choreutic content becomes less clearly defined; both contribute to the sense of urgency. Spatial progression is dominant both through the body as a whole, and in the body parts, and while body design is present, it is only briefly held.

Dancers : The figure of Time (a male) makes his first appearance on stage, and as the final arbiter of death, is essentially the cause for the obvious increase in urgency. The group formation sees the Death and Time figures initially as separate, then together in close movement dialogue; the trio is a compact group, and the "lone figure" remains apart, and has little interaction with the others. The dominant physicality of the figure of Time is probably not without its significance : he is by far the tallest of the dancers, and with his strong build is a commanding presence on stage.

Space : The circle and line are once again seen in the floor pattern, although this time their placement has been rotated through 180° (a device Warren uses on a number of occasions). The spacing is again quite open, with the trio well back for much of the time (essentially as backgound to the foreground Death/Time), and the "lone" figure again distanced from everyone. The full stage space is generally used.

Sound : A sense of urgency dominates, as the violin hurries through the section without pause. The piano again takes the main melodic line, in a steady paced chordal progression which is foregrounded against the speed of the violin. The duality in sound is reflected in the movement : that of the trio in particular, moves with the piano, often paralleling its accents; that of the other three dancers, although mirroring the fast pace of the violin, moves freely through the sound, no longer working within its rhythmic framework.

Section 8

Movement : The movement tempo is slow, in keeping with the music. Alternate flexion and extension of the arms and legs - and torso - while the body steps over the floor space, become the dominant actions. The flexion is responsible for the greater angularity in spatial design in this section; the smooth, wide circles that predominate elsewhere are not longer so evident. There is also much more in the way of held design. The space/ weight effort combination dominates, with clear, strong lines and angular shapes being created in the often stationary body.

Dancers : This section is a trio for the men. The figure of Time works separately and apart from the two "stream of consciousness" figures (13) until the end, when he joins them in unison movement. (They meanwhile have been working throughout in unison.) The figure of Time's movement and positioning (well forward of the pair) ensures his dominance, as does his physicality itself.

Space : The spatial formation here is both triangular and linear, contrasting strongly with the dominant circularity elsewhere (and reflected in the lines and angles in the body). While spaced some distance apart, the trio as a whole moves progressively in a line across the stage from left to right (audience). Although spatially separate, the link between the three is sustained by virtue of the fact that the Time figure generally faces the other two.

Sound : The music has a rather melancholy sound to it, as the violin slowly moves through a two-octave arpeggio, finishing on a distant high note. Although it does not parallel the low-high progression in any way, the movement reflects the overall quietude of the music; music phrasing and accents are more definitively followed.

Section 9

Movement : What begins slowly, slows down even further, and in so doing, signals the approaching end of *Fratres*. Locomotion gradually slows to a walk, and there is more in the way of overall stillness. Held design, in full body extension, elongates the sense of time even further. Space/time effort now becomes evident, although there is considerable in the way of the space/weight combination.

Dancers : All six dancers are on stage, but grouped for most part as three women and three men (with each trio following their own movement patterns). There is a brief period of group unison (notable for its rarity in the work overall), followed by a momentary male/female pairing, before the women leave the stage. The men slowly bring the section - and the part - to a close.

Space : The full stage space is used, as the dancers (positioned well apart in their trio formations) gradually travel its full width from right to left (audience) and back again. A notable change of lighting occurs, with the lights gradually being brought down (and again signalling the approaching end).

(13) As described on p.195, Warren considers these as symbolic of the individual : "they are the personification of us ..... our stream of consciousness ....".

Sound : The pace throughout is slow, gradually slowing down further as the (musical) work is brought to a close; the *pp* dynamic reinforces closural implication. There is a greater parallel of phrasing and accent between movement and music in this, more than in any other section.

Transitional phrases : As mentioned, there are nine of these phrases dividing one section from the next. They are set apart from the sectional content primarily in certain features of two of the component strands - the movement content and the sound. Because these phrases merge with the sections, the dancer and space strands are essentially unchanged.

Movement : The most distinct aspect of the transitional phrases is the appearance in the greater majority of the "diagonal pose", which the figure of Death establishes at the end of section 1 (in 2.61 - fig.i). The pose recurs in various guises : in a group of four, for example, where the standing "lone figure" holds it in conjunction with three "stream of consciousness" figures on the floor; across the Time and Death figures (fig.ii); across two other pairs (fig.iii); and between the figure of Time and the male "stream of consciousness" figures on the floor (fig.iv).

fig.i

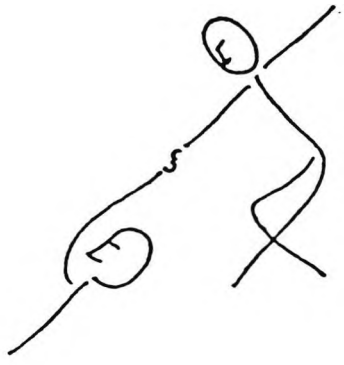


fig.ii

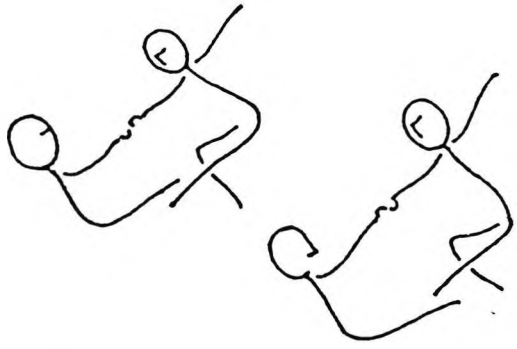
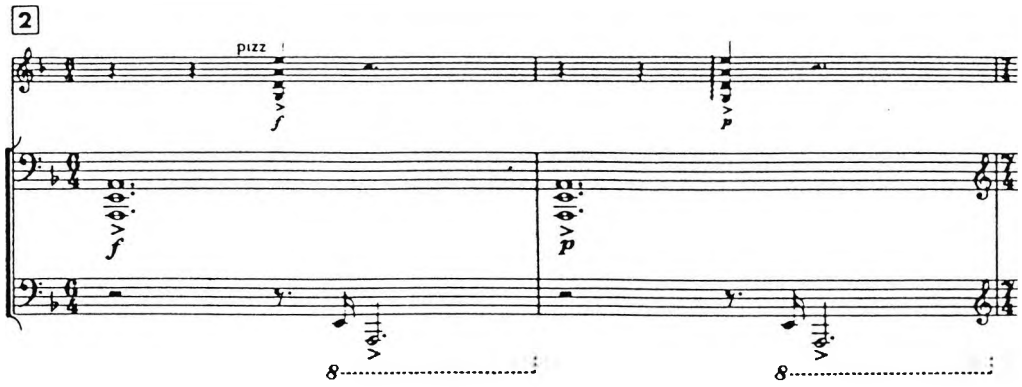


fig.iii

fig.iv

Sound : The transitional movement phrases occur at the same time as the distinctive transitional phrase in the music - a piano chord, followed by a single pizzicato tone from the violin, then another two piano chords; the whole is repeated, with the phrase recurring unaltered every time, save for certain dynamic changes. There is generally a close parallel between the movement and the music, with positions being taken up or altered on the chords or the pizzicato.



Cantus : With a reiteration of many of the movement ideas established in *Fratres*, *Cantus*, while a part in its own right, acts essentially as a coda. However, whereas the choreological content in the first section is more clearly defined, here it is less so, and generally speaking, tends to reflect the less defined music patterning. Apart from the beginning and end sequences, a sense of uninterrupted flow pervades : ongoing mobility is dominant, but its order is considerably attenuated, as the Labanoted segment (pp.225 and 226) indicates.

Movement : Being a compilation of the various motifs and actions of *Fratres*, no single action/group of actions predominates. With no points of congruent closure, where all dancers come to a stop at the same time (except at the end), continuity of movement prevails; spatial progression is dominant. The movement begins slowly, then gradually picks up speed, decreasing once more as the end draws near. This speed change is reflected in the change in effort combination, with space/weight dominant initially, then moving into weight/flow, to return to space/weight at the end.

It is particularly at the end of this section that the movement content becomes more behavioural than at any other time during the work. The Death figure pushes one of "stream of consciousness" figures away, as if to suggest that her time has not yet come, and another "victim" has been chosen. Meanwhile, with a decisive flexed arm action, the Time figure unmistakeably signals "It's time" to the remaining dancer, who drops into a low turn before being picked up and placed over the shoulder by the arbiter. Death points the final way.

Dancers : Although *Cantus* begins with the three men on stage, for most part all six dancers are involved. Initially they are grouped as men's and women's trios, but these soon dissolve, to be followed by formations that consistently change - solos, pairs and trios in a state of flux. Both the Death and the Time figures are in movement dialogue with the "stream of consciouness" figures, and with each other. As the texture of the movement content itself thins, so the number of dancers on stage gradually decreases. Although trios are a consistent feature of *Adieu* as a whole, *Cantus* ends with a very specific one - Death, Time, and one of the "stream of consciousness" figures.

Space : As with the movement content and group formation, placement in the general space is initially clearly defined, with the trios close together in themselves, but separate from each other, the men at the back, the women at the front.(14) As the trios dissolve, so the organization in the general space dissolves, with the dancers spread over its entirety, and constantly moving from place to place. With the gradual decrease in the number of dancers, there is also a gradual shift toward the right back corner; the final trio being placed on a diagonal line from this corner.

One of the few lighting changes occurs at the end of *Cantus*, its effect both reinforcing the signalled end of the work, and having meaning implications. The lights gradually come down, but the trio on the diagonal line are left in a bright shaft of light; significantly, the Death figure is in stronger light, the other two are in shadow.

Sound : While *Fratres* is clearly delineated into component structures, *Cantus* is an unbroken continuity in which the sounds merge into each other, allowing for little in the way of immediately definitive segmentation. Rather than being used in any literal way, the music serves essentially as a "neutral" background to the movement content. Of arguably more particular significance in the context of the work, is the "memoriam" aspect of its title - *Cantus in Memory of Benjamin Britten* - and its spirtual, ethereal quality, which Warren describes as "cathedral like".

8.5 The choreutic content : syntactic viability

Although the syntactic viability of the choreutic content has been demonstrated in Chapter 6 (particularly in section 6.6), there are a number of significant relational features that warrant further attention, having emerged out of the main interview with the choreographer. The occasional diagram that has been presented elsewhere is reproduced for ease of reference.

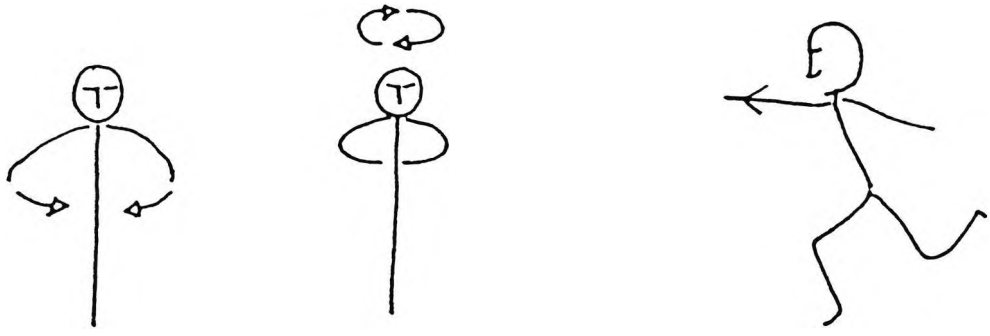
(14) It is interesting to note that this is the only time in the work when the women are given particular focus; it thus stands in strong contrast to the extended two-section trio for the men in *Fratres*.

Wherever relevant, examples of the various categories of these relational features are identified as further reference in the Labanotated score of section 1 (pp.219-224). (Other features examined in Chapter 6 will also be readily discernible in the score : an example of counter direction, for example, can be found on page 220; bilateral symmetry on page 222.) The page number on which the example is found is given here; the latter is then identified on the cited page both verbally and by the appropriate chapter point number.

8.5.1 The axis and the equator

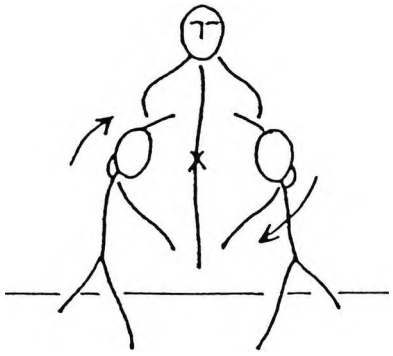
Detailed observation of *Adieu* indicated that this relationship recurs consistently throughout the work, although in a number of different ways (more often than not however, as the vertical line and the horizontal circle), and is in fact a significant choreutic feature. It is also a significant symbolic feature, given Warren's intention that "life's circle" should form the structural basis for the work.

(i) In the individual choreutic space (p.219) : As described in 6.5.6 (iv), the axis-equator relationship is first established with the figure of Death's entrance (dancer L), where she turns in the air on her own vertical axis, with the focus drawn to the features of the axis/circle, rather than to the action of turning. This is achieved through the juxtaposition of a number of features : the vertical axis is emphasized by the fact that the turn is high in the air, and the body line itself is monolinear in H-D; the horizontal circle is emphasized by the arms describing their own circle in the horizontal plane during the turn, and ending with the right arm coming out in an extension, which leads the body forward to a new position and phrase.

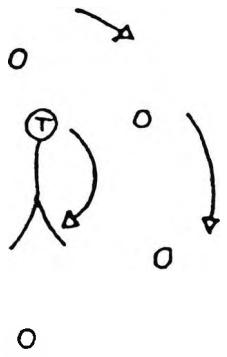


(ii) In the shared choreutic space (p.222): In this instance, one dancer serves as the vertical axis, while two others create the encircling equator. Once again, the vertical axis is emphasized by the line of the single dancer, and by the fact that she is lifted into the air. The horizontal circle is emphasized by the fact that not only do the two

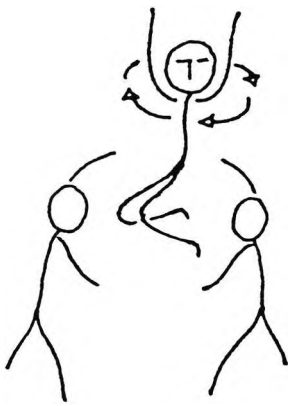
dancers surround the axis in circular formation, but the entire structure rotates on its own vertical axis at the same time. Thus there is a double layering of axis-equator.

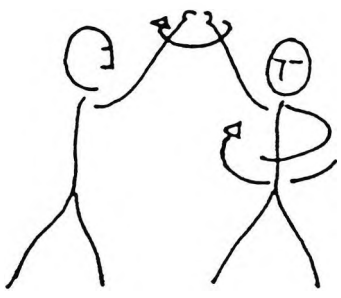


(iii) In the shared space : Although this occurs only once (3.72.1), it nonetheless draws the attention, possibly because of its single appearance.

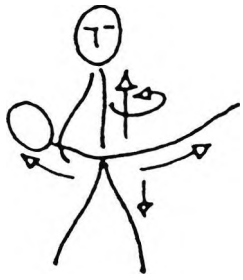


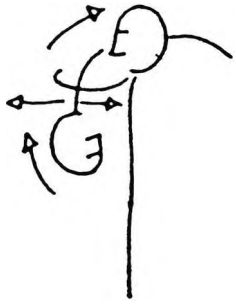
(iv) In double layered form : An example of double layering has been given above. A further example (which is in fact a variation of the above) occurs in 7.91.8, where the figure of Time (dancer P) turns off the ground on his own vertical axis, and at the same time is the axis for the horizontal circle created briefly by the two other male dancers. The hand of one of them then becomes the axis for P to turn under, exemplifying another form of axis and equator.





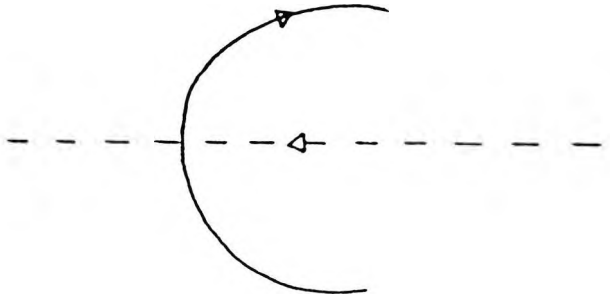
(v) As body on body : In this situation the body of one dancer forms the axis, while the body of the other forms part of a circle (again a vertical - horizontal relationship); the axis body then turns both through the horizontal plane.





Yet another version of this type of relationship is found in 5.91.1, where L's body is rotated over and around P's shoulder. This time, the shoulder/arm forms the axis, while the body moves in a sagittally oriented circle.

(vi) As a floor pattern (pp.219/220): Although not as obvious as the other examples given, partly because it is separated in time, a strong axis-equator (but reversed in that the equator comes first) situation is set up as part of the floor plan. In the first section of *Fratres*, both L and the trio (in what Warren terms the "chariot") enter in a wide sweeping circle around the outside of the stage; the "lone figure" on the other, enters in a straight line across the stage, as if to pierce the circle established by the other two entrances.



8.5.2 Triadic relations

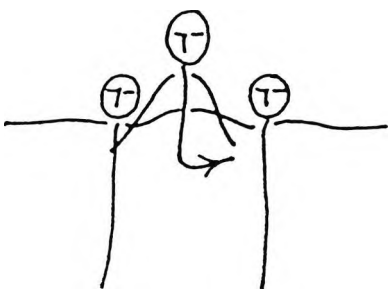
During the interview, Warren made particular mention of the significance of the triadic nature of existence, exemplified in birth/life/death, Father/Son/Holy Ghost, disease/ accident/old age (as causes of death). He considered that much that occurred in life was "tri part" or "triangular", and thought it "appropriate to try and assimilate some

of these things in the work". While it was evident that trio group formations abounded, what was of greater interest, was the examination of the content to identify whether there were other ways in which the triadic concept was realized. Preston-Dunlop's statement on three choreutic strands (1981,p.51) provided the starting point for the examination : "Three strands in different directions are triads which may be triangular, trihedral, diverging, radial, converging, tensioned"; where in arrested motion, they are a "chord".

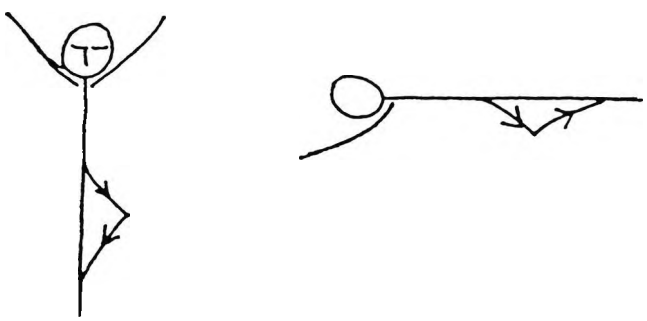
It was found that C/Cs consistently occurred in triadic relationship throughout the work; just how frequently they occurred, however, came as rather a surprise. Another observation made was that often, several triadic relationships occurred concurrently : for example, a trio would be in placed in triangular formation, each dancer holding chordic body design.

As time constraints do not permit a full description of every instance in which triadic relations exist, only a few examples are given to illustrate the point.

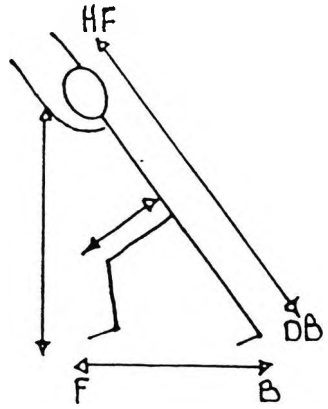
(i) In group design (p.220) : Warren's so-called "chariot" is not only a trio, but also has an overall triangular shaping to it : dancer C is lifted above the heads of the two supporters, her arms extended RF and LF in front of her. Her own body design is chordic in the C/Cs H (torso and head), F (as RF/LF of the arms) and B (her knees).



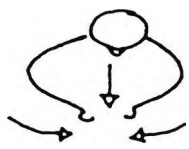
(ii) In body design (p.219,222) : Triangular shaping is regularly observed, often created by one knee bent sharply to the opposite knee.



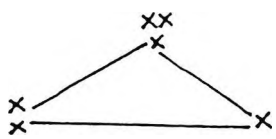
(iii) As trihedral tensions in the body (p.221) : These appear in a number of different ways, and rather than being seen as actual triangular shapes, suggest triangularity through tensions that are virtual. For example : the body is held in an oblique line HF - DB; the arms extend the line further into HF; the legs are again apart in F-B, the right bent at the knee and on half toe. The bent knee creates yet another trihedral tension within the design.

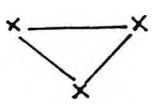


(iv) As converging C/Cs : Again occurring in a double-layered situation, there is one particularly noticeable instance of three converging C/Cs.(15) It occurs in trio formation (at the beginning and end of the *Cantus* section), and has the head and torso contracting downwards to the body centre, while the arms come in to the body centre from R and L. Thus there is a conjunction of straight and curved progression R, L, and D to the centre.



(v) Group formations in the shared space : Such formations occur regularly, sometimes compact, othertimes somewhat more apart. Where the dancers are in close proximity and in either unison or canon movement, the triangular nature of the grouping is more apparent; and oppositely, where they are further away from each other, and where their movement is more individually patterned, the fact of the formation's triangularity is less likely to be noticed.



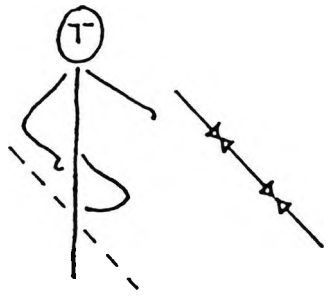


(15) It makes a particular impression, as it is one of the few times that a more tangible moment of sorrow and poignancy presents itself.

8.5.3 Counter directions

Although counter/opposite directions were discussed in Chapter 6 (in 6.6.6 (ii)), Warren's "I love to have things when they go in two directions, so that you get this stretch and length out of things" prompted a further examination of *Adieu* for more subtle forms of counter direction. In the opening section of *Fratres* alone, there emerged a number of fascinating, often double-layered instances of counter direction that had escaped notice on earlier observation.

(i) In the stylized "crossing the self" motif (p.221),[16] first established by the figure of Death early in section 1 of *Fratres* (1.7₂.1), and repeated regularly throughout (by Death and by others), the right hand moves by way of the body centre toward the left foot, which is lifted to meet the right hand. The counter directions HR - DL converge toward the centre in spatial progression, while at the same time spatial tension exists between the hand and the foot as they move toward each other.



(ii) As part of the longer sequence which includes "crossing the self" (p.222), the figure of Death (and later others) comes to a position in which she is bent over, hands caught around both her ankles (1.7₂.6). In this deep and contracted position, she jumps a small distance off the ground. Thus as the body is directed D, at the same time, it rises (even if only minimally) H. The overall effect is of the body being shackled and earthbound, but trying to rise above its condition (fig.i - next page).

(iii) At the same time that the figure of Death is bent low, dancer C is lifted high and wide by her male partners (p.222). While there is obvious counter direction across the shared space, there is also counter direction in C's body design, with C/Cs radiating from the body in the diametrals of the vertical plane. The moment is in fact a mass of opposites, which carry the implication of the opposites of heaven and earth : the high and the deep, the wide and the contracted, the monolinear and the polylinear, the right/left symmetry in both bodies (fig.ii - next page).

(16) Warren has taken the Catholic/Orthodox gesture of crossing oneself, and built a stylized motif around it. While the movements and the body parts themselves are quite different, the essence of the symbolic gesture is nonetheless conveyed. (The motif is discussed further in 8.7.4.)

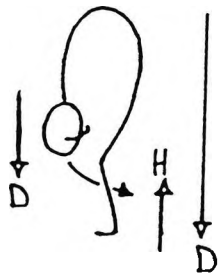


fig.i

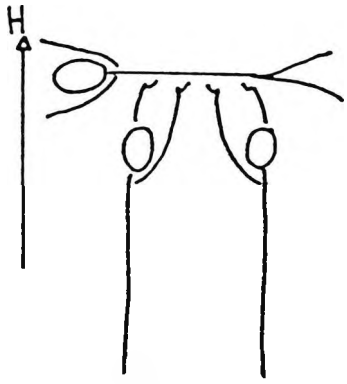


fig.ii

8.5.4 Inversion/Reversal

A number of interesting examples of inversion and reversal that were obviously intentionally choreographed, were identified.

(i) Not infrequently, 180° changes in direction occur, as the body is turned to face a new front : in the lift discussed above (1.7$_2$.6), dancer C is rotated 180° in that position (fig.i); elsewhere (1.9$_2$.6), the same dancer is rotated through 180° in a sitting position (off the ground - fig.ii).

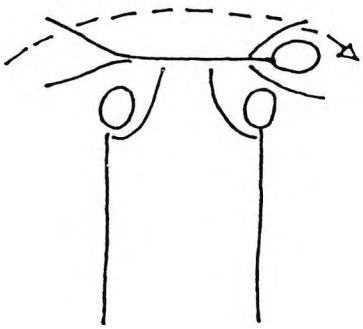


fig.i.

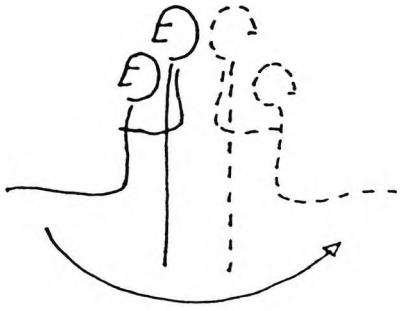


fig.ii

(ii) An interesting example of inversion (double-layered) occurs at 1.9$_1$.8 (p.222) and 1.11$_1$.8 (one assumes that the timing on the eighth beat is coincidental). In the first instance, dancer C pulls out to the oblique line HL-DR (from the audience's perspective), her head at HR, feet at DL. In the second, the entire position is inverted : the line is now HR-DL, with her head at DL, feet at HR.

8.5.5 Conclusion

While the examples further support the claim of syntactic viability of the choreutic parameter in *Adieu* established in Chapter 6 - the C/Cs can be defined as separate, they hold constant and exist in relationship with each other - they also have implications for both mobility and style. The recurrence of the variously related C/Cs, whether in the same or in varied form, is in part responsible for the generation of a sense of structural continuity and cohesion in the work. The fact of their recurrence means that not only are they structurally significant, but also that they are stylistically (and symbolically) significant.

8.6 Criteria for closure

While closure functions at the macro-level to divide *Adieu* into parts and sections, it also functions to delineate the lower level structures - the phrases and sequences (although, as pointed out, more so in *Fratres* than in *Cantus*); choreutic features play a significant role in that delineation. It is in the light of the various criteria for closure established in Chapter 7 - those of repetition, rests, and contrast in content, for example - that these structures are examined.

Implications of closure, while not as clearly articulated as those of mobility, can be found in Warren's interview. The choreographer refers, for example, to the completeness of the work, and to its form and structure, insisting that it had to have the "same solid form" as the music; (and by "solid", one assumes that Warren is referring to its ordered structure). He also refers to motifs and phrases, and to repetition and the return of a solo sequence - all of which have closural implications.

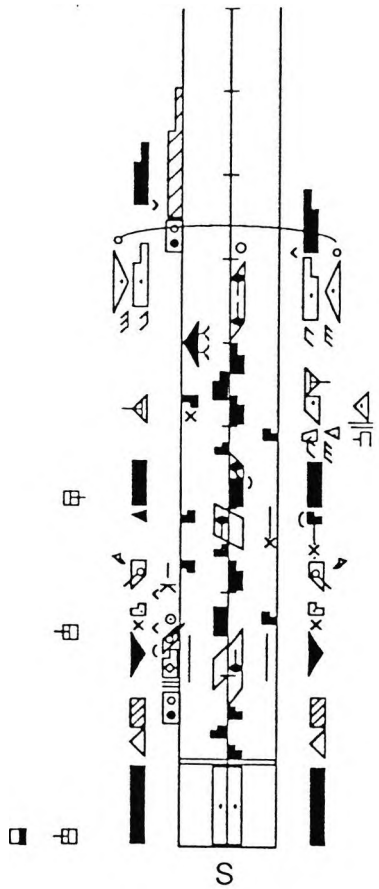
8.6.1 Categories of closure

Chapter 7 identifies three categories of closure, each consequent on the degree of completeness achieved : articulation (where delineation is not definitive), formation (which indicates more clearly the beginning of a new structural event), and transformation (where there is a decisive move into a new structural event, as when there is a clearly articulated pause in activity). All three categories are continually in play in *Adieu*, with the order of frequency arguably being articulation, transformation, and formation;[17] and while the predominance of transformation is significant in terms

(17) The order has been arrived at through observation rather than precise count. What is important is not the statistical frequency, but the effect of the re-occurrence of the various types of closure.

of the delineation of the larger structural units, the consistent use of articulated closure has implications for the ongoing continuity of movement activity, much the same way as it does in Humphrey's *Water Study.*[18]

While sustained pauses abound (transformation), there are long sequences where there are no obvious phrase markers, and the delineation of one structural event from another often comes in the way of a contrast in material, but one which nonetheless meshes smoothly with the movement content as a whole (articulation).The entrance of the "lone figure" (dancer S) usefully demonstrates the point : Her entrance (at 1.112) appears as continuous flow of movement which runs through the 11 beats of the music, the sequence consisting not of one indivisible whole, but of three phrases, each of which has its particular - and contrasting - movement/choreutic characteristics. The first phrase sees S - after an initial deep turning sweep - in the alternation of wide/open/foward - narrow/closed/backward - wide/open/forward (all elevated) of L's entrance.[19] She then takes several steps forward (entirely different action but maintains directional consistency), and moves into an axis turn (another different movement - but related to the first turning phrase), which then leads directly into a protracted settling movement to end in a held flatback position (full closure).



(18) As detailed in Chapter 7: 6.5 (i).

(19) The deep sweep turn is not visible in L's entrance because of the dim lighting.

Although in this instance the axis turn is taken to be part of the intermediate phrase, just where it belongs poses an interesting question : is it part of that phrase, part of the third phrase, or a single, unrelated movement? Observation indicates that it is not the latter, and that an argument can be put forward in support of both former situations.Considered out of the context of the whole, the axis turn can be read as an extension of the steps forward : the arms rise to the horizontal in preparation for the turn during the steps, remain there for part of the turn, and then come into a folded position at chest height; the body then settles into the flatback position. However, placed in context, two things are possible : in terms of what has preceded it, the turn can be seen to be a continuation of the first phrase, (as it is in L's earlier entrance where the steps separate it from the other turning movements); in terms of what follows soon after ($2.11_1.6$ and $2.7_2.6$), the axis turn is now "attached" to the flatback position.While the axis turn may present some questions, at the same time, the varied possibilities in terms of its "belonging" also demonstrates the ordered continuity inherent in the structure as a whole. It also serves to demonstrate the interplay of mobility and continuity as structural processes.

While transformation and articulated closure are the dominant categories of closure, formation is also evident. The women's trio at the beginning of the *Cantus* section offers a clear example. The right arm, head and torso move gradually from H along a central pathway to D, the journey ending with the head down, body bent to the floor (fig.i). At this lowest point of descent, there is a slight but nonetheless perceptible pause; the energy in the body is retained, and there is no settling in to a rest. The body holds for a moment, but then begins to rise; the upward motion is still "attached" to the downward motion (as its opposite). Contrast this with the decisive hold that follows the body's return to place, the arms coming suddenly into an angle line in the sagittal plane (fig.ii).

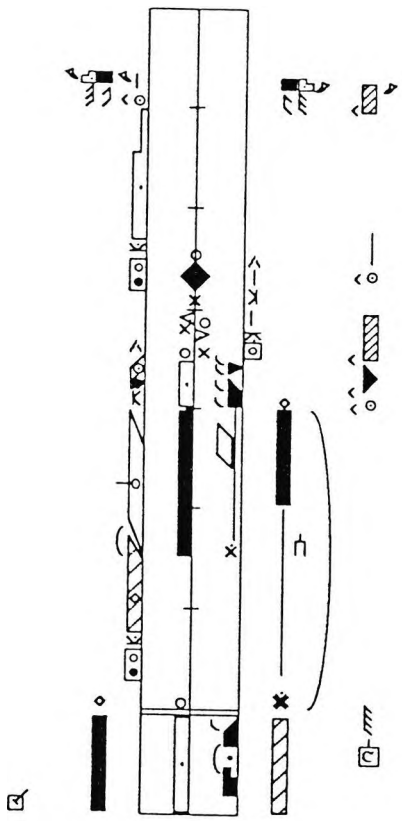


fig.ii

fig.i

While the clear break in movement continuity occurs, several other concurrently occurring factors strengthen the degree of closure : there is a contrast in the directional content, the up/down vertical line changing to the forward/back sagittal line; there is a change from progression to body design; and there is a change in effort, from the fluid and unforced to the sudden and decisive.

8.6.2 Rest or pause

The arresting of motion, and the coming of the body and/or it parts to a point of rest (whether short or otherwise), is a significant form of closure in *Adieu*, both at the higher and lower levels of structure.Translated into the choreutic context, this means that there is frequent use of body design.

While the nine sections of *Fratres* inevitably come to a conclusion with some measure of sustained pause, shorter, yet still quite distinct pauses also appear throughout, sometimes only in one dancer, other times in all six. Complete closural congruence however, does not occur frequently; the movement momentum is rarely brought to a complete stop, because someone - or some body part - is always in motion. In *Cantus* the lack of congruent closure is the major factor in the generation of the overall sense of continuity that pervades the section; congruent closure only occurs at the very end. Within the individual body, closure is also non-congruent for much of the time, with similar effect : arms come into held design, but the torso and/or the legs are in motion; or the body stays still while the arms alone move into position.

8.6.3 The transitional phrase

As discussed earlier, the nine sections of *Fratres* are divided by transitional phrases, which are brought to at least partial closure when a held position is taken up - more often than not it is the diagonal position or one of its variants. The pose is established in the first of these phrases by dancer L (p.223); its recurrence (although as a variation) in the second transitional phrase (as 3.61/2) sets up the implication that a similar thing will happen with every repetition of that particular music phrase. However, the implication is not realized in the next music repeat (4.61/2), with the result that come the fourth repetition (at 5.61/2), there is a level of uncertainty as to just how the section will close. As it happens, there is a return to the variation of the diagonal pose.

However, here too, it is significant in terms of overall continuity that closure in these phrases is not always congruent among the dancers. Not infrequently the movement momentum is sustained as one or other of the dancers continues moving, sometimes

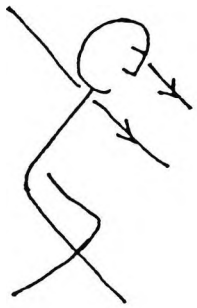
through the entire transitional phrase, sometimes in the second 6/4 phrase. However, despite the non-congruence in the majority of these transitional phrases, closure is quite clearly defined by the concurrence of two factors: by (a) at least two dancers in held position, and (b) a definitive change to a new event in the immediately following section.

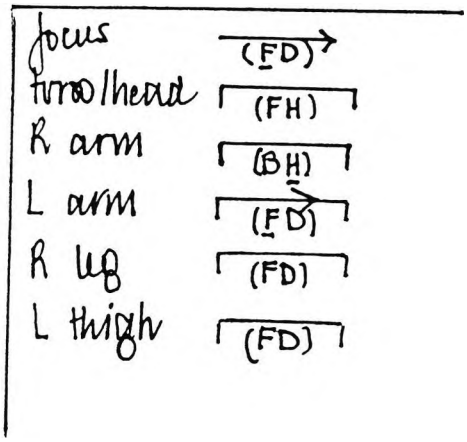
8.6.4 Directional content

In Chapter 7 (7.7.2 (ii)) it was suggested that the directional content of the held design had implications in terms of the sense of completion generated, with the dimensional directions, and particularly high and deep, having implications of closure that were stronger, for example, than the diametrals in the sagittal plane (FH or DB for example). It was also suggested that the implications were style specific : thus in the classical style for example, movement into H tended to imply closure (dependent on certain other factors, such as what else was happening in the body).

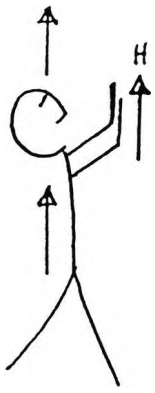
The moments in *Fratres* where design was sustained to full closure in the entire body were examined to determine whether any particular directions were dominant. Given the theme of the work, and its connotations of spirituality and a life beyond death, it is not all that surprising to find that the high directional element was consistently evident. Where other directions were dominant, it was found that some element H was more often than not present. Here again, although a structural element, the direction also has significant meaning implication. A few examples serve to illustrate both the variation, and the predominance of the element :

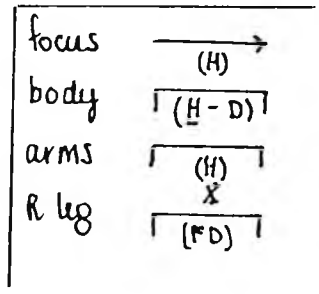
(i) The frequently mentioned diagonal pose (that occurs in other than the transitional phrases), has the oblique line BH - FD; the element emphasized varies, but tends to favour the H of the BH, and the F of the FD (the arm often reaching out toward another person).



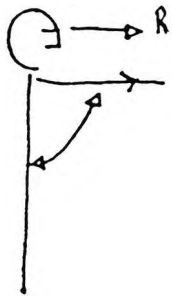


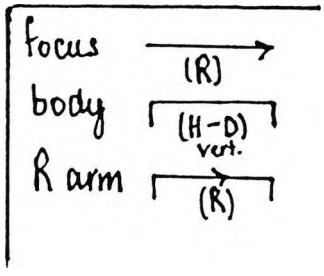
(ii) The figure of Time has a very distinct, though infrequently occurring, pose that is projected into H in its entirety. The arms, held at shoulder height, are in a 90° angled design H-D; the head is pushed back, and directed H, with the focus (spatial projection) directed to H; the torso is pulled up high : the entire body design is a congruent statemement which speaks unequivocally of high, as the choreutic graph indicates.



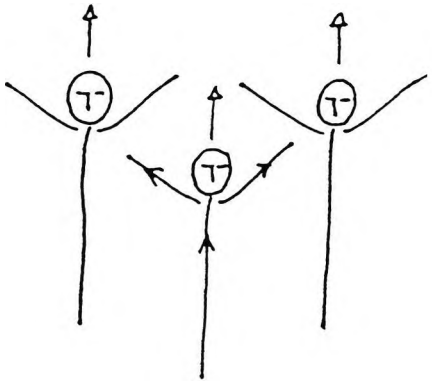


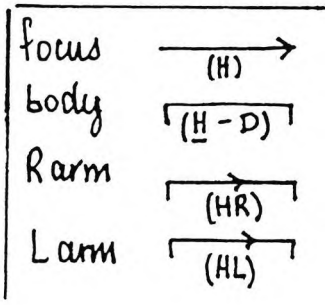
(iii) The figure of Death has a second characteristic pose in which the right arm is fully extended from the shoulder to R; the head is also turned to R. In this instance, apart from the upright torso in H-D, no H element is present; however, one is aware of the strong angle of conjunction between the arm and the torso.





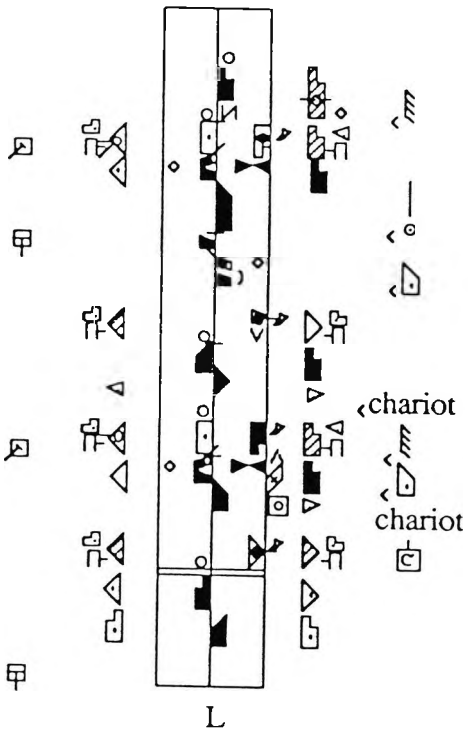
(iv) On many occasions, the arms are held in the diametrals HR-HL; the head is directed to H, and the torso is generally pulled up to fullest extension (thus H is implicated at the same time). The position taken up by the men's trio at the very end of *Fratres* shows this clearly.





8.6.5 Repetition and bilateral repetition

There is very little in the way of the successive repetition of phrases that is often an indication of closure. There are, however, occasions where bilateral repetition is anticipated, but not realized. This is strongly evident in 4.62, Labanotated below. Dancer L moves to the right, and on relevé lifts the right leg to R; she then moves to the left in the same way, and the expectation is that the same pattern will be repeated on the opposite side. However, instead of the left leg going to L, the right leg moves behind to BD. Although there are minor variations (in timing, and in the right leg going into B rather then BD, for example), this sequence is then essentially repeated - one of the few times that successive repetition occurs. The closure of the repeat itself is complete, with a held lunge deep forward following the movement of the right leg to B.



8.6.6 The terminal event [20]

Adieu is interesting in that it actually presents two terminal events.The conclusion of the work as a whole obviously comes at the end of the *Cantus* section. Closure is signalled gradually - but unmistakeably - over a period of time, with the texture thinning (one by one, three of the six dancers leave the stage), the music slowing down to a single tone drone, and the movement itself coming to a gradual stop.The fact that the figure of Time moves toward the remaining dancer then picks him up, also strengthens the already strong expectation of closure. However, the end of *Fratres* also has all the hallmarks of a final conclusion. Although not as gradually as in *Cantus*, the texture thins from six to three dancers. Both the music and the movement slow markedly, with the movement being firstly a return to one of the leading motifs - the crossing the self/unveiling - and then a slow lift, in silence, of the arms of all three men to the V-position described in (iv) of 8.6.4. There is a noticeable pause between this, and the first toll of the bell that ushers in the *Cantus* section.

8.7 Criteria for Mobility

Even with a single viewing of *Adieu*, there is a strongly sensed unity and coherence about the work : the well-defined structural form of the music is reflected in the choreography, movement ideas recur, often in varied form which is readily recognized, and there is a felt spatial consistency throughout. An ordered and logically developed continuity underlies the work : mobility is implicit.

The implications of mobility are evident from Warren's own perspective, and also in some of the statements made about the work by critics. Alan Brissenden, for example, writing in Dance Australia (August,1990) comments on "the complex patterns which often echo one another then evolve to a different state"; in The Advertiser newspaper, he writes of the "beautifully developed movement" in which "swooping leaps are caught in mid air to become intricate entwinings, upward flight arrested and changed".

Warren's comments frequently imply mobility, both metaphorically and in more concrete structural terms. The circle, for instance,which in itself implies continuity, is a strong motivating force on which much of the structure of the work is based; reference, too, is made to the passage of birth, life and death, and to the stream of consciousness that is interrupted by death. Warren also speaks of "things unfolding",

(20) The term is taken from Smith (1968).

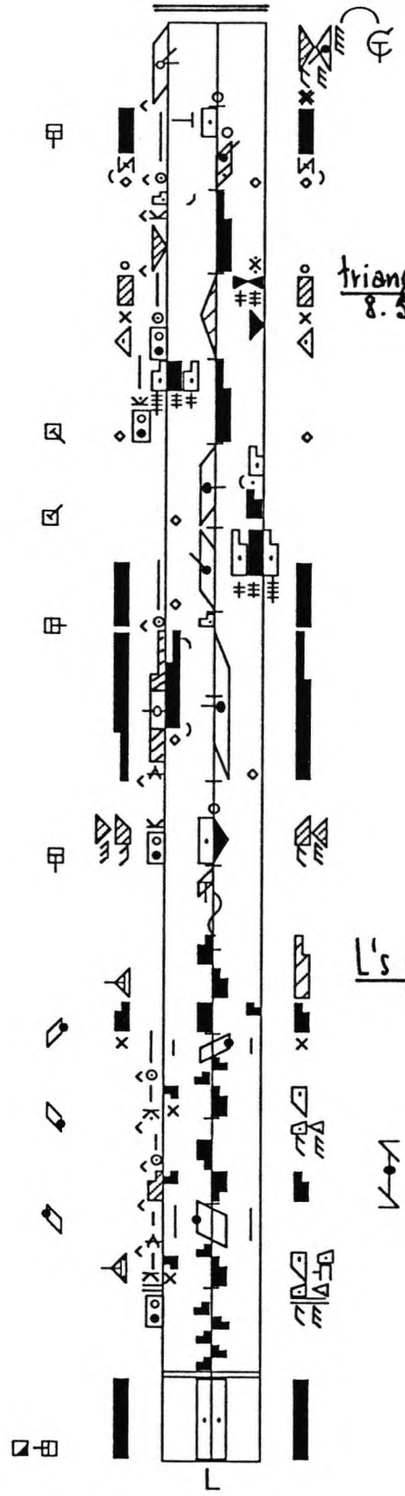
particularly in reference to the extended men's trio in *Fratres* (sections 7 and 8), which "just flowed from that point" (its starting position), and to all of *Cantus*, which "just unfolded itself".(21) Mention is made of parts that recur but that have been altered: of his use of the musical phrasing and its repetition: and of points "which re-occur and that are related to other things within the phrase". Manipulative devices which are the basis for mobility are thus implicit.

The approach in this section differs from that taken in the examination of closure. Rather than exemplify the various processes of mobility one by one (including the manipulative devices such as variation and development), certain significant features of the first section of *Fratres* are taken, and examined in the light of some of the ways they are used during the course of the work : that is, to demonstrate the processes of mobility. This approach has been decided on for the reason that much of the material content of the work is introduced in this section, as are the various choreutic notions that recur throughout (and are thus to be considered in terms of style features) - the axis/equator, the counter directions, the triadic forms, and so forth. These movement/ choreutic statements are repeated, varied, and developed though much of the work : and as the *Cantus* section is the "coda" that brings all these ideas together in a final statement, so this first section of *Fratres* is their introductory "exposition".

In addition to the written description of the sequences/phrases under discussion, the Labanotated score of the section (the two series of 7,9 and 11 count phrases), is presented on the following pages. A reciprocal numbering system is used to identify the various sequences/phrases under discussion. Since the primary intention is to demonstrate how the manipulation of initial material contributes to mobility, the written description of the movement content itself is restricted to the essentials, rather than including the details in minutiae. As elsewhere, diagrams are used to clarify wherever necessary, with a number already detailed elsewhere reproduced for ease of reference. The various processes which contribute to mobility are underlined.

(21) It could be suggested that one of the reasons that the choreography was able to unfold so readily was that the structure was already well defined, the movement and choreutic content already clearly established. These dancers intuitively understood the essence of the movement content, and were thus able to create their own movement around what they intuited.

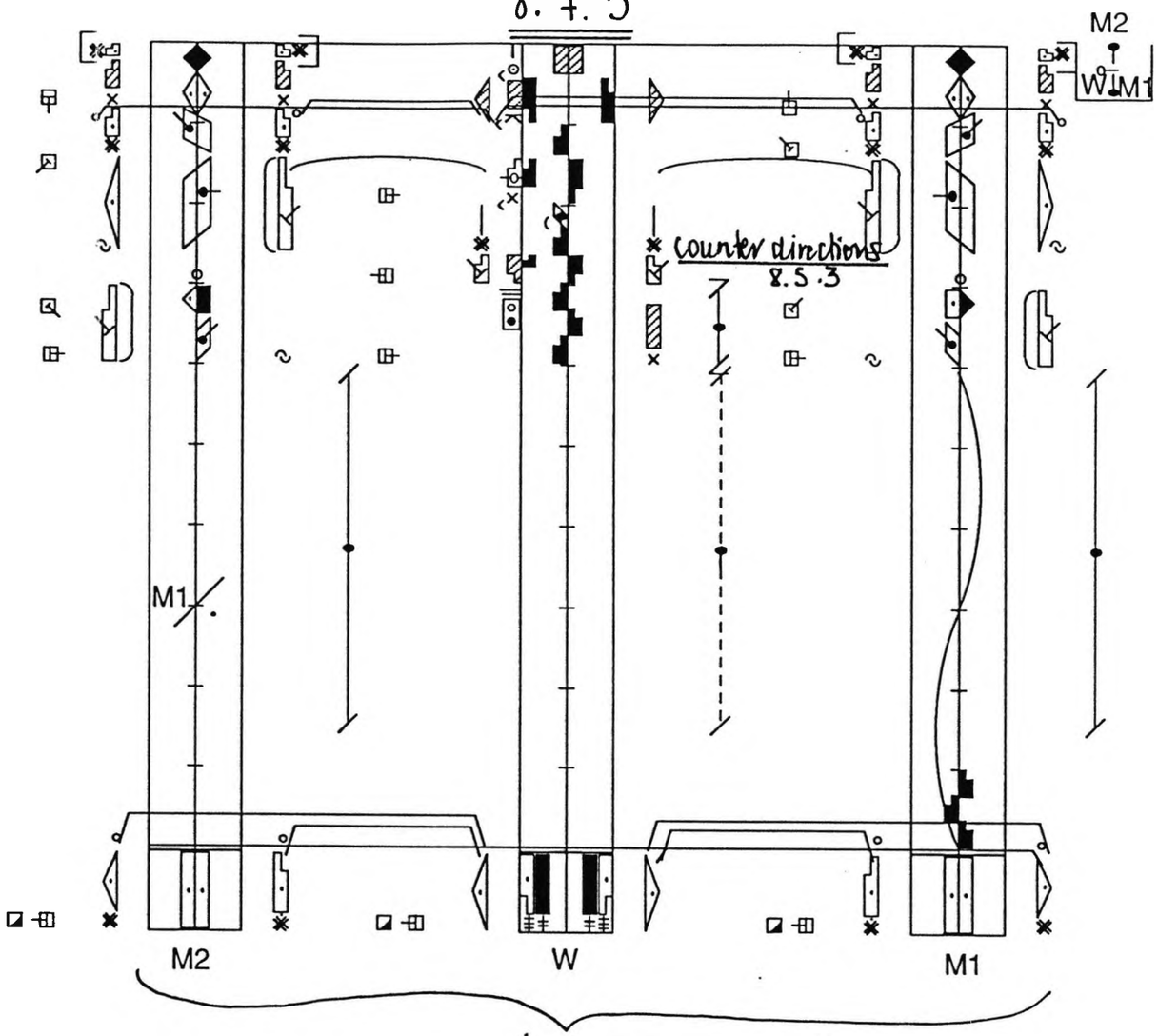
8.7.1



triangular shaping
8.5.2 (ii)

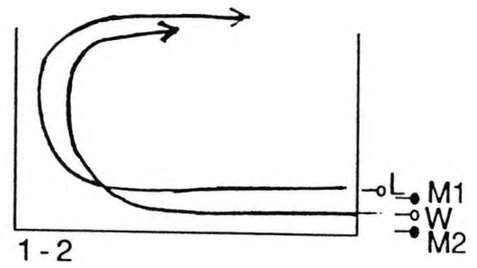
L's axis|equator
8.5.1

8.7.3



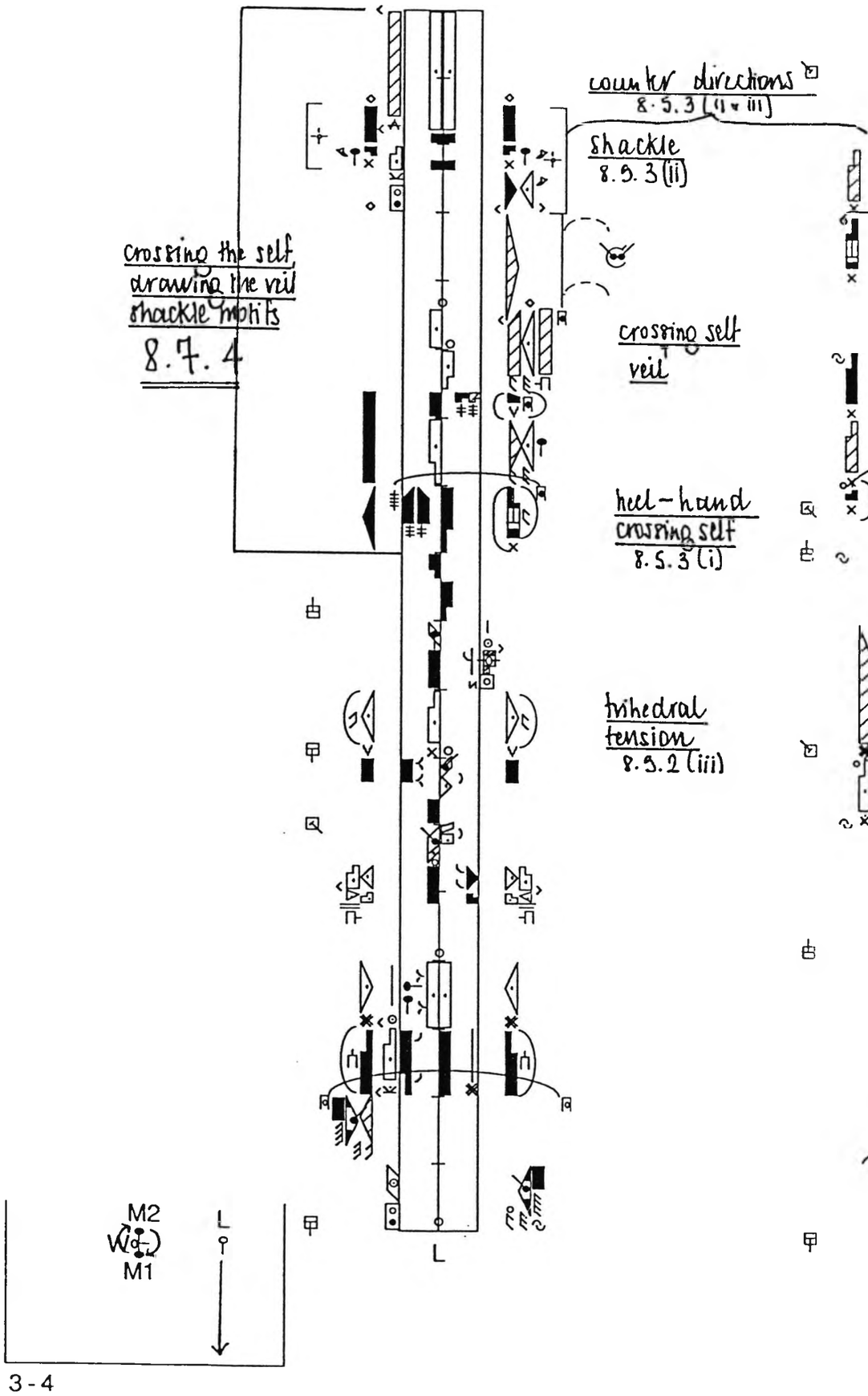
triangular group design
8.5.2 (ii)

equator of the axis|equator
8.5.1 (vi)



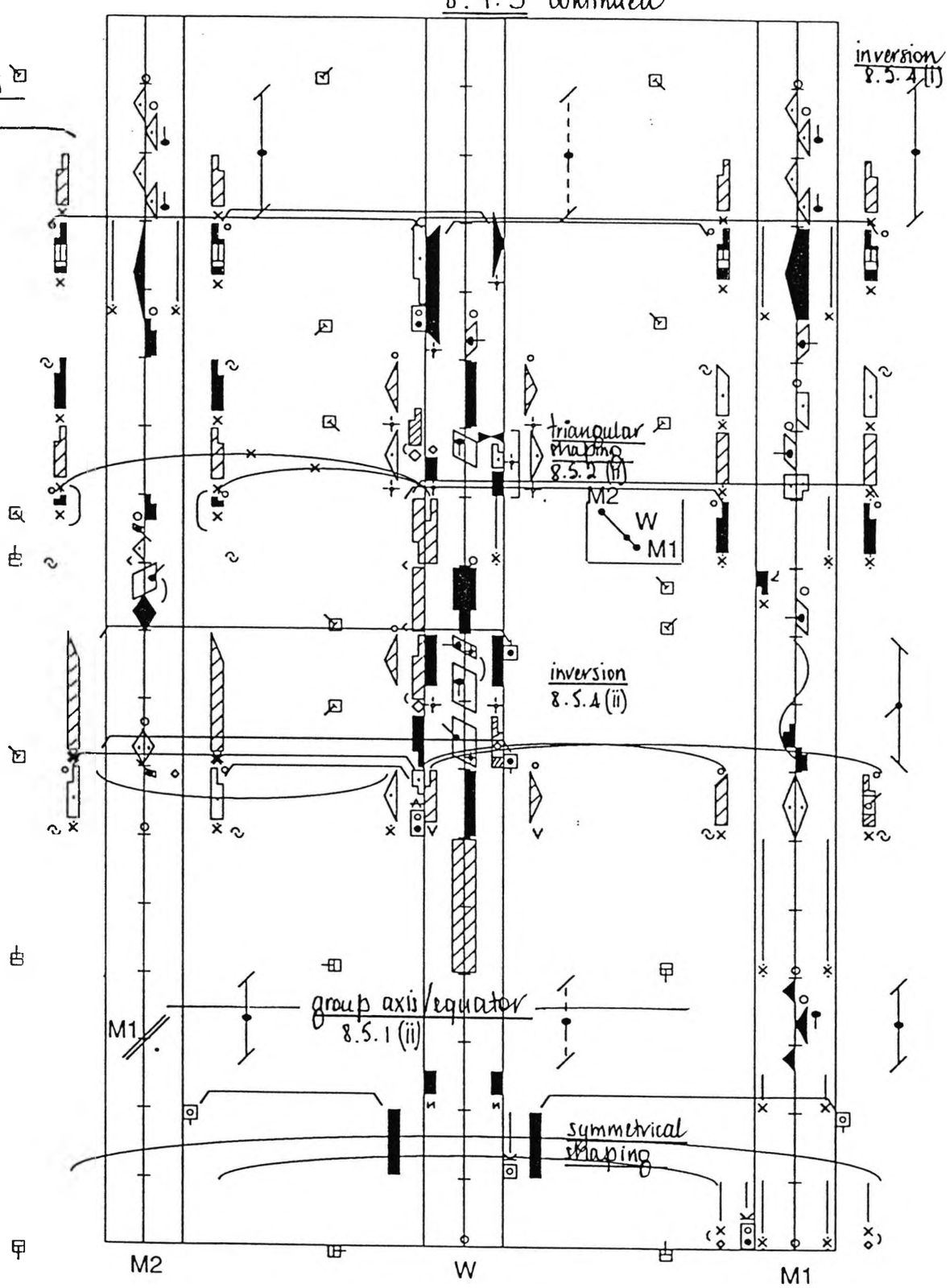
crossing the self drawing the veil shackle motifs

8.7.4

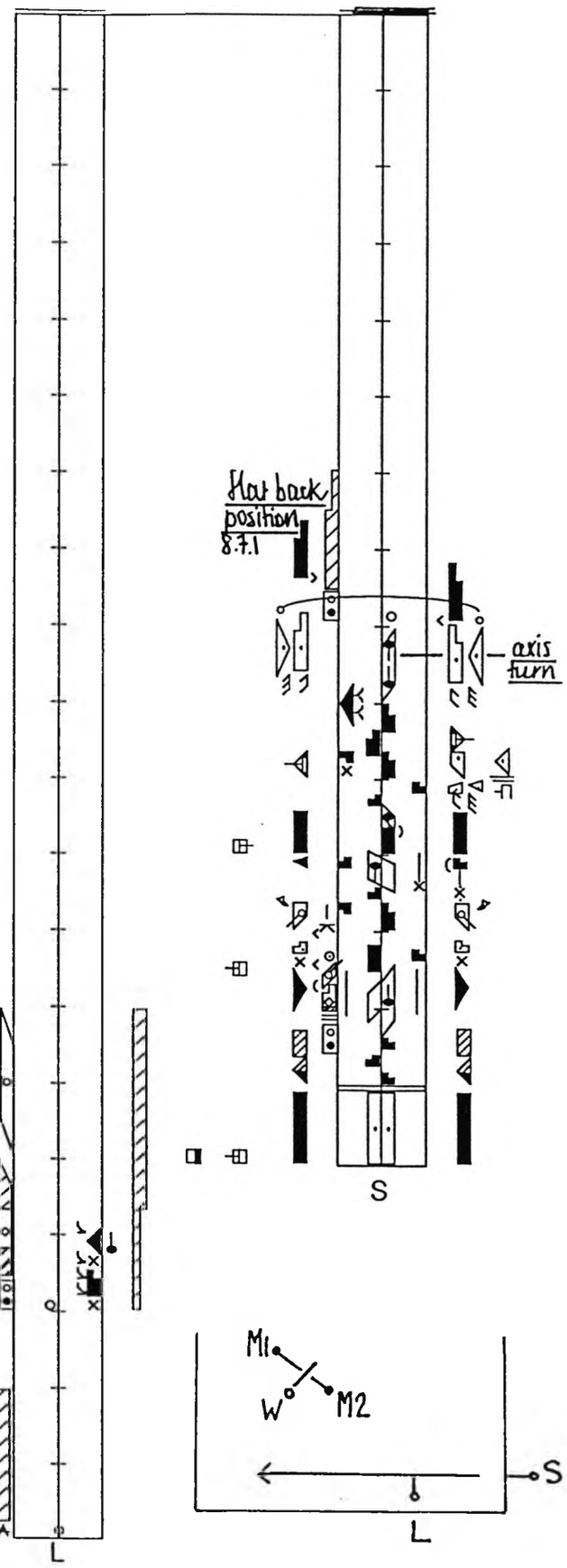


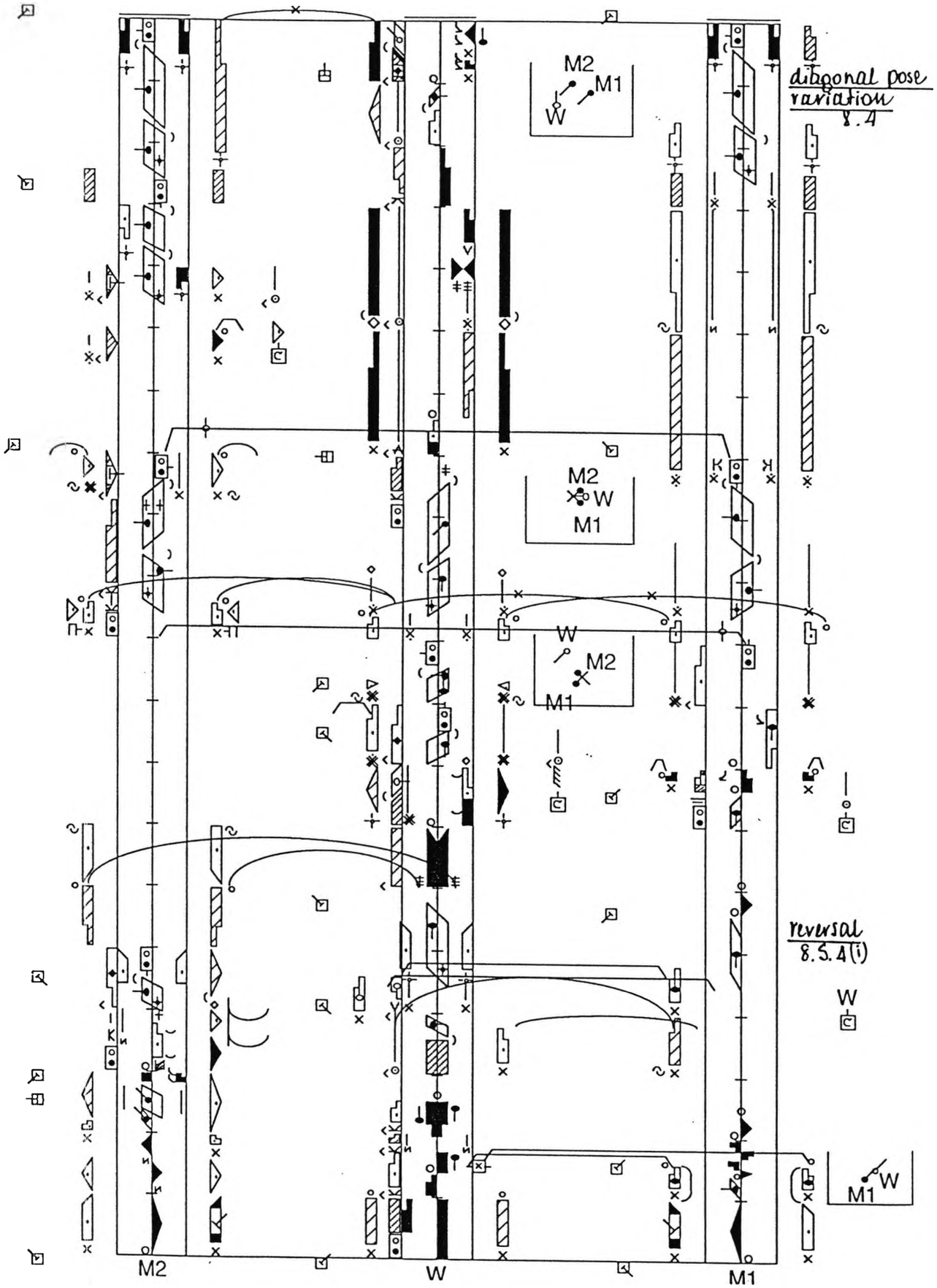
3-4

8.7.3 continued

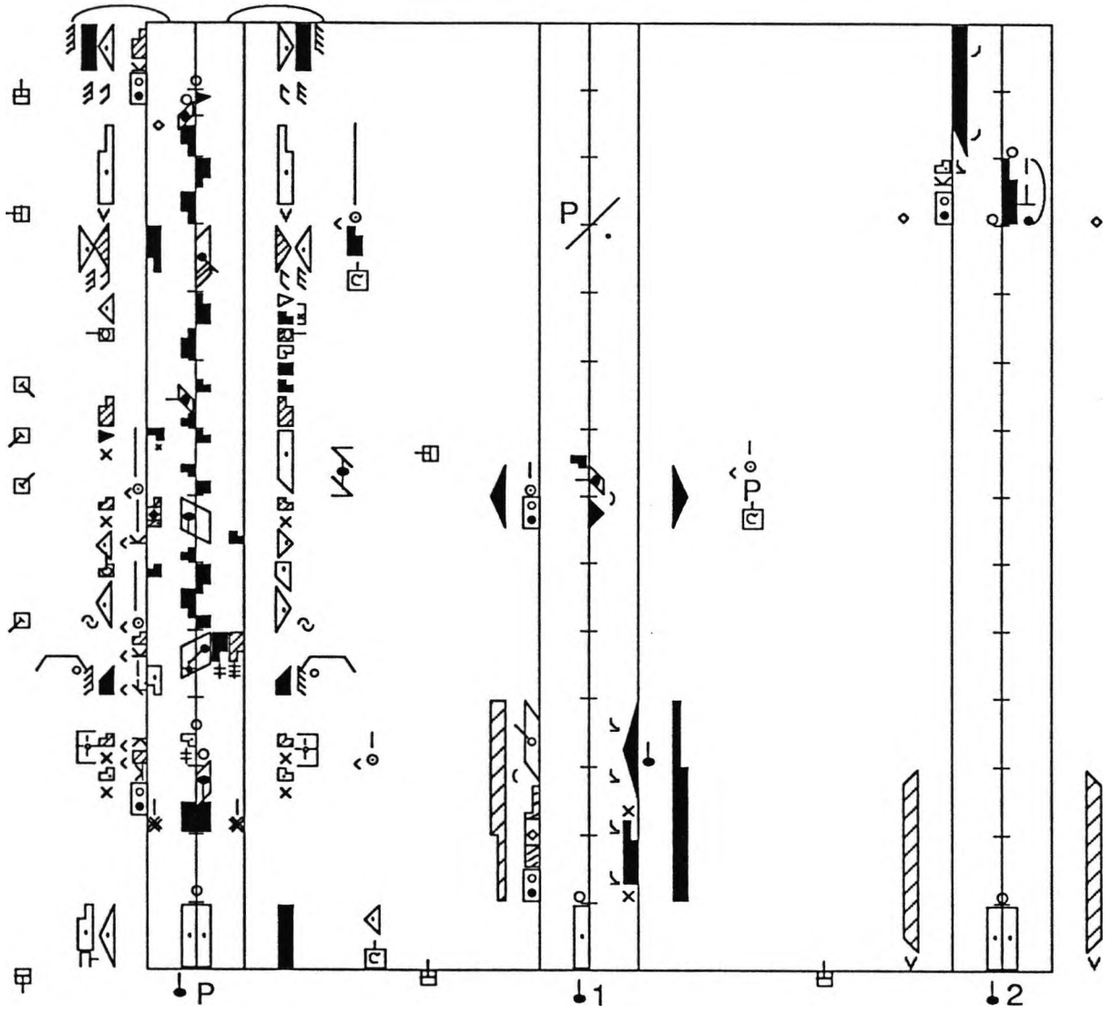


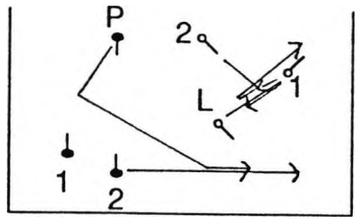
8.7.2

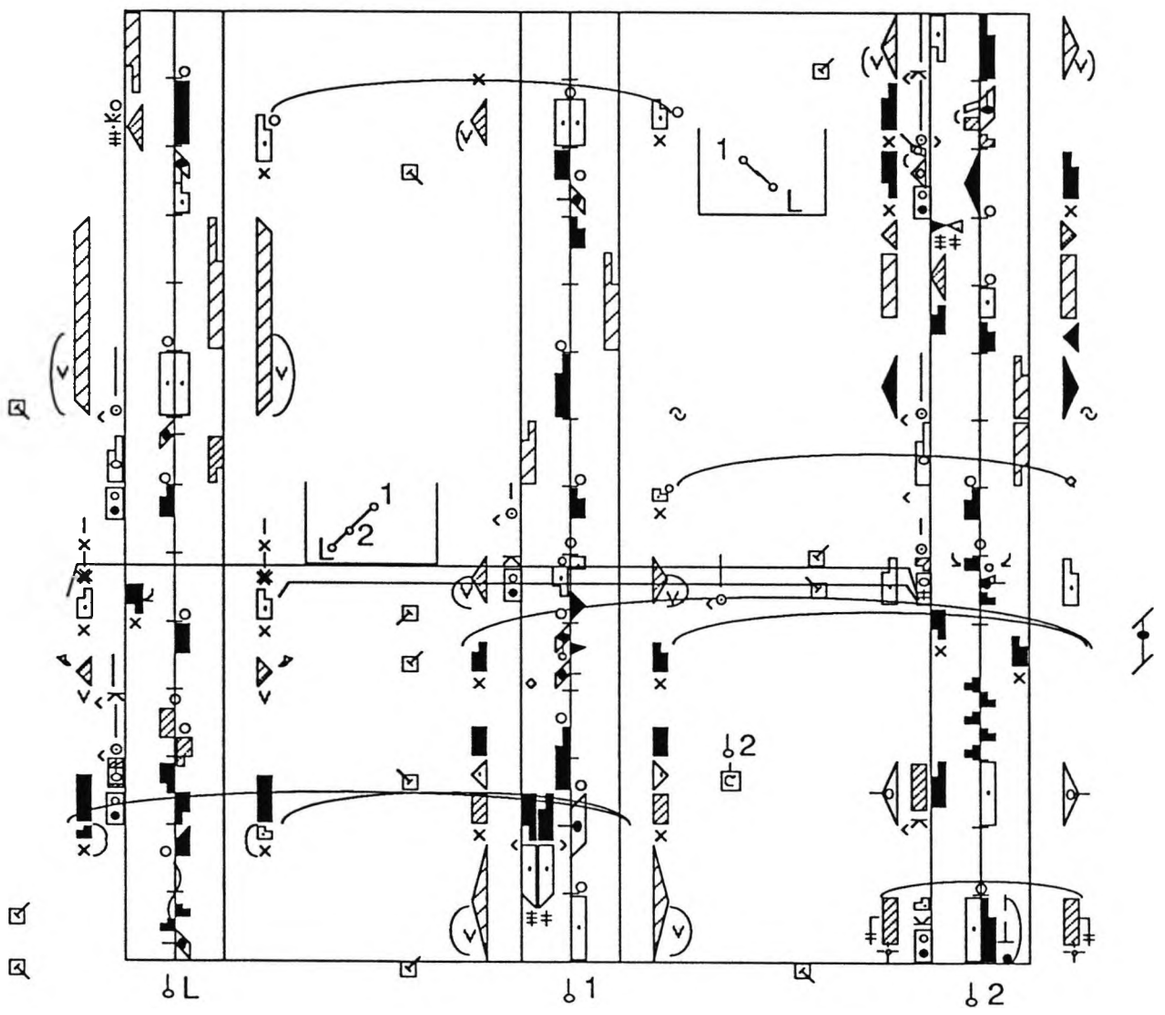

Hat back position 8.7.1
axis turn
L's diagonal posse 8.4
S
L
M1
W
M2
S
L


diagonal pose variation 8.4
M2
M1
W
M2
W
M1
W
M2
M1
reversal 8.5.4(i)
W
M1
W
M2
W
M1

Segment from Cantus







8.7.1 The figure of Death's entrance (pp.219/221)

Dancer L enters in a series of elevated jump and turns, which take her from the upstage R corner in a widely curved pathway to a position approaching downstage R corner. The sequence itself (to 1.7$_1$.5) is an uninterrupted flow which consists of an alternation of jumps [22] with the characteristics of wide/open/forward - narrow/closed/backward - wide/open/foward;[23] This then moves into the already discussed axis turn (1.7$_1$.6) which ends with the right arm in full extension forward, leading the body forward toward the downstage R corner (1.7$_1$.7).

L repeats this sequence through 2.7$_2$.1-7, but this time, there are two variations : it begins and ends in the corners opposite the original (that is, begins downstage L and ends upstage L); it ends in a variation of the flatback position taken up at the end of the same sequence by the "lone" figure (see 8.8.2).

The sequence is repeated in essentially its original form (although with a less expansive curved pathway) through 4.9$_1$.1-8, but this time the tempo is faster, as the violin sound becomes more urgent. One further repetition occurs toward the end of *Cantus*, where again the pathway is a little different, but the sequence is, to all intents and purposes, a repeat of the original.

8.7.2 The "lone" figure's entrance (p.223)

Dancer S enters in a variation of L's, not all that long after the original (through 1.11$_2$.1- 4).[24] The pattern for S is as follows : deep sweep turn; wide/open/forward - narrow/closed/backward - wide/open/forward; steps foward, axis turn, then settle into the held flatback position (1.11$_2$. 5-11).

The variation has obvious differences. The initial deep sweep turn not visible in L's entrance because of the lighting, is now seen. S's pathway is straight across the stage from left - right (audience's perspective), and the axis turn, now preceded by a walk, is itself placed on the floor (*cf.* in the air). The sequences also end quite differently, with S taking up the flatback position, which is in turn taken up by L in one of her later variations. Yet despite these difference, the similarities between the sequences are still strong enough to ensure their recognition as a relational continuity : mobility is implicit.

(22) A deep sweeping turn that precedes the series of jumps/turns occurs in semi-darkness, and cannot be seen on videotape.

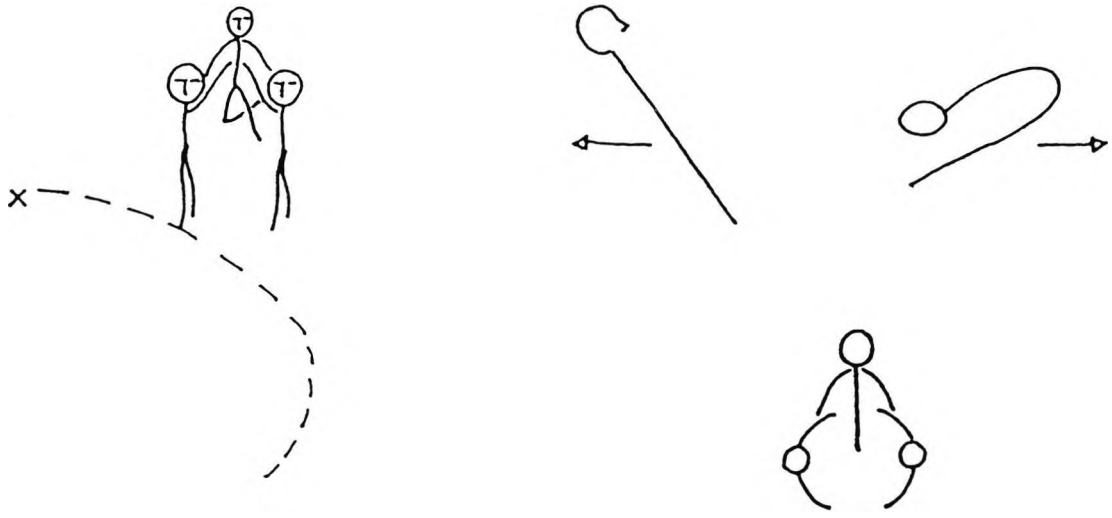
(23) The narrow/wide refers to the body width, the closed/open to its general shaping, and the forward/back to its direction vis-à-vis the line of travel.

(24) The sequence actually begins in the silence between the transitional phrase and the next section of the music.

8.7.3 The "chariot" [25] (p.220/222)

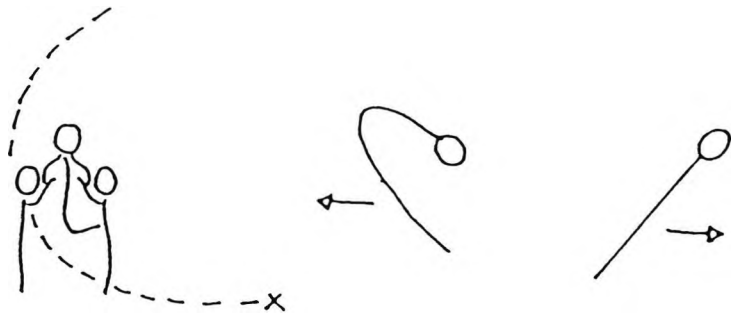
Apart from its symbolic significance, this sequence (1.9$_1$.1 - 1.11$_1$.4) is structurally significant because it is the first of the many triadic relationships that recur within the work; it also offers variations of the axis/equator relationship, and the body design already established by L. Like the other two entrances in this first section of *Fratres*, this recurs in varied form in a number of places. Thus, as with the other two, it becomes part of the structural interweaving which is the consequence of the processes of mobility. (The sequence does not however, appear in *Cantus*, even in fragmented form.).

The sequence consists of essentially three distinct parts : (1) the carry, where the two men carry the female (dancer C) high in the air, and follow the wide curved path traced by dancer L in her entrance (see footnote); (2) C set down and pulling away from her partners - to (audience) left in extended linear body design, to right in the closed/narrow/ backward design of L/S, followed by a vertical lift and lower; (3) the previously described axis lift and turn - a variation of the axis and equator (8.5.1[i]).



The next time this trio performs the sequence (5.9$_1$.1 through to 5.11$_1$.11) a number of its features have been reversed : while a similar curved pathway is travelled, it begins in the opposite corner (now downstage R) and travels across the front of the stage to upstage L); the direction of the pull out extension is now to the (audience) right first, then to the left; C comes out of the axis/equator turn in the same way as does S in the version below, except that there is yet another reversal of direction. (Diagram on the following page.)

(25) The title given by the choreographer, who regards the chariot as the image of "the angels following the figure of Death".



The sequence also appears in partial form (beginning at 2.9₂.9 and ending at 2.11₂.5). This time dancer S, supported by the two men, picks the sequence up in its second phase - the pull out extension left/contraction right - follows it through the axis/equator turn, but finishes with an extended roll over the two men. Once again there are differences, but the similarities are strong enough for the sequence to be recognized as a segment of the original.

8.7.4 Crossing the self, drawing the veil, and shackle motifs (p.221) [26]

Although distinct, these three motifs are performed as a continuous combination, and recur a number of times, with little in the way of structural change. Variation does however occur, and comes as a consequence of who performs, their position on stage, and whether the combination is performed as stationary or in motion.

The first two motifs - the crossing and the veil - have patent similarities, which, as Warren's words imply, bind them together in a unity : "the motif came from the idea of crossing yourself ..... and then the unveiling is the image of wanting to see what you can't see ..... and because you're unable to see, so you have to believe ..... the important thing is that moment of revelation". The drawing of the veil is thus associated directly with faith, which in turn finds its symbolic abstraction in the crossing gesture. In this motif, the right hand and the left foot move toward each other and touch; as the dancer takes up a normal stance, the right arm draws behind the head (the veil in reverse), and then moves down in a gesture toward the left knee. The hand then draws across the eyes from left to right (the actual veil), moving quickly to a gesture near the left hip (the crossing variation), before the body bends down, arms caught behind the ankles, to begin the jump and slow rise of the shackle motif (already described in 8.5.3 [ii]).

(26) The first two terms are those used by the choreographer, which are nonetheless apt descriptions of each motif. The last is based on the image conjured up by the movement.

Not unexpectedly perhaps, the full combination is initially established by the figure of Death (beginning at 1.7i.1), who repeats it later (2.11i.5), but in the opposite corner, and in canon with three others. The most marked performance differences occur in the latter, where dancer S sweeps fluidly through the gestures, while the others touch more directly and precisely. There is also one fleeting reference to the motif by the figure of Time (8.11i.9), where the touch of the foot with the right hand is all there is : while a fragment, the gesture is augmented in size, and thus does not escape notice. *Fratres* ends with an interesting "split" variation (27) of the combination : two dancers slowly move through the cross and veil, while at the same time, the third moves only through the shackle motif. Notably, the motif does not appear in any form in *Cantus*.

8.7.5 Canon

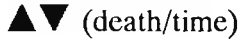
Blom and Chaplin (1982) put the mobility implications of canon succinctly : "Canon .... has unity and variety built right into it .... it re-creates the lost moment" (p.111). Although not an aspect of the content of the first section of *Fratres*, as is the material discussed above, canon is nonetheless a device that plays a significant part in the generation of the mobility in *Adieu*, and thus warrants mention.

Observation of the various instances of canon reveals one important feature : where the movement is simple, the spatial design clear, and the dancers in relatively close proximity, the canon form is readily followed - both choreographic and choreutic organization is clear. On the other hand, where the dancers are well apart, the movement texture quite dense, and its tempo increased, the canon form is perceptually dispersed - the clarity of the choreographic (and choreutic) structure is attentuated. While arguably taking an extreme view, Martin's comments *vis-à-vis* the latter situation nonetheless make a valid point : "Highly contrapuntal arrangements in any medium demand great mental concentration from an audience, and so much so in the dance that they are generally conducive of little besides visual confusion" (1972: p.82).

One particular example of canon which shows both sides of the coin, so to speak, is that occurring in section 6 (from 6.7i.1. through to the end of 6.11i.11 - thus considerably longer than any of the other canon patterns). All six dancers are on the stage, but move

(27) Possibly analogous to what Preston-Dunlop terms "disintegration" in her listing of the various ways choreutic phrases can be manipulated (1981,p.51).

as three pairs, with death/time in the proximity of the downstage L corner, the other pairs on a diagonal, but well back toward the upstage L area.



The two pairs begin in unison, but quickly and smoothly move into canon form, in which they are joined soon after by Death/Time (who do not, however, lead the canon). The movement throughout can be described as "busy" with legs and arms, often at full extension, doing different things at the same time. Thus even in the individual body there is no congruency to facilitate the perception of patterns or organization. The tempo is moderately fast, and there are few pauses to break the movement flow (and where they do ocurr, they are only momentary, as moments of articulated closure).

There is also an interesting "split" in the canon coming as a consequence of how the Death/Time pair is used, and thus making its immediate perception a little more difficult. In the first instance, the pair is, for most part, well separate of the other two. Further, the timing of their movement is somewhat different *vis-à-vis* the others, and toward the end is altered even further by small additions to the movement pattern. In contrast, the close proximity and the more regular timing of the other two pairs, gives a somewhat greater sense of cohesion, and a more defined sense of the canon itself.

8.8 Summary conclusion

8.8.1 General statement

In demonstrating that both the *à priori* conditions for mobility and closure, and the criteria for the processes of mobility and closure themselves, are met in the choreutic parameter of *Adieu*, it has been established that the parameter meets the conditions for syntax. Being syntactic, the parameter plays a major role in the formation of structural units and their combination into the larger patterns of organization which comprise the work. Thus, to paraphrase Meyer (1967), the parameter plays a key role in shaping and qualifying structure and process in *Adieu* : it is a therefore a key determinant of the structural style of this particular work.

Two further important features have been demonstrated :

(1) While choreutic syntax applies to both sections of the work, its level of definition differs in each : the choreutic structure of the *Fratres* section is highly organized, its structural units logically related in the context of the whole; that of the *Cantus* section is less well defined. The latter arises primarily because the forces that contribute to mobility play a more predominant role than those of closure. Thus the ongoing nature of the choreutic content is assured, but its structural definition is attenuated.

(2) Certain structural features recur consistently, many of them having meaning implications : these dual characteristics identify these features as stylistic. In Chapter 2, taking Goodman's notions as the model, it was proposed that style features enter into three modes of symbolization - representation, exemplification (literal), and expression (metaphorical exemplification). Many of the style features of *Adieu* can be understood primarily in terms of metaphorical exemplification, in that they metaphorically make reference to a number of different concepts - life's circle, death, faith, spirituality, and so forth. At the same time, however, many also literally exemplify spatial notions - the axis and equator, triadic forms, oblique lines, and so forth.

There is, however, little in the way of representation : death and sorrow, for example, are not portrayed literally; there are arguably no gestures that one identifies specifically as those of grieving or mourning. There is only one feature that one could associate more directly with death : in a lift that the choreographer associates with a bier, where the dancer is lifted up high in an extended horizontal position (one of the rare horizontal body designs in the work). However, since the lift only occurs twice, it cannot be considered as a feature of style. The most obvious moment of representation occurs, as mentioned in 8.5, at the end of the *Cantus* section, where, with a recurring 90° flexed arm gesture, the figure of Time (metaphorically) signals the end for the last "stream of consciousness" figure, picks him up, while the figure of Death points the way forward. However, as with the bier motif, this has no stylistic significance.

8.8.2 The choreutic style of *Adieu*

In identifying features of choreutic style, two necessary conditions must be met : the features must be recurrent, and they must have symbolic reference (regardless of the particular mode). Thus because of its non-recurrence, the bier motif, for example, is not stylistically significant; and because the recurrent running action is unlikely to be perceived as aesthetically significant, it likewise, is not stylistically significant.

The features summarized here, are, in the first instance, stylistic within the limited context of *Adieu*; their designation as aspects of Leigh Warren's choreutic style is dependent on their recurrence in other works. However, brief examination of several of these reveals that a number of these features do in fact recur consistently : for example, the use of the diametrals in the vertical plane, the axis and equator forms, lines in counter direction, the 90° flexed arm position (which rather interestingly occcurs in all four works referred to), recur.[28]

As will be evident on reading, the stylistic features identified below have already been considered in some detail in the discussions on syntactic viability, and mobility and closure; that is, in the context of the syntactic status of the choreutic parameter. Thus the strong link between style and syntax proposed in Chapter 2 and 3 in respect to language and music in particular, also finds its parallel in the dance context.

(i) <u>The Ch/U and directional content</u>

(a) The Ch/Us in the body itself are predominantly straight lines in the diametral directions, with those on the vertical plane and the sagittal plane (particularly FD and BH) dominant. Thus oblique lines are consistently seen.

(b) The element H is a dominant feature in both curved and straight lines. This has symbolic connotations of heaven, and the spiritual hereafter which are central themes in the work.

(c) Curved lines are more likely to be created by the body as a whole, or traced by the body parts as they are held in linear design. The directional content favours the horizontal plane (although there are clearly examples of circles in the sagittal plane).

(d) Curved Ch/Us also occur across the shared space, with a body part, or another body as their centre.

(ii) <u>The C/Cs and their relationship</u>

(a) The multi-clustering of C/Cs is a particular feature of *Adieu*, with divergent, rather than congruent statements being made.

(28) The works referred to are *Never Mind the Bindies* (1987), *Transient Pleasures* (1989), and *Tu Tu Wha* (1991).

(b) It is common to find at least four C/Cs occuring simultaneously in the one body. Take for example, the wide/open/forward jump of L's entrance : both arms move in quite different directions, as do the legs; the head is thrown back in projection, and the torso is also projected high.

(c) The C/Cs are related in a number of ways, among the most significant being counter directions (but often seen as statement of a single oblique line), axis and equator, triadic, and diverging.

(iii)<u>The manipulation of phrases of C/Cs</u>

(a) The most frequently used mode of manipulation is variation, whereby the original remains the same structurally, but is altered in terms of its placement, the number of dancers performing it, the dynamics of its performance, for example. In some sense, the *Fratres* part of the work can be regarded in terms of theme and variation, the thematic content being largely stated in the first of its nine sections.

(b) Consistent successive repetition is notably absent, as is bilateral repetition.

(c) Although there are examples of other modes of manipulation, they do not recur consistently enough to warrant consideration as stylistic.

(d) Canon form is a frequent mode of manipulation, with movement phrases overlapping within a short time-line.

(iv)<u>Kinesphere size</u>

(a) Although not constant in size throughout, the kinesphere is for the most part fully extended.

(b) As a consequence, the Ch/Us are large in terms of size; there is relatively little in the way of diminished units. This has partly to do with the notion of reaching into the infinite, the life beyond, which underlies the work.

(v) <u>Spatial Progression</u>

(a) As a general statement, *Adieu* is not about body parts carving shapes in the air; rather it is about body parts in design leaving a traced pathway as they move into another position.

(b) The body as a whole moves consistently in circular pathways, and because the arms are generally held in extended linear design at the same time, the impression is given of wide circles being created.

(c) Pathways in *Fratres* are primarily peripheral, with very little in the way of central pathways. In *Cantus*, on the other hand,where the choreutic clarity is somewhat attenuated (speed of movement being more important), the pathways tend to be transversal; the concern is with "getting there", and thus movements and spatial patterns are cut short in the interest of speed, rather than of accuracy.

(d) Pathways in the shared space are varied, but the circle and the line are often clearly defined.

(vi) <u>Body design</u>

(a) Body design is of particular significance in *Fratres*, but less so in *Cantus*, where the movement flow is relatively constant, with little in the way of congruent holds or pauses (individual body parts included).

(b) As a general rule, the design is held while the body itself is in motion; thus progression occurs concurrently with design, seen as design moving through space, (rather than being created in space).

(c) Overall, design tends to be linear and angular, with straight lines in the arms and legs and sharp angles at the knees. The torso is generally held on the vertical line, even though this may be tipped off the vertical itself (on the floor, or on the oblique, for example).[29]

(d) As a corollary to the above, there is a noticeable lack of curved body design; rather than being embraced, the space around the body is pushed away or pierced through.[29]

(e) While the arms are not frequently in curved design, where they are, the positions are most often those used in the classical vocabulary - the fifth and third positions almost exclusively.

(29) Again, these style features have meaning connotations. Consistent use of curved design pulling in to the body, would tend to emphasize the grief and anguish inherent in death. Warren's intention however, is to emphasize "the hope and certainty to a belief in a future spiritual life beyond present comprehension" (programme notes). Thus the outward pushing extensions into space.

(f) The linear designs in the body are generally extended to the full extent of the choreutic space. They frequently occur in conjunction with projection in the focus, and in the torso (and, as mentioned, often with the H directional content).

(g) The full extension in the body parts and the torso itself has the effect of distancing the dancers, even though they may in fact be quite close physically.

(h) Body design is markedly polylinear, with directions being divergent, but related through counter direction or symmetry.

(vii) Spatial Projection

(a) Projection, generally in conjunction with design, is found. It most evident in the movement of the figures of Death and Time, in focus and/or in arm gesture directed to the "stream of consciousness" figures, as if to signal that their fate has been decided.

(b) Where not directed toward a particular individual, the projection is more often then not directed to high. Given the theme of the work, this is not unexpected, and thus both the fact of projection and its directional content have meaning implications.

(c) The body parts involved are usually the arm(s) and the head (such that the focus is projected into H).

(d) The focus in the "stream of consciousness" figures is best described as "neutral". The lack of projection directed toward another individual, either in focus or in other body parts, and conversely, the projection into the space beyond, is notable, and leaves an impression of distance and separation, as if to underline that ultimately we deal with death alone. (Thus both the presence of projection, and its absence has meaning implications).

(e) On a number of occasions, movements (particularly of the arms) that begin with an impulse and so suggest a flinging action, are suddenly cut short to come into design. The implication of projection that the beginning brings is not realized; it is as though a potential outburst of emotion is swiftly brought under control.[30]

(30) As mentioned in 8.4 , the work has an underlying current of detachment. This is created, in part, by the way the choreutic material is used : the above cutting short of motional projection is one such way.

(viii) Spatial Tension

(a) Although it is evident in the body and between body parts, spatial tension is more particularly a feature of the placement of bodies in the stage space; it occurs across the shared space, between dancers, either as individuals or as groups (in the trio formations in particular).

(b) The spatial tension frequently has meaning purport. For example, that between the figure of Time and the two men (section 8) shifts as they moves sideways and forward/back, closer together, further apart. In effect, a spatial dialogue is taking place, reflecting Warren's idea of the dialogue between the individual and time as to the moment of death.

9. CONCLUSIONS

In proposing a theoretical model for key determinacy, and examining the parameter in the light of the model, this study has established the conditions under which the choreutic parameter is a key determinant of choreographic structural style. In applying the model by way of illustration to a dance work, the practical utility of the model has been demonstrated.

9.1 The theoretical model for key determinacy

The model may be summed up as follows :

(1) Key determinacy rests on the status of a parameter as primary pattern-forming; that is, on its ability to generate discrete, logically ordered and independently functioning structural entities which can combine to form larger structural patterns that are themselves independently functioning and logically ordered.

(2) To be primary pattern-forming, a parameter must be syntactic; it is through the auspices of syntax that the patterns of organization can be generated, and their combination proceed in logical fashion.

(3) For syntax to exist, specific criteria for closure and mobility - functions which are responsible for the delineation of separate structural events, (including those that are stylistic) and for their ordered continuity - must be established.

(4) Mobility and closure are dependent on the *à priori* conditions of elemental segmentation : where the elements of the parameter can be segmented in such a way that both they, and the similarities and differences that exist between them, are definable, constant, and related in a systematic way.

9.2 The choreutic parameter as a key determinant

(1) The study establishes that the fundamental structural element of the choreutic parameter is the Choreutic Composite (C/C) : the Choreutic Unit (Ch/U) as the line or the curve, together with its directional content, and its Manner of Materialization (as spatial progression, body design, spatial projection or spatial tension).

(2) It establishes - and demonstrates in practice - that the C/Cs meet the *à priori* conditions for mobility and closure : they are definable, constant, and related in a quantifiable and systematic way.

(3) As identified under 9. 7, processes for mobility and closure which are choreutically relevant are established, and have been demonstrated in the context of a dance work.

(4) The study thus establishes that, in principle, the choreutic parameter is able to meet the criteria for syntax : it is, in principle, primary pattern-forming.

(5) In works or styles in which the parameter meets the above conditions, it plays a dominant role in - to paraphrase Meyer (1979) - "shaping and qualifying choreographic structure and process .... in a particular work or style". In these circumstances it is a key determinant of choreographic structural style.

(6) It has also been established that there are works and styles in which the condition of choreutic syntactification may be attenuated; in these works, the choreutic parameter is not a key determinant of choreographic structural style.

Further material in support of the conclusion is presented in Appendix 1. It draws on several theoretical references, including the primacy of parameters as reflected in their notation systems, and the analogical status of the pitch and choreutic parameters.

9.3 Choreographic structural style

Style in dance is multi-dimensional in terms of its use and meaning; and while the concept is discussed in general terms by many dance writers and scholars, there is little in the way of detailed consideration of the nature and function of what is, for dance, a central - and ineluctable - feature.

Of primary interest to this study is the particular concept of choreographic structural style, defined as the recurrent, characteristic selection and ordering of the elements of the movement content by a choreographer. (Specifically for this study, the recurrent selection and ordering of the choreutic elements.) The detailed examination of the nature and function of choreographic structural style is undertaken within the broader context of style as a whole in performance dance, which is itself located within the framework of style in the arts in general. Of particular importance is the fact that rather than considering style from a solely formal, structuralist perspective, the examination

focuses on the aesthetic significance of style (and of style structures). This is achieved in part by using the headings proposed in Genova's meaning-expression model of style (1979) : the domain of style, the origins of style, the significance of style, and the identification of style. This model offers a clear and comprehensive guideline for considering the many issues inherent in any examination of the concept.

9.4 Form and content : structure and meaning

Although this study takes a primarily structuralist perspective, in consistently emphasizing that elements and structures (including those that are stylistic) have symbolic meaning - whether they denote, literally exemplify or metaphorically exemplify/express - it also affirms the integral connection between form and content, structure and meaning. Throughout the chapters that focus on the structural - those dealing with the *à priori* conditions of segmentation in the choreutic parameter, the criteria for mobility and closure, and the structural analysis of *Adieu* - symbolic meaning is always drawn from what is, in the first instance, structural content.

It is proposed, however, that meaning as it is conveyed by style structures (including those that are choreutic), is consequent on the interaction between the dance work and the observer. Thus the multiplicity of meaning is emphasized : different meanings are possible for different observers at different points in time, with meaning subject to both cultural and historical variation.

9.5 The application of the model to a particular dance work

The model is applied by way of illustration to the analysis of *Adieu* (1990), choreographed by Australian Leigh Warren. The various concepts developed in the examination of (a) the *à priori* conditions for segmentation, and (b) the criteria for mobility and closure, are demonstrated. While the examination of *Adieu* in the light of the model's key concepts validates the model itself, it also establishes the fact that in this particular work, the choreutic parameter is a key determinant of choreographic structure, and that a defined choreutic syntax underlies its organization.

The use of *Adieu* for analysis is significant in that it is the first Australian work to be considered from a structuralist/choreological perspective. Thus, while contributing to dance scholarship at large, the study also makes an important contribution to the relatively small quantity of dance scholarship in Australia, and perhaps more importantly, to the study of works created in Australia by Australian choreographers.

9.6 The application of the model in general

Although not anticipated at the outset of the research project, the latter part of the model - that concerned with the criteria for mobility and closure - offers a way of looking at/ analysing a dance work which accounts for its dynamic continuity. It does so by emphasizing the structural process - how choreutic structures are functionally related and how they interweave within the context of the whole - rather than by determining structures as isolated, albeit meaningful, entities.

A further aspect of the processive nature of choreographic structure is highlighted in the model in the consideration of the way that the individual C/Cs relate to each other - through parallelism, symmetry, opposite or counter directions, for example.

Thus the model for key determinacy, although specifically devised for the purpose of determining the status of the choreutic parameter as a key determinant of choreographic structural style, has further important implications in that it accounts for choreographic structure as an interactive and dynamic entity.

9.6.1 À propos Preston-Dunlop's research

The method of analysis implicit in the model takes up one of the potential purposes Preston-Dunlop identifies for her Ch/U.M/m analysis (1981) : "The use of Ch/U.M/m and analysis in dancers' education specifically in teaching appreciation of dance works and the movement material component of choreography" (p.232).

9.7 Mobility and closure

The study establishes that structure and process in the choreutic parameter is consequent on the dual functions of mobility and closure : the former generates the ongoing continuity of choreutic activity through the ordered relationship of choreutic structures; the latter is responsible for the delineation of these structures - of the sequences, phrases, motives, and so forth - in the first instance. Examples of both functions are empirically demonstrated in the context of dance practice.

The study also demonstrates that not only are mobility and closure as they are realized in the choreutic parameter, key structural processes, but depending on their nature and how they are used, they also contribute to the aesthetic significance/meaning of the work as a whole.

9.7.1 Criteria for mobility and closure

Although not a finite list, the following have been demonstrated as some of the conditions for mobility and closure in the choreutic parameter :

Mobility : Phrase manipulation -repetition
bilateral (symmetrical) repetition
variation
development
Spatial progression
Pathway type - peripheral, central, transversal
Manipulation of the kinesphere

Closure : Rest or hold
Repetition
Bilateral (symmetrical) repetition
Return
Contrast in choreutic content
Body design
Directional content

9.7.2 Categories of closure

Closure is a matter of degree, and need not necessarily be complete. Taking Narmour's categories of closure in music (1990) as its model, this study demonstrates three broad categories of closure that function within the dance context, with specific reference to their choreutic manifestation :

(1) Articulation - closure that is weak in that there is no clear delineation of successive events; one event rather "slips" into the next, and their functional link is essentially sustained.

(2) Formation - a more defined change in activity occurs, indicating the end of one event and the beginning of a new one, without the latter becoming a distinctly separate event.

(3) Transformation - gives an unambiguous statement of the completion of one structural event, and a definitive move into a new one, which functions as a as complete and entirely separate entity.

9.8 Choreutic syntax

Although this study is developed around the central notion of the choreutic parameter as a key determinant of choreographic structural style, a second significant finding has emerged in the process. In establishing - and demonstrating - the criteria for mobility and closure, not only does the given model establish the conditions for key determinancy, but significantly, it also establishes the ontological status of choreutic syntax.

However, since it is contended that the processes of mobility and closure are dance work specific, then it follows that choreutic syntax is also dance work specific (although within the rubric of that applying to a general style). Thus rather than a syntax, the notion of multiple syntaxes, is proposed.

9.9 The nature of the choreutic parameter

Although the choreutic parameter has been considered in some detail by both Laban and Preston-Dunlop, this present study offers a concise summary of its nature and function. It considers the nature of the choreutic space, presents an historical overview of its function in the choreographic context, and summarizes relevant aspects of the extensive pioneering work of Laban and Preston-Dunlop (the latter in particular).

9.10 The Choreutic Composite (C/C)

As a development from Preston-Dunlop's Choreutic Unit as the base unit of choreutic form, this study proposes the Choreutic Composite as the fundamental structural unit of choreutic form : the composite incorporates the Choreutic Unit, together with its directional content and Manner of Materialization, each of which may be considered as conceptually distinct for the purposes of anlaysis, but each of which is integral to the composite as a functioning entity.

9.11 Validating Preston-Dunlop's Ch/U.M/m analysis

The model for key determinacy uses the Ch/U.M/m analysis developed by Preston-Dunlop (1981) as its analytic basis.

(1) As indicated above, the Choreutic Composite develops out of Preston-Dunlop's concepts of the Choreutic Unit and the Manner of Materialization. By establishing that the C/Cs are definable, hold constant, and are functionally related, the syntactic viability of the choreutic parameter is established.

(2) The examination of the processes of mobility and closure also draws on aspects of the analysis itself, by considering the ways phrases of C/C can be manipulated, and how the M/m of spatial progression and body design, in particular, function as processes of mobility and closure.

Thus the model serves in part to demonstrate the utility of the Ch/U.M/m, and to validate the method of analysis itself.

9.12 Structural correspondences between the temporal arts

In the initial stages of research the study drew many of its points of reference from the other temporal arts, namely music and language (particularly literature and poetry). While the study necessarily had to divorce itself from these areas in order to stand as self-sufficient, it became evident - especially in the course of considering the processes of mobility and closure - that the claims for structural correspondence between the arts (such as those made by Laban (1966), Meyer (1979), and Ward-Steinman (1989), for example) could be further substantiated.

Notwithstanding the fact that the material elements in all three disciplines (dance, music and language) are quite different, as is their physical embodiment, it is in the actual structuring processes that the commonality becomes most pervasive and significant. Thus certain processes of closure, for example - the hold or rest, repetition, return - are common across dance, music, poetry, and the novel. Similarly, certain processes of mobility - the manipulative devices such as variation, development, and repetition, for example - are possible in all. Again, however, there are processes which are unique to each of these arts : in dance, for example, the dual mobility/closure process of bilateral repetition is only possible because of the body's inherent symmetry.

9.13 Further avenues of study

Because the structural analysis of performance dance is still a relatively new field of research, the material in this study opens many possibilities in terms of (a) application of the model, and (b) future research.

1. The application of the model (or certain key concepts) to the works of the same choreographer, in order to determine choreographic structural style in the more general sense.

2. The application of the key concepts of the model to the works of any number of choreographers, for the purposes of style comparison. Thus, for example, the processes of mobility and closure could be compared, and their significance in terms of structure and meaning considered.

3. The application of the model to other movement content parameters to establish their status as key determinants.

4. The development of curricula in the critical/stylistic analysis of dance works, using key concepts of the model as their basis. The actual structural processes that underlie choreographic form, and are realized in the ongoing continuity of the dance, thus become the central concern.

5. Further exploration of the structural correspondences between, and structural uniquenesses of, the various temporal arts.

6. The exploration of spatiality as it is manifest in both dance and music, and the analogical status of the choreutic and pitch parameters.

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APPENDIX I

Support for the claim of key determinacy of the choreutic parameter

The claim of structural dominance of the choreutic parameter is lent further support by drawing on a number of allied theoretical references. While time does not permit detailed development of the arguments put forward, nonetheless each lends further substance to the claim, and offers the potential for further investigation.

1. The choreutic and pitch parameters as analogous

As pointed out in Chapter 1, the consideration of the choreutic and pitch parameters as analogous is not new, with Dalcroze (1921) for example, regarding pitch as the equivalent of "position and direction of gestures in space", melody as "the continuous successtion of isolated movements", and chords as the "arresting of associated gestures" (p.199). Later, others such as Laban (1966), and Preston-Dunlop (1980b,1981,1984) also found certain equivalents. Laban, for example, draws the analogy between harmonic relations in music and those inherent in choreutic trace-forms : "between the harmonic life of music and that of dance there is not only a superficial resemblance but a structural congruity" (p.117). Further analogies are drawn between scales in music (the chromatic and the diatonic) and those in dance movement (the standard and the diaformic). Preston-Dunlop considers simultaneous clusters of choreutic units as "analogous to chords in music", while sequential clusters "are analogous to melodic line in music" (1981,p.49:50). Writing on a more general level in Schrifttanz (1990), Hasting considers the relationship of dance and music in terms of the relationship between certain component elements : "rhythm to rhythm/ gesture to melody/ space to sound". (p.73).

According to Kaplan (1964), it is the "systematic elaboration of .... resemblances which constitutes the analogy" (p.266). The extensive discussion on syntactic viability in Chapter 6 clearly points to significant resemblances between both parameters. Elements of both can be segmented into discrete entities which are - each in their own particular way - able to meet the requirements of definability, constancy and systematic relations. In both parameters, criteria for mobility and closure (some of which - such as the rest, or repetition - are common) can be established. Consequently both parameters meet the conditions for syntax; both are, in principle, primary pattern-forming. From this structural perspective, then, the pitch and choreutic parameters can be deemed as analogous.

The claim to analogical status is strengthened by the hypothesis that tones are not solely auditory, but have an inherent spatiality. Zuckerkandl (1956), for example, contends that "the world of music is not the non-spatial world it is commonly represented to be; the experience of music is also an experience of space, and indeed of a particular experience of space" (p.270). This "particular experience of space" is distinguished from the experience of visual and haptic space, which is primarily an experience of place and definition resulting from the occupation of space by objects. In contrast, auditory space is a "space without places" and not defined by boundaries; it does, however, have a three-dimensionality and order of a particular kind which differs from that of geometric Euclidean space. Phenomenologist Erwin Straus (1966) also urges a conceptualization of space that goes beyond the Euclidean, and suggests that there are various modes of spatiality, one of which is acoustical. Going beyond the aural, Merleau-Ponty (1962) asserts that all our senses contribute to our experience of space, and that there is therefore "reason for holding *à priori* that all senses are spatial" (p.218).

Central to Zuckerkandl's thesis is the claim that spatiality is inherent in the tone, and that "an element of actual spatiality is involved in the relationship between pitches"(1959,p.15). That view finds support in a number of other sources. Mach is quoted by Zuckerkandl as having "drawn the conclusion that the realm of tone has an order *analogous to that of space*" (1956,p.300), while Straus (*op.cit.*) finds that it is in "the tones of music that the spatiality of sound is most fully actualized" (p.7). Meyer (1967) considers that pitch is "frequently related, either directly or by analogy, to visual or spatial perception" (p.250). From the more specific context of dance, Hastings (*op.cit.*) takes the view that harmony in music is "space-creating", although the effect of its spatiality differs from that created in the dance.

However, while both dance and music have a spatial dimension, it is self-evident that it differs in both, and that both types of spatiality differ from the Euclidean geometric spatiality that characterizes optical space. Dance creates space through the movement of the body, and at the same time, in being an object in three-dimensional space, its spatiality also accords to certain Euclidean principles. Thus, while developing out of the "real" space, the space of the dance space goes beyond "the dancer's physicality and .... the real limits of space into a virtually created space" (Hasting:*op.cit.*p.74). (What Sheets-Johnstone (1979) terms the "imaginative ..... created space of the dance" (p.112).) The spatiality of music is also an "imaginative ... created space", but one that is not defined by objects, and has no geometric form.(1)

(1) The spatiality of the two - and how they differ from optical, geometric space - can only be touched on briefly here. However, the topic presents scope for further exploration.

But claiming that the two parameters are analogous in certain respects does not imply that critical differences do not exist; in the context of this present examination, two are of particular importance : the nature of the basic unit of structural organization, and its physical embodiment. In the pitch parameter, the basic unit of structural organization is the elemental tone, a discrete entity that has existence and meaning in and of itself. In the choreutic parameter, on the other hand, the fundamental structural unit is the choreutic unit, an interval embodied as a line or a curve with particular directional content. Thus whereas the choruetic interval is at the elemental level of choreutic structure, the pitch interval is at the first level of structural combination.

Both the pitch interval and the choreutic unit are abstract entities whose perception is dependent on their being given physical expression; and it is in the manner in which they materialize, that the two differ altogether. The interval is realized in only one way, through the sounding of the successive tones on an instrument; the choreutic interval, on the other hand, may be realized in any of four different ways - spatial progression, body design, spatial tension and spatial projection - but ultimately only through the dancer in motion. Further, while the realized musical interval is always an actual entity, its choreutic counterpart can be either actual or virtual (as progression, projection or tension).

2. Notation sytems and the primacy of parameters

As discussed briefly in Chapter 6, both Meyer (1967) and Boulez (1971) note the link in music between the primacy of a parameter and its notation system : both contend that primacy is reflected in the greater degree of detail and precision in the notation system of a particular parameter. Boulez indicates that the difference in the dominance of the structural parameters is "confirmed by the degree of sophistication and refinement of their respective notation systems", and that "systems of notating pitch and rhythm always appear highly developed and coherent, while it is often difficult to find codified ones for dynamics and timbre" (p.37). Meyer similarly considers the notation for pitch and time (both primary parameters in his view), as having greater precision than that for dynamics and timbre. Elsewhere (1989) he notes that the increased significance of the secondary parameters in this century is reflected in contemporary notation, where "performance marks [such a dynamics] proliferate" (p.341), while the choice of particular pitches and rhythms, after basic instructions, are often left to the discretion of the performer. The increase in notation activity reflects the increased importance of the secondary parameters in the articulation of form.

The parallel with dance can be drawn, particularly in respect to the choreutic and effort parameters. An examination of the full complement of notation systems detailed in Hutchinson Guest (1984), reveals an almost exclusive concentration on methods of notating body action and spatial configurations (both body and floor). Apart from Laban's Effort notation, the effort parameter (as movement qualities) appears to be altogether neglected.

To date Laban's system of effort notation is the only one offering a relatively comprehensive method for notating the effort qualities of movement. However, it does not achieve the same level of detail and precision as does its spatially oriented counterparts. Labanotation, for example, is a system with a marked degree of detailed specification, describing movement in terms of the "direction of the action .... level .... timing.... and the part of the body" (Hutchinson Guest : 1984,p.84). The degree of sophistication is further evidenced by the fact that these four factors are combined into a single symbol. Reference to Knust's comprehensive Dictionary of Kinetography Laban (1979) should leave no doubt as to the level of refinement and sophistication of the system as a whole.

It could be argued that the detail and precision in Labanotation reflects what is of primary consequence in the building of choreographic structure - the body parts creating (spatial) forms in space. While effort qualities are undeniably important aspects of choreographic structure and contribute significantly to the symbolic meaning, they are ultimately not the stuff of which the dance - in its most elemental form - is made. Considered in isolation, the effort notation of a work gives very little sense of the actual choreographic structure, whether for purposes of reconstruction or analysis. On the other hand, Labanotation in isolation, while ultimately falling short of the dance as a form of aesthetic significance, nonetheless reproduces the structural form which is its foundation.

Significantly, Preston-Dunlop's Ch/U.M/m notation (2) also permits a high degree of precision and detail in the notation of choreutic content. The basic symbol system is, in itself, simple : the line and the curve with their directional content in their four possible manifestations (progression, design, tension, and projection). However, when used with the adjunct symbols of body part, location of centre, and magnitude, Ch/U.M/m provides for a comprehensive method of notating the complex details of choreutic content.

(2) As detailed in Chapter 5.

The marked difference in "the degree of sophistication and refinement of their respective parameters" (Boulez, *ibid.*), thus reflects the status of the choreutic parameter as primary pattern-forming, and points to the secondary status of the effort parameter.(3)

3. The syntactic viability of the effort parameter

A brief consideration of effort elements in terms of the *à priori* conditions for syntactic viability - that they are definable, constant, and related in a systematic (proportional) way - suggests that the parameter is not syntactic.

Effort elements are qualitative motion factors which can be located anywhere along a continuum; they are not separable as distinct entities, nor are they fixed or constant (in either the relative or absolute sense). The elements of the motion factor of weight/ force, for example, can be located anywhere along the continuum that has as its defined limits the polar opposites of forceful and fine, with each perceived as present to an exaggerated (+) or reduced (-) degree. Thus the elements of the factor are identified, by consensus, as having seven basic degrees (including the neutral state where the effect of the opposing elements is neutralized); an additional eight identify the range in between :

But such particular definition exists only in terms of notation; there is in fact no discrete independently functioning entity that is the element "very strong" ; nothing to quantifiably determine where "very strong" ends and "strong" begins. While there may be movement that possesses the particular quality of strength, it is the movement, and not its quality that is the entity *per se*. Although the notation clearly identifies a conceptual difference between the intervening degrees of force, both their embodiment and perception is subject to a considerable degree of variability, even among experienced observers - a fact that further challenges the notion of constancy and definability.

The problems of relatively accurate definition and identification of effort content are evident, for example, throughout the 1981 ICKL(4) Conference papers, and are concisely summarized in Archbutt's statement :

> In dealing with body part use, spatial configurations, and time organisation, we are dealing with aspects of movement which can be objectively verified and are relatively stable. In attempting to notate dynamics [*viz.* effort qualities] we move into a region where nothing is fixed ..... the values we may indicate by dynamic signs are not only relative, but entirely dependent on context.
>
> (p.83 - my brackets.)

(3) Secondary only in the sense of their pattern-forming, and hence structural, potential.

(4) The International Council for Kinetography Laban.

The embodiment and perception of the location HR or the interval HR - DB, on the other hand, is subject to far less in the way of subjective definition even taking into account the possible variations previously outlined in Chapter 6. Further, they are not context dependent.

The lack of terminology specific to effort elements further emphasizes the lack of specificity in definition.The fact that qualitative terms are used to describe (rather than identify) effort content implies some level of variability in the first instance. While words such as "fragile", "fast", "sudden" and "strident", and etc., are used to describe movement, none can be defined particularly accurately or with as much consensus, as can a particular named point in space, a pathway created by movement, a body action, or a body part. Certainly none can be quantified. Thus while most individuals will, in all likelihood, more or less understand what is meant by each descriptive term, neverthless there will be differences in locating the degree of each : how fast is fast, how strident, strident?

The need to draw on other fields of reference to help clarify effort concepts, is again an indication of the lack of specificity in elemental definition. Preston-Dunlop (1980), for example, refers to music, suggesting that the combined effort of light/sudden can be roughly translated as "staccato", while light/sustained is "legato" (p.196). Elsewhere (1979), she suggests that in identifying the eight Basic Effort Actions,(5) Laban was "analogously ..... talking about red, blue, yellow, black and white, the primary concepts" (p.63). But the analogies drawn are themselves problematic : dynamic qualities in music are no more fixed or quantifiable than effort qualities; and while primary colours can be measured,(6) the Basic Effort Actions have no such specificity.

Because effort elements cannot be defined with some measure of quantifiable specificity, then distinguishable gradations of similarity and difference among them cannot be established; they cannot, therefore, meet the condition of systematic (proportional) relations. However, if for the sake of argument it was assumed that the conditions of relative definability and constancy were met, the parameter would still not meet this third condition. As discussed in Chapter 6, there needs to be some way of functionally relating each component element of the parameter to each and every other element, a requirement that Laban (1984) himself observes : "Harmony [in the sense of proportion-

(5) The eight Basic Effort Actions are the combinations of weight-space-time elements : strong/direct/ sudden or fine/flexible/sustained, for example. (Detailed in North (1972) and Preston-Dunlop (1980b)). As the elements themselves lack specificity, so too do the combinations.

(6) In Angstrom units. It is interesting - in the light of the argument that the location is not an exact pinpoint in space - that there is a range of Angstrom units possible for colours; the range given for pure red varies from 642-760 units (Arnheim,*op.cit*).

ality] exists between things which have a certain relation or kinship to one another. Things which have no kinship are opposites..." (p.43). While forceful is diametrically opposed to fine, there is nothing to differentiate their relationship as proportional or related, rather than simply "opposite". While the various gradations of +++ to - - - may in some sense be regarded as demonstrating a level of distinguishable gradation, the relationship between each element is one of amount - of greater or lesser - but not of quantifiable kind. Again, there is nothing that defines the relativity in such a way such that the claim of relations which are "differentiated in a lawful manner" (Laban :1984,p.37), can be substantiated.

Although the above discussion is necessarily brief, it nonetheless establishes that the elements of the effort parameter do not meet the conditions of syntactic viability : they are neither adequately definable, nor constant, nor can the requisite specifiable relations exist between them.Thus it follows from the hypothesis proposed in this study, that the criteria for mobility and closure that determine independent yet functionally related patterns and structures, cannot be established. Because of its limited potential in this respect, the effort parameter falls within the rubric of a secondary parameter.(7)

4. The phenomenological perspective

Given the critical connection between perception, movement and spatiality, the primacy of the choreutic parameter is perhaps not all that unexpected. While movement occurs in space, it creates space at the same time; much of one's perception and understanding of the self, of its existence in space, and of spatiality in general, is derived from the physical body and its movement in space. This three-way relationship has been elucidated by phenomenologists such as Straus (1966) and Merleau-Ponty (1962), and more specifically in dance by Sheets-Johnstone (1966, 1979) and Fraleigh (1987). Straus, for example, takes the view that "all perceptual experience is controlled by modes of the spatial as basic forms" (p.19), while Merleau-Ponty contends that "space and perception generally represent, at the core of the subject, the fact of his birth, the perceptual contribution of his bodily being, a communication with the world more ancient than thought" (p.254). For Sheets-Johnstone (1979), "any lived experience of the body incorporates a pre-reflective grasp of its temporality and spatiality, because these structures are inherent in human consciousness-body" (p.28). There seems little doubt, too that Laban's view had a phenomenological orientation : in Choreutics (1966) for example, he writes that "the flowing stream of movement expresses dynamic space, the basis for all existence ..... Movement is the life of space" (p.93/94).(8)

(7) Defined in Chapter 4 (specifically 4.4).

(8) Milburn (1974) and Maletic (1987) note the parallels in Laban's ideas and those of the phenomenologists. The latter examines these parallels in some detail.

APPENDIX II

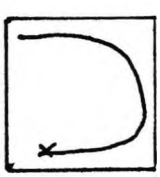
The pages that follow include :

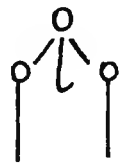
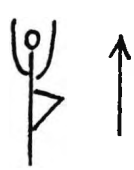
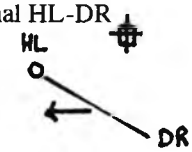
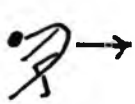
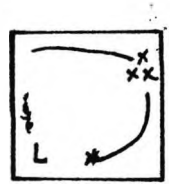
(a) Section 1 of Arvo Pärt's *Fratres*, showing its 7 : 9 : 11 x 2 structure;

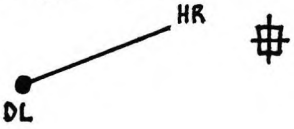
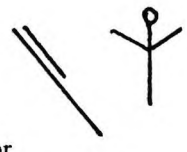
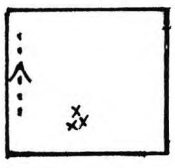
(b) the essential features of the movement content of the section, identified in conjunction with the musical structure;

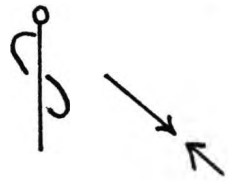
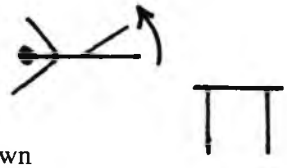
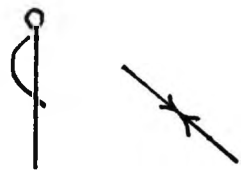
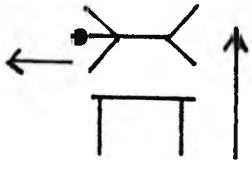
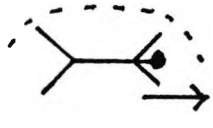
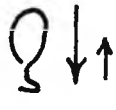
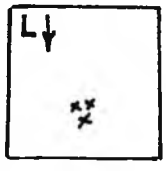
(c) a section of Arvo Pärt's *Cantus in Memory of Benjamin Britten.*

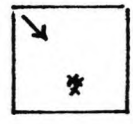
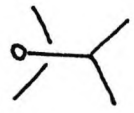
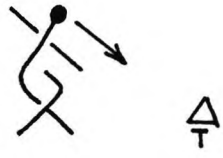
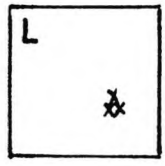

2
pizz.
f
p
arco
ppp
pp

1.7.1.1		
2		
3	wide/open/fwd 	L as the Figure of Death
4	narrow/closed/bwd 	
5	wide/open/fwd 	
6	axis/equator turn 	
7	R arm extends & run F to corner 	

1.91.1	Trio "chariot" enters 	L running and ready
2	" " "	L pulls "bow" facing B 
3	" " "	L turns to stage R 
4	" " "	L prep. R leg behind ready to step
5	" " "	L steps on L, R leg extends DF 
6	" " "	L steps on R, L to flex 
7	C lowered down 	L to high releve 
8	C extends on diagonal HL-DR 	L lowers to floor 
9	C pulls out R 	L rises  

1.111.1	C lifted high 	L folding R arm to C 
2	C lowered	" " "
3	" "	L folds L arm to C 
4	C lift and turn 	L lowers to floor 
5	 " "	L rises to upright 
6	C lowered to floor	L holds
7	" " "	L arms wide and turn 
8	C extends on diagonal DL-HR 	" "
9	C over and turn 	L steps on R in preparat[n] : steps L
10	C "flying" on P's back 	L arms wide & hold. facing B 
11	C lowered to floor	L walk and turn to F  

$1.7_2.1$	Preparat^n for C lift - in demi	L † cross : R arm- L foot 
2	C lifted up & over in "star" 	L R arm behind head to L shoulder : "veil" behind 
3	C on way down	L † cross : R arm - L knee R knee bent, torso F 
4	C recovery from lift	L steps back
5	Preparat^n for C lift : on diagonal arms in 5th lying back onto P/A arms 	L draws R hand across eyes - "veil" 
6	C lifted high in "star" 	† L quick, going down to "shackle" 
7	C turned through 180° while in "star" 	L small restricted jump while tucked  

1.92.1	C held in "star" posit[n]	L drawing up from 
2	C lowered down	" " " 
3	C in pull back, A supports 	" " "
4	C dragged back by A 	L reaches  focus on trio 
5	C comes to  L arm H : turns. P goes to floor 	L moves slowly into diagonal pose
6	C lifted off ground by A P on floor in "star" position  	" " "
7	C turned 180° by A 	" " "
8	All to floor : C/A together on P 	L reaches full diagonal pose 
9	C over A/P on floor	L holds with focus on trio 

**	L holds  throughout	S enters in gap : turn, wide/open "fling" 
1.11 2.1	C/P/A on floor 	S narrow/closed/bwd not on count 
2	C rolls away	S wide/open/fwd 
3	C rolls toward F 	S steps fwd
4	C pulled back in	S axis turn (flat) 
5	C curls up small 	S begins "wavy" settling arms folded 
6	C up on feet	C continues downward
7	C into arabesque	S settles into flat back hold 
8	C at height of arabesque 	S holds in flat back position
9	C lowers arabesque	" " "
10	C over and thru P & A 	" " "
11	Trio into diagonal hold 	" " "