

INTERNATIONAL GUILD

OF

MUSICIANS IN DANCE

JOURNAL



Volume 1

1991

International Guild of Musicians in Dance

Journal

Volume 1 1991

CONTENTS

Editor's Notes <i>Beth Mehocic</i>	1
Meet The Composer's Composer/Choreographer Project: A Bold Vision With Far-Reaching Results <i>Katherine Teck</i>	2
A Collaborative Process <i>Larry Attaway</i>	17
Musicians In Dance, The Struggle For Legitimacy In Academia <i>William Moulton</i>	24
Music And Dance, The Continuing Relationship <i>Robert Kaplan</i>	33
Making Sense Of The Dance-Music Partnership: A Paradigm For Choreomusical Analysis <i>Paul Hodgins</i>	38
Improving Music In Modern Dance Technique Classes <i>Robert Benford</i>	42

Editor:

Beth Mehocic

Technical Assistant:

Mary Guirsch

Founding Members

Larry Attaway
Robert Benford
Ray Brooks
Richard Cameron-Wolfe
Natalie Gilbert
Robert Kaplan
David Karagianis
Marc Katz
Greg Ketchum
Beth Mehocic
Mollye Otis
William Moulton
Steven Rush
Richard Schenk
David Swaim
Katherine Teck
John Toenjes
Gwendolyn Watson

INTERNATIONAL GUILD OF MUSICIANS IN DANCE, 1991. All Rights Reserved.

The *Journal* for The International Guild of Musicians in Dance is independently published by the Guild membership and has no affiliation with any private or public institution. All addresses are for correspondence only and have nothing to do with publication. Correspondence and manuscripts should be directed to Dr. Beth Mehocic, Editor, Department of Dance Arts, University of Nevada, Las Vegas, 4505 Maryland Parkway, Las Vegas, Nevada 89154-5010 or to William Moulton, Dance Department, SUNY-Brockport, Brockport, NY 14420.

Editor's Notes

The annual *Journal* for the International Guild of Musicians in Dance consists of an array of articles, which address issues within the field of Dance Music. Two articles are devoted to the nonacademic world of Dance Music while four articles pursue various aspects of the field in academe. It is the Guild's intention that the *Journal* will create a permanent, historical documentation of the field of Dance Music, educate readers about this often misunderstood field and inspire others to want to continue their invaluable service and collaborations within the art of making dance.

The Guild gratefully acknowledges those who have contributed to this premiere issue.

Special thanks to the Information Science Research Institute housed within the Howard R. Hughes College of Engineering at the University of Nevada, Las Vegas for the use of their computer and equipment for this publication.

Beth Mehocic

Meet The Composer's Composer/Choreographer Project:

A Bold Vision With Far-Reaching Results

Katherine Teck

In past golden ages of theatrical dance, it was kings, queens, czars, various collective governments, and a few impresarial geniuses who underwrote the work of choreographers and composers.

But probably in no time or place has any single private funding effort supported so many creative artists, or affected the repertoire of so many dance companies, as Meet The Composer's current Composer/Choreographer Project.

Funded jointly by the Ford Foundation and the Pew Charitable Trusts, the project was begun in 1988 as a three-year plan to benefit professional American dance companies by the commissioning of collaborative works. The initial results were so successful that the project has been extended to 1993. To date, 45 companies have been awarded \$1,200,000 to support the collaborative work of 60 composers and 46 choreographers. A complete list of grant recipients appears in the accompanying chart.

Aside from the sheer numbers involved, what is striking about the grants is the geographic range and the variety of styles represented by both the companies and the creative artists.

Among the names are some well known for former collaborations: Cage and Cunningham; Bernstein and Graham; Dlugoszewski and Hawkins; York and Taylor, and composers Pauline Oliveros and Philip Glass. There are also composers who have achieved a certain reputation for their concert works - such as Ellen Taaffe Zwilich, Charles Wuorinen, William Bolcom, Joseph Schwantner, and Joan Tower. Then there are some who may be known to audiences in various localities, or to patrons of smaller dance companies - such as Carman Moore or Libby Larsen.

In every case, the common denominator is that the composers are being paid appropriately for their creative musical contributions to theatrical dance.

To be sure, earlier in the century there were also some stellar names of American composers working with dancers. As Agnes de Mille points out in her biography of Martha Graham: "Young musicians came to hear the new music, and they came hoping and praying that Martha would use their music, because it was an effective way for them to get known."

As underscored by John Duffy, President of Meet The Composer, professional collaboration for the dance in general has not necessarily resulted in commensurate professional remuneration. But with the new Meet The Composer grants, the minimum commission fee for a composer is \$5,000 for a score involving a soloist or electronic synthesizers or a small chamber ensemble. If a work for larger ensemble or orchestra is intended, then the fees range from \$10,000 to \$30,000. In addition, the total grants to companies may also cover expenses of copying parts and recording for archival purposes. The dance companies themselves, however, must be prepared to independently fund the expenses of production and performance, including instrumentalists' fees.

Only professional nonprofit dance companies (not individual composers or choreographers) may apply for these grants. The awards are adjudicated by a panel of music and dance professionals, and are based on the artistic strengths of the collaborators selected by applicant companies, as well as on the ability of each company to mount and publicize the works envisioned.

In addition to the main grants, Meet The Composer has also made some special pre-commissioning awards to aid dance companies and choreographers in their exploration of contemporary music and composers. As noted in one of Meet The Composer's unpublished preliminary reports: "In institutionalized music today ... new musical literature is relatively unknown. Even the music field is grossly uneducated and uninformed regarding new music. Dance, needless to say, shares this unfortunate plight."

Report on a Work in Progress

In his attempts to spread knowledge about contemporary American music, John Duffy is particularly pleased with the results of a pre-commissioning grant made to Pacific Northwest Ballet, whose artistic director Kent Stowell is now collaborating with the Pulitzer Prize-winning composer Joseph Schwantner.

Schwantner, whose home base is The Eastman School of music, waxed ecstatic about the Composer/Choreographer Project, which has involved him in his very first collaboration for theatrical dance. He offered an intriguing glimpse into the creative endeavor upon which he had just embarked:

"Over the years there have been a number of instrumental works that I've written in response either to the words of other poets or to my own poetry. After I came back from an exploratory trip to Seattle, I decided I had a number of poems that would be appropriate for the ballet project. So I am in the process of writing an extended cycle of poems with a kind of scenario, to which I'm writing music. I will send my scenario to Kent, along with my general vision of how I see the ballet unfolding, and get from him a response to the programmatic aspect. Then I'll modify the scenario according to his suggestions. His vision will obviously then influence the music, but he has left me very free and open."

The choreographer could have just handed him a plot, noted Schwantner, but both creators were enjoying the extra challenge of using the poetic aspect as a springboard for their respective disciplines of dance and music.

Speaking generally of Meet The Composer as a catalyst for new music, Schwantner said: "I have the highest admiration for John Duffy and the good work that Meet The Composer is doing in this country. I also participated in the composer residency program with the St. Louis Symphony, and I think when the history of the last 25 years of music in America is written, certainly John Duffy's name will have to be put in a prominent place as being one of the most important and influential people in terms of creation of a new body of work-for orchestra, for ballet, for chamber music and different genres."

The Project's Conception

The beginnings of the Composer/Choreographer Project were recalled by Ruth Mayleas, Program Officer in Education and Culture at the Ford Foundation. When John Duffy first presented his ideas to her, she related, it was felt that not enough was known about the feelings and experiences of professional dance artists with regard to having new music for new dance. So the Ford Foundation made a grant to engage former American Ballet Theatre principal Ian Horvath as a consultant.

After visiting dozens of professional dance companies in a period of three months, Horvath wrote a remarkable and eloquent document that explores the financial considerations of various companies, the practical problems of rehearsal and scheduling, the tastes of audiences, the experiences that choreographers had in dealing with musicians, and their visions and desires for the future. Very pointedly Horvath wrote: "The single most important need in dance today is the development of a body of work large enough to sustain the repertory demands of our major institutions. Compared to that of our sister disciplines, our standard repertory is miniscule." Therefore, he found: "All companies received the idea of this new

program with enthusiasm and were quick to realize the inevitability and right-headedness of jointly funding new dance and new music."

On the basis of this report, the Ford Foundation decided to go ahead with Meet The Composer's plan for commissioning new music for new dance. Soon this effort was joined by the considerable contributions of The Pew Charitable Trusts.

At the time, John Killacky was the liaison officer at the Trusts. Looking back on the inception of the project, he recently commented: "I think what John Duffy has done not only for the music field but also for all our lives, is extraordinary. The legacies he has helped to create through Meet The Composer, for future generations, is profound.

"From the Pew Trust perspective, it was a thrilling project to be involved in because it was a way to seed the whole field, for both dance and music. It was a way of working with the Ford Foundation to combine resources and make sure that the artists - both the choreographers and the composers - would be remunerated for their creation. The financing in the dance world is so fragile, that oftentimes people are paid for their performance and rehearsal, but never for their creation. So this was an opportunity to redress some of that."

"When you can affect change in a field," he continued, "and the impact is so remarkably strong and visible, then the field recognizes a change and the need for that change. So I hope the track record will speak well. First, we'll be able to look back and see some amazing collaborations that worked and some that didn't work. I think that's equally important."

Not every experiment produces a lasting masterpiece, Killacky pointed out: "In corporate research, scientists are asked to spend only 15% of their time on applied work. As Dupont says, nylon would never have been invented if someone had tried to invent it. So success and excellence are not really what the project is about. This is about collaboration; it's a way to get artists, who may not have worked together, to work together. But the criterion for the 'success' of this program is not necessarily in our lifetime."

Nevertheless, one immediate success of the project was *Ghosts of an Old Ceremony*, choreographed by Brenda Way, with a score by Libby Larsen of Minneapolis, performed by the Minnesota Orchestra and the ODC San Francisco dancers, with the Walker Art Center as a co-presenter. Killacky, who is now director of the Walker, noted: "it was a thrilling experience. It was a wonderful process, and it was really well received. It speaks so well about the Meet The Composer grants, that these kinds of opportunities can happen. Brenda Way's company probably never could have afforded to do this project without it."

In this and many other cases, the initial Meet The Composer grant has been a catalyst for all sorts of other co- sponsorship in the presentation of theatrical dance works.

Ruth Mayleas of the Ford Foundation made particular note of how ethnically and culturally diverse the resulting works have been. "One hopes that work of quality will emerge," she added. But she too concurred with the concept that the purpose of the project was not necessarily to produce masterpieces. Rather, it is intended simply to stimulate choreographers and composers to work together more - and to pay them.

On that same point, John Duffy likes to paraphrase a graphic essay by E.M. Forester: "When you are creating a work, you put the bucket down, and when you pull up, you hope you've got something. So composers and choreographers working together must put the bucket down in the creative juices and come up with things that are going to nurture each other."

Ruth Mayleas mentioned that another of the project's results (and one equally immeasurable) has been an increased familiarity and ease with contemporary music among some of the leading dance artists in the country. She noted that previously, there seemed to be considerable fear and hesitation about working with live composers in the creative process. As Ian Horvath had put it: "By introducing a commissioned score, the choreographer is compounding his or her risk, for another unknown element is being added. Moreover, another personality is being introduced into the process and there is a perception in the dance field that composers tend to be inflexible, unyielding to outside stimulation and unwilling to submit to the authority of another volatile, creative personality."

Though this program - like most funding projects - has a definite end, Mayleas suggested that the creativity begun by Meet The Composer will not stop in 1993. "There are signs already," she said, "that once people have been introduced and encouraged to work creatively together, they will find ways to continue if the experience seemed worthwhile."

Trickle-Down Effect to Colleges?

For members of The International Guild of Musicians in Dance, perhaps one of the biggest questions that comes to mind is whether the Meet The Composer grants will have any effect on college-based dance troupes.

Not directly. The Composer/Choreographer Project is aimed entirely at the most professional sector of the dance world. But indirectly, there may be some long-run benefits to the college dance communities. For openers, it will be interesting to see if participating composers such as Joseph Schwantner will spark any interest in further collaboration on the part of music students and faculty at Eastman School of Music and elsewhere. As Guild members frequently attest, there are currently very few student conductors, instrumentalists, or composers who walk back and forth to see what's happening in dance studios across the way.

Schwantner was effervescent in describing his own initial contact with Pacific Northwest Ballet: "I watched dancers rehearse, and Kent Stowell coaching them. It was a wonderful eye-opener for me to understand the physicality of what it is to be involved with dance and how much energy one has to put into it. What looks so effortless and graceful from a distance - from the audience's perspective requires extraordinary physical stamina. That was illuminating for me. The other thing that really struck me was Kent's concern when he was working with his dancers, about the mood that they were to evoke, and the concern for close details in the relation between the dancers."

"It was necessary for me to go out there, and I look forward to making more visits to help me become more familiar as this project unfolds," said Schwantner. The piece that he and Stowell are working on does have a title already, *Through Interior Worlds*, and it is scheduled for performance next season.

Methods of Collaboration Vary

As a veteran of many collaborations over the past 30 years, composer Pauline Oliveros welcomed the two commissions she received through the Meet The Composer project. She especially appreciated the size of the grants because they contribute "a sense of ease and a little bit of space to concentrate on the work."

Another aspect of the program which she applauds is the way in which it is bringing together artists who had never worked together before. Far from being an expected procedure, each collaboration for her is a fresh experience, since each team develops a unique relationship, aesthetic concept, and practical way of working.

Oliveros found her work with Susan Marshall especially rewarding because their piece was developed with an exchange of ideas throughout the whole process.

The composer described this process: "Susan Marshall would come to visit me. I played for her-, she would bring a videotape of what she was doing, so we were able to work back and forth with the media. We were able to develop the piece very very carefully, and in a very coordinated way."

The resulting work was *Contenders*. Originally 53 minutes long, it was premiered at the Brooklyn Academy of Music and subsequently taken on tour. A 14-minute version was telecast this summer on the PBS special "Alive from Off Center."

Meanwhile, this new collaborative team is already talking about creating another work together, and they are investigating possibilities for financial support. For the days are long past when Oliveros would lend her music to a choreographer for "zero."

Turning from financial to aesthetic considerations, the composer added: "Collaboration is a very important thing to me. It's an interesting process, and I enjoy it very much because every artist has a different point of view."

Summing up her view of the Composer/Choreographer Project, Oliveros remarked: "Meet The Composer is without a doubt the best organization for composers that

has ever existed. Not just because of the money, but also because of the attitude of taking the profession seriously - for composers across the board, no matter who they are or what their style."

More Spin-offs

Another experience with Meet The Composer was described by Carman Moore, who collaborated with choreographer Donald Byrd. "Every grant is like a God-send to someone who is trying to be a professional composer, in contrast to those who are mainly teachers while they also compose. But this particular grant was especially gratifying because I've always thought of myself as being an effective dance composer - and it meant something this time to have the stamp of approval of peers in the field."

Always astute about gaining extra mileage from his composing, Moore no sooner finished his score for Byrd's *Triptych* than he began arranging it as a separate musical work titled *Celestial Intervals* for his ongoing instrumental ensemble, Sky Music. There are plenty of precedents for this: one thinks of *Nutcracker Suite*, the concert version of *Appalachian Spring*, and *Rite of Spring*, for example. Such arrangements of dance scores are entirely within the composers' rights.

The advantages of such spin-offs are suggested in *Composers in the Marketplace: How to Earn a Living Writing Music*, a booklet published by Meet The Composer itself. In a hypothetical example, the career of "Eric, a composer living in upstate New York" is chronicled. Once upon a time, goes the story; the composer "decided he was tired of living in obscurity.... Eric boarded a bus for the city, determined to change his circumstances. From all he read, he knew choreographers frequently commissioned composers to write original music. Here was a start: if Philip Glass, Steve

Reich, Ellen Zwillich, Henry Threadgill, and John Adams were writing original music for dance, why couldn't he?

"So, Eric immersed himself in the dance scene: attending concerts, identifying choreographers whose work he admired, and making contacts in the dance community..."

The story has a happy ending, of course, as the young composer is commissioned to write a score for dance. Critics rave; producers of concerts enlist his performing ensemble; contracts, recordings, commissions from major orchestras, publications, films, and all sorts of good things follow in appropriate order.

Such a story may raise the eyebrows of Guild members who devote most of their careers to daily work with dancers, often for modest recognition and modest monetary return. Nevertheless, the tale does exemplify some of the conglomerate rewards that composers have reaped from their collaborative experiences, and it highlights some of the professional treatment that John Duffy and Meet The Composer are trying to promote.

John Duffy's Viewpoint

A composer himself, Duffy brings an admirable list of credits to the presidency of Meet The Composer. Among his own collaborative works have been dance scores for Pearl Lang; over 100 scores for dramatic productions at the American Shakespeare Festival, as well as for productions on and Off Broadway; and many soundtracks for films, including the Emmy-winning score for Abba Eban's PBS series "Heritage: Civilization and the Jews." He is currently at work on an opera about a certain baseball hero and a blonde movie star, it seems.

So on occasion it may take Duffy a moment to get his brain out of the gear to compose sounds, and into the gear for talking about music and dance in words. But once started, he proves effusive. Recollecting his conceptualization of the current project, the composer/executive said: "It was something I had been concerned about for a number of reasons: my own experience in collaborating among them. Also, it was a chance for more composers to earn some income. In addition, it seemed that the most memorable orchestral works from this century, and many from the past, have come into being through collaborations with the dance.

"Composers have come to me personally for suggestions on how they might go about entering the world of collaboration. You might say I am a musical evangelist. Getting other people to work in the field of collaborating.

In answer to the question "Why grants?" for such collaboration, Duffy responded: "I for one wish and hope that the arts could be profitable. I feel pretty strongly that composers should be able to earn a living and not rely on the uncertainties and dangers of grants."

Nevertheless, he outlined a few practical advantages of being on the receiving end of grants: "Let's say a work is written. Then it's going to be repeated a number of times. An arrangement is made to pay the composer a certain amount - which is negotiable. All fees and residuals can be negotiated. The composer of course wants to have the work done and likes to get paid. And if your work is done, then it means people hear it. You may get more commissions. Your music may be played on the radio; sections of it may be transcribed for piano or a small ensemble. A composer writes a work, and out of that labor come many opportunities that are very critical - opportunities to work in different forms and to get income@

Emphasizing that Meet The Composer is geared to professionals who have already learned their basic craft, Duffy observed: "Composers should be able to write quickly. This is a professional standard that you reach. If Bach could have his music paper delivered to him at one o'clock on Friday afternoon, then have the first rehearsal at six o'clock Saturday night, and a performance of a new cantata on Sunday, then a composer doing a ballet should be able to get it done on a schedule for performance."

"One of the things we suffer from in this country is workshops!" he observed. "Instead of doing a work, you are asked to do a work and then it will be 'work shopped.' A real professional gets commissioned to do a work that has a deadline and a performance - and delivers the goods on time.

"Workshops should be for some sort of self-imposed period during which a composer accompanies class, attends dance performances, and begins to work with dancers until he or she is ready to take on a professional job. Stravinsky must have attended a lot of dance. I mean, Diaghilev didn't pick this guy off the street! "

When it was suggested that there are composers who are not well acquainted with dance from their personal experiences, Duffy admitted that the needs of dancers cannot be learned on a crash basis. However, he pointed out: "Composers can go and spend a lot of time around dancers. If they don't, shame on them."

"Copland spent a lot of time eating with dancers, being in the theater and so forth," he noted. "A person who accepts a collaboration to work on dance has to investigate. I think there are many composers now who are eager to function in society. Dance offers an opportunity when there are not that many opportunities in symphonic music or opera. Dance offers a chance to write, to hone your craft, to express some musical ideas with someone else."

Contrasting the eagerness of many composers to fill various practical needs for musical scores, Duffy looks askance at a certain brand of academic isolationism:

"One of the problems in contemporary music is that some characters at the conservatories and music schools have their heads in the sand. I have been invited to lecture at some of these schools. I talk to some young composers, and in most of these schools, the young composers don't even know that next door is a dance department, a film department, a television department, a theater department.

"Their teachers, in many cases, are cloistered; they are people who are thinking of music in an abstract sense, in an academic, formalistic way, and they don't see music as embracing many of the arts: theater, film, dance, and television.

"Why shouldn't we have the best music in television? Why - if you had *The Rite of Spring*, *Petrouchka*, *Appalachian Spring*, all of the great works that came out of dance? These came into being because the composers were out on the street. There is a spark and electricity that comes when composers work with other people, and when they get responses from audiences.

"I tell the young people: Look! You have a chance to earn a living, to hone your craft, to collaborate. There's a dance company there; there's a film company. Go! Open the doors! Open the windows! Let some light in."

Reactions from Artistic Directors, Managers, and the Press

Although (as with any new works) there are mixed reactions to the specific pieces resulting from Meet The Composer grants, there seems to be a universal opinion about the process: wonderful. When that generalization is examined, kaleidoscopic word images emerge, suggestive of the diversity in the specific works taking shape around the country. Here is a small sample of reactions from artistic directors, dance managers, and the press:

In Massachusetts, artistic director Bruce Marks of Boston Ballet applauded the concept of Meet The Composer's project: "It seemed to me that very little music was being written for dance directly in collaboration and even at that, most of what was being created or arranged was a great deal of electronic

music, rather than orchestral works. I think this was partly because of the costs, and because of the time involved. A Meet The Composer grant was a tremendous challenge for us, and I saw this as a real opportunity to do something that had been most exciting in the golden age of ballet creation - namely, to directly commission composers."

*In San Francisco, Steve Jordan, manager of the Margaret Jenkins Company, reflected with pleasure on the new musical possibilities opened to the company: "One thing the Meet The Composer grant allowed us to do was to commission a score from Paul Drescher with a larger ensemble than he normally uses, with a different instrumentation. That was a joy, because it was a completely different kind of score coming from him."

* In Ohio, Barbara Zuck commented particularly on the music in her review for *The Columbus Dispatch*: "*Underbelly*, premiered by Ballet Met last night at the Ohio Theatre, is John McFall's most compelling work to date for the company he serves as artistic director.... The score by Kamran Ince, composed for Ballet Met on a commission by Meet The Composer/Choreographer Project, moves in plateaus from brief section to brief section.

"The minimalist influence is apparent, but the music has tunes and, in character, a kind, sweet dimension, giving the ballet something of a gentler side. It does riot dazzle. Neither does it turn you off."

* In Washington, DC, the management staff of Liz Lerman's Dance Exchange was also enthusiastic. Barbara Greenfield observed: "A preference for our artistic director is to make the whole piece a collaborative piece. She feels she has a hold over it and can impact when she wants to. The piece can coincide with the music, and it's just a closer marriage." And the company's performance manager Bob Fogelgren noted: "The Tierstein piece benefits from commissions from several groups: Meet The Composer, Washington Performing Arts Society, Boston Dance Umbrella, Pittsburgh Dance Council, and the University of Kansas. We will have live musicians onstage, working directly with the dancers. We work quite often with local musicians.

"Liz Lerman is a collaborator in the truest sense - not only with musicians, but also with the performers. There's a real sense that the artists are working together to try and understand an issue of common concern. Hopefully that is understood by the audience, and hopefully they are engaged in a similar way.

* In Wisconsin, Milwaukee Ballet's artistic director Dane LaFontsee reported: "We do at least one world premiere a year, though not necessarily with new music. But this is something that Milwaukee Ballet encourages, because we have our own orchestra. Our musical director is very excited about working with Joan Tower, and all this allows the company to *grow* on both sides of the fence musically and dance-wise."

* In New York City, Urban Bush Women's director Jawole Willa Jo Zollar described her collaboration with composer Craig Harris: "We used a five-piece band for *Heat*, which in some ways was difficult. My company creates in the studio, and many musicians are used to getting the sheet music, coming to rehearsal, and then going home to practice. They are not used to creating and practicing together in the studio, as dancers do."

"Craig played trombone and dijeridu. Then there was a trap drummer; electric guitar and electric bass; and keyboards. The piece was written out, but there were parts that were solos; as in traditional jazz, sections were improvised. That's where we had to really work, so that the dancers were in sync with the improvisational form. We knew the counts how many bars or measures there would be. We had to hope that the improviser would be sensitive to the choreography, which had some improvisational elements

too. But our dynamics and response to the music changed with each performance. This is the way I *always* work," emphasized the choreographer. "But it turned out great, for every performance was definitely different."

* Rochester's stellar choreographer Garth Fagan has yet to work with composer/pianist Abdullah Ibrahim on their commissioned piece, because of scheduling complications. But the dance artist remarked: "I have loved Abdullah Ibrahim's music for years. I met him at a jazz club, Sweet Basil's. But before that, I had heard one of his recordings and used it for my *Prelude*. When I heard Abdullah Ibrahim, it just blew me away completely. And as you can tell, I love piano."

Going on to speak of the latest Meet The Composer grant, Fagan said: "It is wonderful, because it allows us to work directly with Abdullah - which we couldn't afford as a dance company. He is one of the major jazz artists of our time, so I am looking forward to doing the piece with him."

Garth Fagan also appreciated the fact that acceptance of the grant also requires that the company dance to live music for the first performances. "This is what we all prefer; this is the way it ought to be," he said. "Because of costs, we usually can't do it. But it is so much better for the audience and the dancers - and the composer too - if the music is played live, by competent musicians."

* Finally, surely among the most far reaching and complicated projects funded by Meet The Composer must be *The Maid of the Mist and the Thunderbeings*, as readied for its premiere performance by the Repertory Dance Theatre in October 1991 at Buffalo State College, with orchestral performance by members of the Buffalo Philharmonic.

The modern dance company, directed by Linda C. Smith, is based in Salt Lake City, Utah; the composer, Louis Ballard, is of native American heritage and lives in Santa Fe, New Mexico; the choreographic director, Raoul Trujillo of Albuquerque, is also of native North American heritage and now lives in Toronto; his co-choreographer Alejandro Ronciera is of South American native heritage, from Colombia. The conductor, Robert Kemsley, is a member of the Cayuga Nation and currently lives in South Carolina.

The project was originally conceived by Steve Scott Martin, a presenter at Buffalo State College and someone interested in experimenting with partnerships and in broadening audiences for Native American material. Space here does not permit a detailed explanation of the elaborate intertwinings involved in this project. Based on an Iroquois legend, the new dance enlisted the aid of the following: an oral tribal storyteller; 'Me Turtle Museum's Director Ellwood Green-, the Lila Wallace Readers Digest Fund; the native American writer Bruce King; the ten dancers of the Repertory Dance Theatre; and the ancient ceremony of burning sweet grass, with the hope that the prayer of smoke would facilitate honest communication between all the collaborators and the multiple funders.

The creative process for *The Maid* also involved trips to confer with the conductor, trips to Niagara Falls to imbibe the true nature of the place; air flights with Dr. Ballard taking his synthesized sound tapes from Santa Fe to test on the dancers' bodies in Salt Lake City; a mountain residency for the whole company funded by the Snowbird Institute of the Arts; and workshops in three native American communities. Finally, a sizeable number of New York State public school teachers were gathered in Buffalo and immersed in information about Iroquois art and culture. The teachers in turn were expected to engage their own students in some of the material as preparation for the Repertory Dance Company's initial scheduled performances in Buffalo, Oneonta, Rochester, Geneseo, and Toronto.

Speaking about *The Maid* just after the creative process was completed, director Linda Smith was clearly overjoyed with everything that composer Louis Ballard brought to the work. In contrast, she observed:

"Sometimes you will work with composers who are very rigid, or that haven't had experience with dancers. Composers have to realize that the dance is different from music. Some composers actually imagine choreography in their heads, and when they find that what they have mentally choreographed does not appear on the stage, they are upset. The dance is not the composer's, so at a certain point, the composer has to give the 'baby' over."

"To have a really successful project," she emphasized, "you need to have a choreographer who will be very sympathetic to the needs and feelings of another artist, the composer - and vice versa. In addition, the dancer is a third party here who may say 'I can't dance that fast' or 'I can't hear the counts.'"

It seems that one of the great benefits of the Meet The Composer grant was that the composer could be on hand precisely to clarify for the dancers, in this case, how rhythmic syncopation works in certain genres of native American music. Apparently, an enormous amount of learning was stimulated on all sides as the creative project progressed.

Tomorrow's Art

Surveying the American landscape now dotted with performances made possible through Meet The Composer grants, Ella King Torrey, the current program officer at The Pew Charitable Trusts, commented: "If we are going to have a vital arts community tomorrow (and philanthropic organizations like ours are very much concerned about the long range), then it's very important that we seed it with the art of today."

The Composer/Choreographer Project has been so exciting to those involved in one way or another, that many people wonder what will happen after 1993 when this series of grants ends.

"I really hate to think about it," commented composer Carman Moore. "It's such a boon to the field!"

One Response

Even before the Meet The Composer grant program is concluded, it has already sparked some related activity with regard to collaboration. One example is the brand new partnership between the Boston Ballet, the Boston University-Tanglewood Institute Composer Program, Jacob's Pillow, and The Carlisle Project. These organizations are banding together to sponsor a mentored training program, initially for four choreographers and four composers to work together for an entire year.

Bruce Marks explained that this new effort was in a way a response to some of the problems which the Boston Ballet and other companies had experienced with their Meet The Composer pieces. Mainly, it seems that when the choreographers and composers were separated by wide geographic distances, the dancers felt that the lack of time together was detrimental to the success of a new work. The new consortium seeks, in contrast, to provide time and space and dancers for extended collaborative investigations.

Moreover, the ballet world in particular is concerned with gaps in the fundamental training of both dance artists and musicians, and the new partnership seeks to amplify the experiences of creative collaborators.

"I think not enough choreographers are musically trained," observed Marks. "They don't know how to read a score; they don't know what it is they want, or how to express what it is they want musically. I don't think it's coincidence that some of my favorite choreographers - George Balanchine. and Eliot Feld, for example - were musically trained."

"So in a sense, our new program is a to Meet The Composer. Meet The Composer sparked our interest in going beyond these commissioned works. We hope to train the composers about dance for a

year, and the dancers about music. More time should be spent in getting these people to learn about each others' art forms."

Meanwhile, there are two more years and to go with the Composer/Choreographer Project, and the creative frenzy initiated by Meet The Composer continues among dozens dance companies across the country. The story is not over.

Sources

The quote about Martha Graham's composers is from Agnes de Mille, *Martha: The Life and Work of Martha Graham* (New York: a Random House, 199 1) p. 207.

Quotes from Meet The Composer's unpublished report are from Ian Horvath, "Considerations and Recommendations Concerning the Establishment of Meet Composer's New Dance/New Music Funding Program," September 1986.

The hypothetical biography of "Eric" is from *Composers in the Marketplace: How to Earn A Living Writing Music*, A Meet The Composer Handbook written by Lauren Iossa and Ruth Dreier, 1989 (p. 28).

All other information was gathered personally by the author. Interviews included meetings with the following: John Duffy on May 6, 1991 and Carman of Moore on May 14, 1991 in New York City; Garth Fagan on July 25, 1991 at Jacob's Pillow; and Linda Smith on August 3, 1991 in Salt Lake City. Telephone interviews with all other people quoted took place between May 1991 and August 1991. Permission to quote has been granted in each case. All tape recordings and transcripts are in the possession of the author.

Katherine Teck is author of *Music for the Dance: Ref7ections on a Collaborative Art* (1989) and *Movement to Music: Musicians in the Dance Studio* (1990), both published by Greenwood Press, Westport, CT. There are now seven regional affiliates of meet the Composer. The national headquarters are at 2112 Broadway, Suite 505, New York, NY 10023.

Phone: (212) 787-3601

Meet The Composer Composer/Choreographer Project Grant Recipients, 1988-1991

Dance Companies	Composers	Choreographers
African Heritage Dancers & Drummers	Joseph Ngwa, William Caudle, Barnett Williams	Melvin Deal
Alice Farley & Co.	Henry Threadgill	Alice Farley
Anita Feldman Tap	Guy Klucevsek	Anita Feldman
Atlanta Ballet	James Oliverio	Mannie Rowe
BalletMet	Kamran Iace	John McFall
Bebe Miller & Co.	Lenny Pickett	Bebe Miller
Bebe Miller & Co.	Fred Frith	Bebe Miller
Berkshire Ballet	John Bergamo	Bill T. Jones
Bill T. Jones/ Arnie Zane & Co.	Julius Hemphili	Bill T. Jones
Blondell Cummings	Carl Stone	Blondell Cummings
Boston Ballet	Tomas Svoboda	Monica Levy
Charles Moulton Dance Co.	Steve Elson	Charles Moulton
Contraband	Andrew Warshaw	Sara Shelton Mann
Creach/Koester	Robert Eem	Creach/Koester
Dan Wagoner & Dancers	William Bolcom	Dan Wagoner
Dance by Neil Greenberg	Zeena Parkins	Neil Greenberg
Dance Exchange	William Penn	Liz Lerman
Dance Exchange	Andy Tierstein	Liz Lerman
David Dorfman Dance	Chris Hyams-Hart	David Dorfman
David Dorfman Dance	Peter Zummo	David Dorfman
David Dorfman Dance	Dan Froot	David Dorfman
David Gordon/Pick Up Co.	Philip Glass	David Gordon
Deborah Hay Dance Co.	Ellen Fullman	Deborah Hay
Donald Byrd/ The Group	Carman Moore	Donald Byrd
Donna Uchizono Dance	Tom Cora	Donna Uchizono
Doug Vawne & Dancers	Chris Hyams-Hart	Doug Varone
Douglas Dunn & Dancers	Steve Lacy	Douglas Dunn
Eiko & Komo	Robert Mirabal	Eiko & Koma
Elisa Monte Dance Co.	Glenn Branca	Elisa Monte
Erick Hawkins Dance Co.	Lucia Dlugoszewski	Erick Hawkins
Garth Fagan Bucket Dance	Abdullah Ibrahim	Garth Fagan
June Watanabe in Company	Bun Ching Lam	June Watanabe
June Watanabe in Company	Kirsten Vogelsang	June Watanabe
Kei Takei's Moving Earth	David Moss & Yukio Tsuji	Kei Takei
Lewitzky Dance Co.	William Thomas McKinley	Bela Lewitzky
Lines Dance Co.	David Soley	Alonzo King
Lucinda Childs Dance Co.	Roger Reynolds	Lucinda Childs
Manhattan Tap	Ray Brown	Heather Cornell
Margaret Jenkins Dance Co.	Paul Drescher	Margaret Jenkins
Mark Taylor & Friends	Elise Tobin	Mark Taylor
Martha Graham Dance Co.	Leonard Bernstein	Martha Graham

Men~e Cunningham Dance Co.	John Cage	Merce Cunningham
Merce Cunningham Dance Co.	Takehisa Kosugi	Merce Cunningham
Milwaukee Ballet	Joan Tower	Kathryn Posin
Muna Tseng Dance Projects	Phil Niblock	Muna Tseng
New York City Ballet	Ellen Taaffe Zwilich	Peter Martins
New York City Ballet	Charles Wuorinen	Peter Martins
Nina Martin/ Performance	Michael Daugherty	Nina Martin
Oberlin Dance Company	Libby Larsen	Brenda Way
Pacific Northwest Ballet	Joseph Schwantner	Kent S towel
Pat Graney Co.	Amy Denio	Pat Graney
Paul Taylor Dance Co.	Donald York	Paul Taylor
Phyllis Lamhut Dance Co.	Robert Moran	Phyllis Lamhut
Pittsburgh Dance Alloy	Ysaye Barnwell	David Rousseve
Repertory Dance Theatre	Louis Ballard	Raoul Trujillo & Alejandro Ronceria
Risa Jaroslow & Dancers	Lois Vierk	Risa Jaroslow
Robert Kovich Co.	John King	Robert Kovich
Rosa Montoya Bailes Flamencos	Guillermo Rios	Rosa Montoya
Sally Silvers & Performers	John Zom	Sally Silvers
Sharir Dance Co.	Pauline Oliveros	Yacov Sharir
Sounds in Motion	Hannibal Marvin Peterson	Dianne McIntyre
Stephanie Skura & Co.	Michael Gordon	Stephanie Skura
Stephen Petronio Co.	Arto Lindsay & Peter Scherer	Stephen Petronio
Susan Marshall & Co.	Luis Resto	Susan Marshall
Susan Marshall & Co.	Pauline Oliveros	Susan Marshall
Trisha Brown Dance Co.	Richard Landry	Trisha Brown
Trisha Brown Dance Co.	Terry Riley	Trisha Brown
Urban Bush Women	Craig Harris	Jawole Willa Jo Zolar
Victoria Marks Performance	Doug Weiselman	Victoria Marks
Wendy Perron Dance Co.	A. Leroy & Mimi Goese	Wendy Perron
Yoshiko Chuma & the School of Hard Knocks	Mark Bennett	Yoshiko Chuma
Yoshiko Chuma & the School of Hard Knocks	Tan Dun	Yoshiko Chuma

A Collaborative Process

Larry A. Attaway

In 1987 I began a series of works with Bella Lewitzky that would eventually occupy our creative lives for the next four years, and carry us across the United States, to Europe, and finally to Africa; the results of this four-year period are three ballets that we now refer to as our "artist trilogy." The collaborative process which developed as we created these works is one that I shall describe for you, even though true collaboration is very difficult to communicate to anyone outside the original participating group. In this discussion I will begin with the first of our trilogy, "Impressions #I, Henry Moore."

First of all you must know that Bella and I have been working together in one capacity or another for the past twenty years and have reached a point where much of our collaboration is often intuitive and therefore left unspoken. That is not to say that we don't talk about the work at hand, but the aspects we do discuss verbally usually concern detail rather than the greater "concept" of the piece. Our working habits depend greatly upon the time factor involved, when we are free of other ongoing obligations we will be in the studio together constantly trying out different sounds with different movement until the right balance is achieved. When this is not possible the work takes place over a greater expanse of time and sometimes geographic space, often with large gaps between the making of the choreography and the music. In other words Bella will go forward with the dance and then the music will follow or if the sound is to precede then I will complete rough drafts of major sections before she moves forward in the choreography. The making of the Henry Moore work involved the first process I described, which, to me is the most satisfying. We are both in the studio together. I am able to watch the development of the movement material. I can see not only what the final choices are, but, more importantly, I see what has been discarded as not right for the piece. This daily involvement gives me the capability to reflect and respond musically on what has happened in the studio that day without any lapse in time. This quick response helps me to sustain the energy of the movement even though the dancers are no longer present and enables me to devise examples of sound that maintain this movement energy. The following day, I took these sounds back to the choreographic process to ascertain if I am on the right track. There have been many instances where my first instincts have proven to be exactly correct, but it has always been through this process where I get to see what works with the movement and what doesn't. The dancers call these overnight creations "instant" music. In actuality of course it doesn't happen, by "just adding water," but because I have been intimately involved with the choreographic process and know what qualities Bella is looking for in the movement, that can then be translated into music. "Impressions #I, Henry Moore" was created in just such a way, an ongoing, day-to-day working situation.

The genesis of this collaboration was a series of conversations that focused on Bella's desire to create a group of works based upon the work of several prominent visual artists. It was in these initial talks that we agreed that our goal was not to "recreate" any of these artworks but to use them as a stimulus in developing our own theatrical work. Many artists were considered, but the first we chose was Henry Moore. Henry Moore was a multi-faceted artist who created in several media. We chose to concentrate solely on his sculpture. The rounded, elongated shapes that he was so skilled at manipulating, really spoke of movement and sound, so the translation into choreography and music seemed a natural one. In fact this proved to be true, but only through a great deal of hard work. In our preparation and initial research we found that his writings were of equal interest to us. Although we were clear that our "impressions" were to deal with the artwork and not become any sort of biographical interpretation of the artist's life, Henry Moore's philosophy of art making was so linked to Bella's and my own creative philosophies that it seemed fitting for his words to be a springboard for the beginning of this work.

There were a few practical decisions arrived at before any work actually began. The most important being that we would make a piece for the six women of the company. This decision was made through the study of his sculpture, the vast majority of which is definitely female. Also, it appeared to us that when he did include the male figure in his family groups it was rarely as strong as either the female figures or the mother/child groupings. There was no intended psychological evaluation of his work, just an observation based on looking at his work. We then began as comprehensive a study of his sculpture as was possible, through books and through actual personal viewing of his work as it exists in many cities throughout the United States and Europe. Some examples of his work are on display in Dallas, Chicago, Denver, and Paris to mention a few. Being able to spend time viewing his work three dimensionally and actually touching the sculptures was invaluable to me to get a "feel" for his creations.

In the early exploration of his work, the dancers themselves took on much of the creative process. We categorized the sculpture pieces into the following groupings; two figure forms, rocking figures, upright figures, knife edges, mother/child images, interlocking shapes, touching points, helmet figures, and pedestal figures. Each of these categories was given to the dancers as movement problems and they began to devise material based on these restrictions. This improvisational process produced an incredible amount of movement, full of evocative material. The initial phrases devised by the dancers were refined and sequenced by Bella who then put them into specific spatial arrangements.

My process of exploration was similar if not exactly parallel to those that Bella and the dancers used. Practical issues led me to choose the electronic medium and to use it in an orchestral fashion so that I would have total control over timbre and texture and that I would be able to create sounds that could be human and non-human, ethereal and earthy. Sounds, which are at once familiar and indefinable.

The first section that was choreographed I scored to be reminiscent of the sirens, those mythological women whose voices were so beautiful that their singing enticed sailors to leap from their ships, often to their deaths. I wished my Sirens to be just as evocative, but not quite so menacing.

This section (which we call the "choreographic section") was originally designed to be the beginning, but as we began to structure the ballet we realized that we needed to come into this material through a great deal of development. So Bella returned to the first explorations of two figure forms and began to build on that foundation. I returned to a very simple use of my "siren" voice. Single unison notes held for varying lengths of time, starting with three separate vocal lines, and eventually growing to six voices that expanded to include a three-octave range. The melodic line was a very simple one, single repeated notes moving by major 2nds from F to G, then again from G to A and finally into a very simple three note phrase.

We moved from the two-figure forms into "knife edges" (those sharp sliced portions of some works that often are revealed from only one side of the piece) and I manipulated my voice into a much sharper edged sound with a long spreading attack. The "knife edge" section is much more angular, utilizing sharp accents and develops into a final supported two-figure shape and then into an exit for four of the women, leaving onstage the next section, "mother/child."

This sequence was devised by the two dancers who originally performed it. They took various mother/child images and worked them together into a continuous phrase, which very clearly depicts the wonderful encircling, protecting images of Moore's work that of two bodies seen as one with one shape growing from the center of the other. For this section I did some research on Henry Moore and his mother. Finding that she was born in Stafford shire, I poured through collections of English folk songs and uncovered several that were identified as originating in Stafford shire, and one of these was a lullaby entitled "Evening Prayer." I then developed an arrangement of that tune which I felt would work well with

the movement and our "mother/child" segment was born. The simplicity of this short section is so "pure" in its quality that we have had many people tell us that they have been moved to tears as they watched it. I must admit that this is a phenomenon to which I have not quite become accustomed that something that I have had a hand in creating is powerful enough to affect people in such an emotional way. Therein, I believe, lies the truth of why we do what we do, and we must accept the responsibility that our actions may indeed change other people's lives. One should never create without being responsible for what they have made.

"Mother/Child" leads directly into a section based on Moore's interlocking figures. A truly abstract sculpture section, it first shows the pieces in separated views then the perspective is totally altered by putting the figures together in an inter-connected shape. I believe that this is what Henry Moore intended with his sculpture, in that if it is viewed from one direction you perceive one thing and when viewed from another you see something entirely different. It is left to the viewer to decide which is the best point of view.

From the interlocking pieces we moved on to those sculptures which have touching points. Bella chose as her touching points "feet" then "elbows," and I made sounds that I thought the sculptures might make if one were to pluck these points like a harp. This section has a very sharp quality, one that emulates the material used in these group of sculptures. From "points" we moved on to images that were made from his series of interlocking "rings." The "rings" lead us to the "helmet" shapes, those formed with one shape carved within another. At this point I began to envision what these sculptures would sound like if one were to strike them, (I later found that some of them were constructed of lead, not a pretty sound at all). Next comes a pure movement section based on turns, and was the flat part of my score to be fully orchestrated, because by this point Bella had begun to use a broader more complete range of motion. The turns developed into the first of the "pedestal" pieces, ones that moved laterally across stage. Of course, none of Moore's pieces can actually travel, but ours do. The next section was actually the very first to be choreographed and was completed before the score was begun. Since it was originally intended to be the beginning, I had scored it very lightly and without much harmonic background. When we finally decided that it should be placed at this point, I needed to deepen the musical texture a great deal and in doing so it led me to add a low pedal point F that really helped to put a grounded, weighted feeling to the movement. This leads into a section of leaning and falling figures ("fallen warriors") which develops into another of the pedestal figures. One dancer is carried overhead by the others at a very high visual level, she dismounts and they all move into a series of duo pedestal figures that change from one partner to another in an ongoing series of rotation pedestals, moving finally into solo rotating figures. This rotation is performed in such a way as to make it appear that the floor is moving and the dancers are stationary. In contrast to the dance spreading out texturally, I began to increase the sounds in depth until I created a strong, very weighted chordal sound that included the use of very loud and resonant bells. These sounds give the impression of timelessness, and support the figures in a sense of constant motion and groundedness at the same time. For the ending I used these sounds in a repetitive fashion but added dissonances that are never repeated exactly so that the resulting sounds are always changing yet seem absolutely steady.

Now, that is what we ended up with as a final product, but the big question is how did we get there? As I stated earlier, defining our actual collaboration process is quite difficult because there is so much that takes place on an unconscious level. I find her movement to be so clear and evocative that it speaks to me in exactly the right kind of sounds, I then try to emulate the movement without imitating it. The best examples I have of the actual process appear as entries in the diary that I kept during the making of the

Henry Moore work, through some of these I can demonstrate to you how things evolved on a day-to-day basis. I won't fatigue you with each and every day, but will include enough entries to give you at least an idea as to how we worked together in creating this new piece.

The Diary

April 25, 1987: The first showing of the work in progress at Pepperdine University for an "invitation only crowd." Bella read from the writings of Henry Moore while the dancers showed bits and pieces of the movement materials. Materials that have been developing over the last several months. No music yet.

May 11, 1987: (at Home) Composed the first two trials for the "choreographic section," neither worked very well but pieces of each were ok.

May 13, 1987: (at Studio) Trial 3 worked much better, began to use my "siren" voices in a way that was very supportive. The beginning of the correct kind of sound.

May 18, 1987: (at Home) Wrote a new melody line for the "B" section. I seem to make melody first then later construct rhythm if needed and finally comes the harmony, but more often than not, the harmony comes from simultaneous melody.

May 20, 1987: (Studio) Worked on the Opening section before the 'two-figure' forms, dancers walking onto the stage into down pools of light: Bella wants sounds that were like saying "hello" in open fields, an acknowledgement of each other; this is an introduction of cast not character, possibly the hum of women. My first trial was too modal, too sad. Needs to be very female, not too elegant, but quite real.

May 26, 1987: Went to the UCLA Library to research English folk songs, recorded about 17, some from Yorkshire, his home and some from Stafford shire where his mother was raised. One is a lullaby; I think it will work for "mother child."

May 27, 1987: Saw some new material at the studio "interlocking pieces" and a moving section that has specific counts to it. Tried having the dancers speak during the opening walk, very simple just on word each "I," "You," "We," etc., the effect is right but having the dancers speak doesn't quite work although it does make them very human. Did new timings for the opening and into the "two-figure" forms, this has now begun to solidify and I think we have clearly defined the beginning up through the "rocking section."

May 30, 1987: (at Home) Did new version of the Choreographic section, added a bell-like sound to it on high "C."

June 2, 1987: (Studio) Fixed "RINGS." Worked on new version of the opening; also added the section of 9 count phrases. Bella edited the "choreographic section" slightly so timings will be somewhat off.

June 9, 1987: (Studio) Work on the upright figures, added new transitions to the interlocking shapes. Talked of having the quotes actually spoken from the stage by an actor, began to make some decisions as to when they might occur and which quotes we would use.

June 11, 1987: (Studio) Selected these quotes from: Henry Moore

1. "Many more people are form blind than color blind."
2. "All great art comes from particularity."

3. *"For me a work must first have a vitality of its own, have in it a pent up energy, an intense life of its own, independent of the object it may represent.*

4. *"It is the human figure that interests me most deeply."*

5. *"All art is an abstraction to some degree. Abstract qualities of design are essential to the value of a work. If both abstract and human elements are welded together in a work, it must have a deeper, fuller meaning."*

6. *"If the work is to be more than an exercise, unexplainable jumps in the process of thought occur and the imagination plays its part."*

7. *"In my opinion there is both a 'Surrealist' and an 'Abstract' element in all good art."*

8. *"The artist works with a concentration of his whole personality - the conscious part of his mind resolves conflicts, organizes memories and prevents him from trying to walk in two directions at the same time."*

June 22, 1987: (Studio) Set counts for the ELBOWS and the movement section that follows: a rather complex Canon in movement: 3x4l8:3.218:3x2l8.

June 26, 1987: (at Home) Made new tape with these changes: added voice #5 to Nan and Theo first duo; added #5 to transition from opening to "rocking" section.

June 29, 1987: (at Home) Wrote out some melodies for possible use in the pedestal section, (Studio) tried some experiments on the rhythmic phrases from elbows: Not very successful. Still to be seen: TRAVELING FIGURE, TOPPLING FIGURE, PEDESTAL FIGURES.

July 10, 1987: (at Home) Tried the tape with the video. FEET maybe too fast fix transition into ELBOW, fix transition into RINGS? ELBOW too long, need better transition into travel needs to be set up during end of canon. Choreographic section shouldn't be same melody each time, it needs a complimentary one.

..... HEREIN FOLLOWED A WEEK IN GLORIOUS "SIRACUSA" A MORE TERRIBLE TIME COULD NOT HAVE BEEN IMAGINED.....

(At this point in time our work was interrupted by a concert tour to Sicily, what sounds as if it would have been a glorious time absorbing the beauty of ancient roman culture and art turned out to be one of the most unpleasant experiences of my life but that's another story entirely).

July 28, 1987: San Luis Obispo workshop, Company in Residence: changed the transition after "traveling" figures: put back original "choreographic" section: at the end of it went to original positions then turns upstage: C around L to T around Ta they go in, others do toppling figures. Need to make new timing sheets others are obsolete.

August 7, 1987: (Studio) Tried the new stuff, need to fix the melody and add to it; need a resonating bell for the end something enduring and timeless; also a return to the beginning voices only now 6 of them instead of the original two and three: try in a new key, A major? And now a full chorus of women.

August 8, 1987: (at Home) Made 2 new voices, one of them my long resonant bell. Put together a trial from the tempo change in walk through to the end. (Studio) Have made final decisions about dialogue, we will use an onstage actor reading the Moore quotes; Peter Denis: Winnie the Pooh?

August 12, 1987: (at Home) Made a final draft WORK TAPE. Dance 25'37"; Music 25'56".

August 25, 1987: Idyllwild, Lewitzky Company Workshop: Finished the rewrite, need to time the following:

1. *Quotes to see if there is enough time from Nan to Theo.*

2. *Transition into Knife Edge.*
3. *End of Feet into Elbow (Check Elbow Section).*
4. *Rings timing into begin of Helmet.*
5. *Helmet timing when walks begin.*
6. *Ending.*

Did some of the piece for the ISOMATA Artist series lecture with Bella and Harry Sternberg: two figure forms Mother/Child, Walking Section, Choreographic Section, Pedestals: audience reaction was quite good.

August 26, 1987: (Idyllwild)

1. *Transition after rocking with dialogue.*
2. *Timing on RINGS (after clean up) Entrance of RINGS.*
3. *Timing on Helmet (after cleanup) Entrance of Walking Turns.*
4. *Pickup of Claudia.*
5. *Bells: check out whether or not they are correct.*

September 1, 1987. (at Home) Re-wrote ending and Spliced it onto other work tape made copy with quotes and one without quotes. (Studio) Tried it out everything is ok.

September 3, 1987: (at Home) Did a final? master with the cuts from yesterday. I think it will now work. Took much longer than anticipated. El Camino ... Tried it onstage doesn't sound too good too much low F at the end. Did a mix with the Voice at El Camino. No good the Voice too loud and boomy. At home re-did mix. CLAUDIA INJURED????

September 4, 1987: Onstage El Camino; tried new mix Music sounds good now voice is too low.

September 5, 1987: El Camino ... tried new mix YEAH!!!! IT works! The whole piece looks wonderful, esp. with the Lights. This work feels very good to me. Quite complete and well formed. We shall see how the enriched minds of the critics view it ... Ha!

September 16, 1987: (Doolittle Theatre, LA. dress rehearsal) Found a copy of Henry Moore's voice: Bella would like to play it before the Curtain goes up: need to get copyright ok to use: Should there be an Overture Type thing? ? Need to re-record the quotes, they will be slower: it means a new mix and then copies to be made.

September 17, 1987: PREMIER LA FESTIVAL DOOLITTLE THEATRE: Choreography by Bella Lewitzky and Claudia Schneiderman, Jennifer Handel, Deborah Colladel, Theodora Fredericks. Lori McWilliams, Nancy Lanier.

Post Script: After a few performances we decided that unless the Actor is present the Quotes don't work and are really not needed. So they have been eliminated from the Score.

Well now you know how we did it. Of course reading about our method of dance making is only partially satisfying; you must be able to see the resulting work to fully appreciate this process. I hope that you are able to view it sometime; it is a very arresting piece, full of the most striking imagery, and one that I am quite proud to have composed. It is also a wonderful example of several artistic forces working together in a true collaborative fashion; Bella, the dancers, myself, the designers and finally the viewer, for the human response is an integral part of the final art work.

The premier was well received both publicly and critically, however, the first performance is not the end of the collaboration but rather the beginning of another phase of it. We have since made few changes to this work, but some refinements have been necessary as the work has matured and as original cast members have been replaced. I hope that this writing has given some insight to that ever-asked question, "how did you come up with the music for this dance?" There has been no attempt to answer the other most asked question, "what does it all mean?"

Larry Attaway, composer/pianist/flutist, is the Associate Dean of Dance at the California Institute of the Arts and is the Composer- in Residence and Music Director for the Bella Lewitzky Dance Company for the past 20 years.

Musicians In Dance, The Struggle For Legitimacy In Academia

William Moulton

This article deals with musicians in dance who work in academia. Part one is a general overview, designed for people unacquainted with the field. The second part deals with the problems of scholarship and advancement for the musician in academia. The focus of the third part is in making suggestions as to the ways musicians can address their problems and improve their standing in academia.

An Overview Of The Field

Though the history of musicians playing for dance goes back thousands of years, dance musicians working in academia is a rather recent development. Most of the major dance departments in colleges and universities were formed in the 1960's and 1970's. Many of them had a music curriculum for dancers and live accompaniment for all classes, but, many departments started with only one or two dance teachers and from that beginning had to struggle to convince administrations of their musical needs.

Dance in academia has struggled for legitimacy, and has had difficulty in defining itself in traditional academic terms. Dance music, coming on the coattails of dance, has suffered a similar struggle and is tied to many of the same conceptions and misconceptions as to its place in academia.

This struggle is compounded by several factors:

1. Dance music does not have a well developed scholarly tradition. It is primarily a performance art (both in the classroom and in concert).
2. Very little knowledge of the field is possessed by almost anyone not directly involved in it.
3. It has very few practitioners.
4. There are no recognized training facilities to teach the art form.
5. Musicians in dance are generally poorly paid.

In contrast, music departments have been in universities for hundreds of years and have well defined patterns of academic exchange and even though they are often highly performance-based, most have large theoretical, musicological, acoustical and historical components with the attendant symposia, conferences, journals and scholarly traditions.

Duties

The general pattern that developed in the 1960's and 70's was for a dance department to have at least one full-time musician who was often responsible for a mixed bag of duties and was expected to have skills in most of the areas below:

1. Accompaniment of modern dance technique class, ballet technique class, folk, tap, jazz or other styles of dance.
2. Designing and teaching the music curriculum for dancers.
3. Composing music for dances.
4. Making tapes and performing a wide range of audio functions.
5. Training musicians to accompany dance classes, scheduling and oversight of their work.
6. Care of all musical instruments and audio equipment.

Obviously, finding a person who is a skilled teacher, composer, accompanist and sound technician is a difficult if not impossible task considering there is no place for training such a person.

Many of the departments, realizing the importance of music, fought for and were eventually given, full-time, tenured, faculty positions for their musicians. Other departments were only allocated staff positions. The difference between a faculty and a staff position is often of reduced expectations for scholarly works, as well as less pay and little job security.

Today in the larger departments generally there is a music director and several other musicians (full and part-time). As a result, the job description above is often shared between several people. That is not to say that vacancy announcements do not still contain all of the duties listed above. Experienced people in the field tend to call these vacancy announcements "the impossible wish list," and it generally represents a department who wants everything for little investment!

Training

There are no schools or courses of training for dance musicians. Most learn the skills on the job, during many years of playing for class and composing for dances. The musician who learns to play for dance must come into the classroom with highly developed musical skills. During the first years, the musician masters the necessary skills of improvisation and/or playing repertoire. This is a trial and error process of learning. Dance teachers generally have no skills at helping a musician find musical answers to the difficult problem of finding suitable music for a particular dance phrase.

Since dance musicians are so widely scattered, they have little opportunity to hear other styles of playing and other types of musical/ movement problem solving. Each dance teacher can require radically different musical textures and offer totally different challenges. As well, the larger styles of dance and dance techniques are entire worlds unto themselves. Playing a good Graham class is a highly specialized skill, as is playing a Limon class or a ballet class or a jazz class.

Composing for dance is learned in the same manner. It is of great advantage to the collaboration of dancer and musician if the musician has played for dance classes. The musician then will have a greater feel for dance from the very outset. Even with this advantage it can be a difficult collaborative venture, a difficulty made greater by a lack of knowledge of each other's art forms and a lack of common language from which to communicate.

The Question Of Recorded Music

The question then arises, why, in this technological age do we need the musician in class? Why not use recorded music? Given the incredible fidelity of recorded sound, many administrators argue effectively for its use. Several important reasons for the use of a live musician deal with the speed, ease and flexibility it allows a teacher in a dance class. They can change directions of the class, change tempos and length of exercises as well as the style of music, its quality, or dynamics, in an instant.

The greatest reason however is the intangible inspiration of live music. This is something few outside the dance studio realize - the incredible dynamic, movement-inspiring

impulse that is missing in a recording. Somehow, the inspiration of a musician who is receiving musical ideas, and working in the same room as the dancers, tends to, by a kind of osmosis, transmit that inspirational quality to them. As well, it trains the dancer in collaboration and teaches them about working with music and musicians. This intangible but real inspiration is not something that can be easily thrown out in lean years. It is throwing out the essence of real artistic work. The use of recorded music, particularly in a technique class becomes a sad kind of "classical disco" and ends up teaching with an empty emotive impulse.

Typical Misconceptions

Many people unacquainted with the interactions of music and dance in a training facility often assume the secondary importance of music. Here are some of the most often encountered misconceptions:

1. Recorded music will work in classroom and concert as well as a live musician.
2. Any musician can play for a technique class. (In the section on training, I hope it became clear that it takes years to gain the musicianship and improvisational skills required of a dance musician).
3. Dancers need very little musical training. Some theory or literature course in the local music department will suffice. (Dancers use music in almost every dance related activity they engage in. Their knowledge of music therefore must be great. Only a musician involved in dance for many years understands what their particular problems are, and how to teach them in a way that will be useful and applicable to their work).
4. Staff or adjunct (part-time) positions are appropriate for a musician in dance. This carries with it several assumptions:
 - That the musician is *not an equal faculty partner in the dance community*. (Sometimes, this is a reflection of an attitude held towards the musician by a dance department. This inequality has driven many talented musicians from the field). In particular this has been true in the area of ballet. There is a lamentable situation of treating the musician like a second class servant in a ballet class. The stories among almost all musicians who have played for ballet generally include at least one case of being shouted at in a rude and abusive manner by a ballet teacher. In the more enlightened departments there is no sense at all of this inequality).
 - That the musician, *is not primarily a teacher, but more a technical support person*. Musicians in a dance class feel themselves as active collaborators in the teaching situation. The music can almost literally carry the dancer to the correct positions with the appropriate energy and dynamic. The musician as well spends many hours teaching music for dance courses. In fact, almost everything the musician does is teaching and he or she acts as a crucial resource in the areas of composition classes, concert music and live performance.
 - *That in the areas of scholarship the musician has no role in research or creativity equal to a normal faculty position*. The thinking goes that because there is supposedly no scholarship in music for dance, the musician would not be able to live up to the expectations of a faculty position. (It implies musicians in dance are not capable of appropriate scholarship. One has to only look at the resumes of most musicians in the field to realize how silly this is. As well as scholarship, musicians in dance are fully capable of the committee work and other govenances required of a full-time dance faculty).
 - By making musicians' positions into staff or adjunct positions there will be a savings of money that *is helpful in times of budget cuts and diminishing enrollments*. (This, of course, is true. You can save money by diminishing quality anytime. The damage is more to the field as a whole. How musical will the next generation of dancers be?)

Part II

Scholarship

In the area of dance music, I know of no one yet at the rank of full professor. Let us examine some of the reasons for this.

A Question Of Definition

In most areas of academic study, scholarship traditionally involved some kind of live improvisation, and academia is often uncomfortable in judging this work. It is at least a quasi-scientific basis. A theory, or thought of as easier, taking less work and less hypothesis is put forward to 'be supported, skill than "real composing." Suffice it to say citing pertinent research or examples from that the person who feels this way has little other work in the field, or the scholar presents appreciation for the process; a process that can a way of thinking about a subject, or a new way take weeks and months of rehearsal - a process of looking at a work or phenomenon. There is, that is dependent on enormous accumulated of course, a strong creative aspect to this type skill by the musicians involved. of scholarly work. The best scholars in any field are highly creative people.

It is only recently that creativity in its purest form (such as a work of art) was thought of as scholarship. The difficulty is, in a totally subjective work of art, the criteria for merit on national visibility and involvement. This became harder to define. None-the-less, works of visual art, musical compositions, plays, novels, etc., became accepted as scholarship even though the book, article or research paper is often still the preferred form of scholarly work.

The documentation for the work is physical work itself. In art, it is often a photograph of the work, or in music, the composition both on paper and recorded. In dance, the videotape has become the standard method of documentation. Whether this is valued as much as books or written work is still a highly debatable question. By comparing the percentage of choreographers who have reached the rank of full professor with that in other fields, I think you will find that dance has a poor record in convincing academia of its worth.

In the area of dance music there has been almost no forum for articles or other written research. Scores for dances have been accepted as scholarship but clearly they are thought of as less significant work than concert musical compositions. Again, they are viewed as mere accompaniments. Whereas, -in truth, writing a work that can stand on its' own and serve dance as well is often more difficult than writing concert music.

Many of the compositions for dance involve live improvisation, and academia is still uncomfortable in judging this work. It is thought of as easier, taking less work and less skill than "real composing". Suffice it to say that the person who feels this way has little appreciation for the process; a process that can take weeks and months of rehearsal-a process that is dependent on enormous accumulated skill by the musicians involved.

Problems of National Visibility

Part of a scholar's reputation is based on national visibility and involvement. This presupposes national forums of all kinds: organizations, guilds, conferences, performing venues, journals, magazines, etc. This national visibility is used as evidence, though oblique, of respect in the field.

Since of course most of these forums have not been available for musicians in dance, the stature of not only individuals, but of the entire field has suffered. The primary forum for musicians in dance has been works of music for dances. It is interesting that in the performance the musicians are almost always invisible. By necessity they are not wanted to be in the way of the visual impact of dance. Their music, therefore, is either recorded or they are put offstage or out of sight in the pit. This is not of small consequence in a field that is struggling for national visibility. The attempt to be a powerful, but invisible force in a work of art has ironically hurt the musicians in their struggle for legitimacy.

Another important area of visibility in the arts is the published review of dance and music collaborations. There is the inevitable trend that the reviewers for dance are knowledgeable primarily in dance. Because of this, the music for a dance is very seldom mentioned in the review. If it is mentioned at all, it is covered without great depth or understanding on the part of the reviewer. This is despite the fact that many great composers in our century received early exposure and fame from their work in dance (Stravinsky, Copland, Cage, etc.). Even today, many unknown composers find, in dance, an excellent arena for the performance of their works, but alas receive very little recognition for this work.

The Difficulty of Appropriate Review

In every field there is a highly codified method of review. In academia this is done by peer review (a review of the work by colleagues at the institution), and by outside review (experts in the field outside the institution).

Both of these methods have been very difficult in the field of dance music. In an institution there is generally one, possibly two, experts in music and dance. Outside the institution, seldom does anyone know where to go for expert review. Often music departments are asked to help or sit on review panels with dancers. This would at first seem to be a good solution, though in the end it becomes very unsatisfactory. Dancers, of course, know what they like and what works for them in dance, but know little of the real technical, musical knowledge necessary to give an in depth critique that is specific in musical terms. Musicians from music departments know music well, but very few have any knowledge of improvisation or any real knowledge of dance. If there are problems in a review, the reviewers are often not able to be fully articulate of the problems, or of solutions. The musician can feel short-changed and things quickly become politicized.

Difficulties of Tenure and Advancement

Given the difficulties of defining scholarship for this field, it should come as no surprise that obtaining tenure, advancement, and merit raises has not been easy for musicians in dance. The other problems in gaining tenure and advancement deal with the diversity of skills a musician in dance is expected to have. In dance, the musicians are expected to be wonderful musicians in the dance class, able to play a wide variety of styles, and able to teach others this skill. They are expected to be skilled composers for dance that can teach literature, basic music skills, and work with choreography and composition classes. (This is not to speak of any audio responsibilities some inherit).

It is hard to be highly invested and excel in an area when you are expected to be such a jack-of-all-trades. Judgement of merit for tenure and advancement, though, requires a very high level of achievement in all areas of job performance. And how does one prove this excellence? Documentation in these areas is very difficult.

Not only do new methods have to be determined to judge excellence of performance in scholarly areas, but aggressive methods of demonstrating worth have to be developed or there will continue to be no full professors in the field.

Part III

Strategies For Survival In Academia

It is important to develop departmental expectations for scholarship for musicians in dance. These can reflect national models as they are developed or they can reflect the institution's particular needs, self-

image and mandate. The most important consideration is to have clear scholarly expectations spelled out for the faculty musicians. They will, and should be, quite different from those of the dance faculty. Outside input is often helpful for this process because it is inappropriate for the faculty musicians in dance to be creating the set of scholarly expectations for themselves. This list should clearly spell out the differences between assistant, associate, and full professor, as well as specific qualifications for tenure as they apply. A clear timetable should be included in working towards tenure, such as when appropriate reviews will happen and the expectation of those reviews. These documents on scholarship and tenure should be given to the faculty member when first hired. A major review, particularly final tenure review, should involve a musician in dance outside the institution.

If you are a dance musician and find these expectations cannot be spelled out clearly, it probably represents an area that has not been thought through carefully by the department. Try and help your institution through this process. It will help you, your department and the field as a whole.

Some recommendations concerning scholarship are:

1. More emphasis should be placed on quality of performance at the institution than on regional and national involvement. The opportunities as yet are not well developed or of a significant quality to reflect much about the value of a person's work.
2. Tapes and/or scores should be the most important method of documentation. Tapes should be considered seriously and listened to carefully.
3. Accompanying dance class should, like composition, be considered scholarship. It reflects an ongoing study and work to develop the highest artistic skill. Though it aids the instructional part of the curriculum, from the musician's perspective, it results from an ongoing artistic pursuit. It involves constant practice at the instrument for greater physical skill, study of harmony to master styles, constant training of the ear for appropriate musical gesture and developing an eye for movement. Review of the candidate's playing should be thorough, not just by hearsay. Edited video documentation could be helpful to show a range of stylistic abilities. This is another area where the input of a skilled person in the field would be extremely helpful.
4. For those who have the ability and interest, writing on subjects of interest in the field of music in dance should be encouraged. This is helpful because it is a pursuit that is easily understood by academia, but more importantly it helps to document and develop a higher understanding of the field.

Teaching

Teaching is at the core of so much of what a musician in dance does. Sometimes it is teaching by musical osmosis (like in the dance class). Other times it is teaching the required and elective courses, and of course it is the hundreds of hours of advising students about music for their dances. This is why these positions should first and foremost be considered teaching positions. Excellent accompaniment is required in a department, but the zeal of a true teacher should be the first priority in hiring a musician. This is the principle reason a dance music position should be a faculty position.

A serious dance program should have several required dance music courses:

1. A course that teaches all aspects of rhythm.
2. a course about how music is structured and how it is written-the language of music.
3. A course in music literature, history and world music.

Without one of these three covered in some way, the dancer graduates with a well-trained body but an embarrassing lack of knowledge about a crucial area of the art form. These are just the barest essentials for musical literacy (or aural literacy if you will).

There should be other courses to help fill out a program for those dancers more seriously interested in understanding music or for musicians to learn about accompaniment and composition for dance. Creating and implementing these courses if they aren't in the curriculum is the number one task of the musician and the department.

We are one of the very few fields that has no textbooks. This means that the demand for our own creativity and presentation of our own materials is greater. One way to help any work towards promotion is to document all teaching materials and techniques you use.

Service

There is often a serious mistake made in not involving musicians in all dance department responsibilities, from in-house committees to university-wide committees. Taking leadership in these committees enhances the respect given a dance musician and begins to make them equal partners in academia in more than just symbolic ways.

Another opportunity for service in the field is to be involved in the recently formed International Guild of Musicians in Dance. Other important service related activities would be to:

1. Start regional organizations.
2. Hold mini-conferences.
3. Present music-related topics and lecture-demonstrations at dance festivals.
4. Be involved in dance festivals and other dance organizations.
5. Bring in guest artists in music to your department.
6. Do as much as you can outside the institution.

The simplest way of doing this is to call a musician in dance at the nearest university that has a dance program and set up exchanges.

Educate The Administration

The single most beneficial service to the field and to your career is to educate the administration about the field. This is best done slowly, both formally and informally. It is extremely important to understand the dynamics of interpersonal relations (called politics) to survive in academia (or anywhere). It is very important to make sure your job description is very clearly defined. Know both what it includes and what it excludes.

Way to educate the administration:

1. Invite individuals in the administration personally to your performances.
2. Invite your chair and dean to sit in on your class. You will be surprised. They will come.
3. Host lectures, etc., in your field at your institution. Personally invite members of the administration.
4. Simply talk to the people in the administration about your work.

Your best advocates are always the dance teachers themselves. If you play powerfully for class and/or write beautiful music for them they will support you and your music in the department.

Staff Positions

Staff positions for dance musicians should in no way be thought of as "second class" positions. For most departments who care deeply about music, the battle for more musical support has been a slow, inch by inch affair. This is not to say that whenever possible staff positions should not be turned into faculty positions. The benefits of turning a staff position into a faculty positions are:

1. It hopefully insures a significant share of the job assignment to the area of teaching. This insures that a program has a core of required music courses, and some elective courses.
2. It upgrades the status of music in the department.
3. It encourages in the person continued growth and scholarship in order to obtain tenure and advanced rank.
4. It provides a stronger sense of job security.

There are many different types of staff positions. Some are almost indistinguishable from faculty positions. Others are thought of as technical support with not at all the same privileges and responsibilities as faculty. Staff positions in music sometimes are just musicians in the dance class, or audio technicians.

Full-time staff musicians should act no differently from a full-time faculty member. Total involvement in teaching and curriculum development, and committee work insure a voice in all things musical and in the broader issues of departmental development. Again, of particular importance is to develop your own scholarly work and try and do as much outside of the university as you can.

Part-time Positions

Many part-time positions have eventually become full-time positions. The best way to have a chance for this to happen is to:

1. Develop some type of scholarship in the field.
2. Become fully involved in all musical aspects of the department.
3. Compose for any and all dances you can.
4. Perform as a musician in all concerts of dance that you can.
5. Volunteer to be involved in any of the teaching aspects of the department that you can.
6. Make yourself indispensable, despite the fact that you are not being paid for it. You will end up being fought for by the chair and the dean when it comes to upgrading existing positions to fill current needs.

In Conclusion

To be successful in academia we can not stay apart from it. We must spend a great deal of time educating academia as to the nature of our art form.

The things that we do to help ourselves will help the field, and it is an old field, as old as the traditions of people playing music and dancing together. In our isolation we tend to forget this. The greatest thing dance musicians can do is get together, and out of that will spontaneously grow activities that benefit the field as a whole. And if, by the way, this helps to get tenure and advancement - so much the better.

William Moulton, composer/pianist, is the Director of Music for Dance at State Univerus the city of New York (SUNY) at Brockport for past 12 years and organized the founding of the International Guild of Musicians in Dance, January, 1991.

Music And Dance, The Continuing Relationship

Robert Kaplan

Music and dance are intimately related art forms which often suffer from lack of communication. Both arts share common ground since both deal with the basic elements of rhythm, meter, harmony, and phrasing. Musicians are trained to perceive and deal with these elements in specific ways. Dancers work with the same elements and through their training learn to perceive and deal with them in other ways. Since musicians think in time and dancers think in space and time, the two perceptions often are not the same. Hence, dancers and musicians frequently experience difficulty in communication.

A classical musician's training begins with the study of an instrument coupled with the study of music theory, which is the language of music. Western music has evolved over the last thousand years into a written, and highly formalized language encompassing many stylistic periods, performance practices and roles for composition. A music student's technique on his/her instrument is built by studying repertoire of the Baroque, Rococo, Classical, Romantic, and the various Twentieth Century periods. Rhythm, meter, melody, harmony, tempo, dynamic range, form and structure are all treated differently depending on the stylistic period. A musician develops an attention to detail and nuance in sound, as well as the ability to play in a variety of musical styles.

A dancer's training also begins with the study of an instrument, the body. Technique classes, whether ballet, modern, or other, are designed to train the body to perform an established movement vocabulary which is then used artistically in choreographic works. Ballet has a well-documented and codified vocabulary which has been established over the past four hundred years. Stylistically, music for ballet class is often taken from the classical, romantic and non-romantic periods. Schools of modern dance have developed primarily in the twentieth century. Each approach to modern dance technique may require a different musical approach. For example, Graham technique often follows a specific sequence of set floor exercises which the musician uses as a structure for composition. Pre-existing classical music will not fit the exercises. Cunningham technique, on the other hand, often works with many different styles of music. Limon technique requires a full sound and a variety of meters in three, while Nikolais technique trains the dancers to provide their own music with percussion instruments.

The study of dance technique is primarily visual. A teacher demonstrates an exercise, and dancers must be able to see the movement and put it into their own bodies. Technique exercises are constructed using all of the basic elements of rhythm, meter, phrasing, tension and release. However, musicality is usually not the prime focus. Dancers take class with either live music or pre-recorded music. The teacher must communicate musicality through demonstration of an exercise just as a conductor conveys musicality to an orchestra. Dancers often need to be reminded to listen as they dance to music. It is not necessary for dancers to be as musically literate as a musician, but it is important that they take responsibility for developing an aural knowledge of music and possess the desire to explore the relationship of sound and movement. Actual study of musical scores can provide new insights into music of different periods as well as a visual, graphic picture of the sound.

At this point it is important to discuss the building blocks of musical time. A system of relative duration has developed in which a whole note is twice as long as a half note, the half note is twice as long as a quarter note which is twice as long as an eighth note, etc. The length of a quarter note is determined by its relationship to musical time (METER) and the speed of the "beat" (TEMPO).

The unit of musical time is the BEAT, a slight accent or pulse which may vary in speed depending on the piece of music. The beat is what the foot taps when listening to music; it is the body responding to

RHYTHM. Beats are grouped into MEASURES, often called BARS. The first beat of each measure is the DO@EAT which carries more weight than other beats in the measure. It is recognizable by a slight accent or stress. Measures may contain 1, 2, 3, 4, 5, or more beats. This grouping of beats into regular units or measures, which are initiated by a stronger beat or downbeat, creates what is called METER. Dancers should develop the ability to recognize the meter of a certain melody or piece of music, whether it is in "two," "three," "four," "five," or "nine."

It is possible to determine the meter of a piece of music in the following way. First, listen to the music. How does it make your foot tap or your body pulsate? Allow your foot to tap, or body to pulsate, to the beat of the music. Second, observe the foot tapping or body movement. Are some of the beats receiving a slightly stronger accent than the subsequent beats? Third, the accented or stressed beat is usually the downbeat or first beat of a measure. Counting the number of beats between downbeats determines the number of beats in each measure. It is important to remember that the melody may begin on a stressed tone or downbeat, or on an unstressed tone or upbeat. It is very common in dance technique exercises for the movement to begin before the downbeat, with a pick-up.

The relationship between meter and the duration of notes is given by a fraction called the TIME SIGNATURE. For example, 4/4 is read "four-four." The numerator tells how many beats are to be found in each measure, in this case, four beats. The denominator determines what note value will receive one beat, in this example, a quarter note. The knowledge of time signatures is primarily useful for composers and musicians, or dancers who wish to study the rhythmic relationships in musical scores. This is where many dancers become confused with the concept of meter. Generally speaking, it is safer for a dance teacher to think in terms of meters being "in two," "in three," "in four" and so on, rather than trying to determine the specific time signature. The note value receiving one beat is not so important to a dancer.

So far the beat, the phrasing of beats into meter, and speed or tempo of the beat have been discussed. As stated earlier, music exists in time. The basic rhythmic unit of musical time is the BEAT, a slight accent or pulse which may vary in speed depending on the piece of music. What happens in between each beat? A world of rhythmic possibilities exists between beats. The melody and/or accompaniment of a piece of music divides and subdivides the beat into smaller parts, just as a *degagg* exercise splits the beat in half for the in and out motions. It is rhythmic suicide to ignore this division and subdivision of beats. Imagine music plodding along like a monotonous heartbeat, or a dancer's movements occurring only on each beat. Musicians and dancers alike take advantage of subdividing beats to create rhythmic vitality and exciting phrases. See how this rhythmic example begins by emphasizing only the beat, gradually dividing the beat in different ways:

The meter of a piece of music is like a railroad track: it is a track of set beat patterns which determine how the basic pulse is phrased. Whatever meter, or meters, a piece is in, the beat strictly adheres to that prescribed pattern. Rhythmic and/or melodic phrases "ride" over this "track" giving new life to the skeletal form of "the beat."

Many professional dancers, choreographers and teachers are unaware of exactly how to subdivide the beat. Because they count "one and two and three and four and," they believe they are dividing the beat exactly in half. The placement of the "and" is not half-way between the two beats, as they think it is. This error is what musicians in dance call the "dreaded threes." The beat is really being divided into three parts with the counts sounding on the first and third segments of the beat as follows:

The beat may be more accurately divided in this way:

Since dance teachers usually use "and" to divide beats, it is important to HEAR where the "and" falls:

This may be clarified with more specific subdivisions:

Division and subdivision of the beat falls into either two or four parts or into three parts. Meters that divide the pulse or beat into two or four parts are known as **simple meters**, such as: 2/4 _ 4/4 5/4 and so on.

In SEQPLE WTERS the top number tells the number of beats in each measure while the bottom number tells which note receives the beat. Meters that divide the pulse and beat into three parts are known as **compound meters**, such as: 6/8 9/8 12/8 15/8 and so on.

Compound meters differ from simple meters in that they can be perceived in two ways. A 6/8 meter in a slow tempo would be treated in the same manner as a simple meter-. there are 6 beats in the measure and the eighth note gets the beat. However, a 6/8 at a fast tempo (which is more usual for a compound meter) is felt as being in TWO, each beat being divided into three equal parts.

In compound meters the top number is a multiple of 3, such as 6, 9 or 12. The bottom number tells what type of note gets a third of the beat. For example:

9 (9 divided by 3 = 3 beats permeasure)

8 (8 refers to the 9 eighth notes grouped into 3's)

1 & a 2 & a 3 & a I &a 2&a 3& a

In a fast 9/8, compound triple meter, the dotted quarter note received the BEAT. There are 3 beats per measure and the beat is divided into 3 pulses (eighth notes).

A COMPOUND METER such as: 6/8 may be thought of as being in 6 or in 2;

A COMPOUND METER such as: 9/8 may be thought of as being in 9 or in 3;

A COMPOUND METER such as: 12/8 may be thought of as being in 12 or in 4.

Examples of melodies in compound meter are "The Irish Washerwoman," "Rock-a-bye Baby" or any tarantella.

The ability to be clear with counts is extremely useful for rhythmic accuracy in the execution *Of tendu, degag, 6, frappg* as well as *in saut6* exercises.

Dancers and musicians tend to view the counting of measures differently. Eric Valinsky states in his Handbook of Musica-1Resources (1980),

Musicians generally count beats by ascribing 'one' to the downbeat or each measure and counting the succeeding beats. Music in four would be counted 'One-two three-four; one-two-three-four,' etc. Three would be counted 'one-two-three; one-two three,' etc. And music in two would be merely one-two; one-two'. (p. 22)

Dancers often group two measures of four together into one long group of eight counts, or two measures of three into one group of six. Valinsky continues,

This counting scheme is more efficient for counting out loud than the musicians' method, but Caution must be exercised. For example, four measures of music in two would also be counted as a single group of eight by the choreographer. In compound meter, worse problems occur. Four measures of 6/8, for examples make up a single group of eight counts. Although the music is really in two, the musician may say that the music is in six, adding to the Confusion. Worse still, 3/8 is often perceived as a compound measure of one beat, as in Beethoven's Scherzi. In this case, the group of eight counts will be composed of eight measures of three! (p. 22).

This paper addresses some of the important aspects of teaching dance teachers to understand music and better communicate with musicians and other dancers. In conclusion, it seems evident that the real common denominator for communication between dancers and musicians is SOUND. If the dance teacher can demonstrate an exercise in tempo, while counting and subdividing the beat to reflect the desired musical quality, the musician and the dancers will be on the way to understanding what is needed musically. Singing phrases is most helpful. Rhythmic and melodic phrasing comes across even if the melody is vague. In other words, it is not necessary to carry a tune to get the point across. Likewise, a musician must develop the ability to look at movement performed with rhythmic accuracy and proper phrasing, and to HEAR music that will work with and inspire the dance. When the communication between musicians and dancers is open and there is mutual respect, the results can be transcendental.

Robert Kaplan is a composer who has been working primarily in dance since 1976. Over 50 of his scores for choreography have been performed throughout the United States, Europe, Asia, and Mexico by such artists as Mel Association for Regional Ballet, Craft of ChoWong, Ze'eva Cohen, Sarah Stackhouse, Surreography Conference. Unpublished Manuscript by Marshall, Elina Mooney and Senta D'Amico. script.

He is an Associate Professor and Music Director in the Dance Department of Arizona State University and is currently working on a text for teaching music to dancers, *Music-for Dance in the Twenty-First Century*.

Making Sense Of The Dance-Music Partnership: A Paradigm For Choreomusical Analysis

Paul Hodgins

A few years ago, I found myself facing a task which simultaneously terrified and excited me; I was asked to teach a graduate course on relationships between music and dance. This wasn't an introductory-level, "your friend the quarter note" kind of course; we were going to watch videotaped dances, follow the scores, and really take the dance-music relationship apart, examining it in a scholarly and analytical way. My class would be composed of MFA dance majors, some of them accomplished musicians, many of them more familiar with the ballet and modern repertoires than I was. They would be expecting something substantial.

I had stumbled across precious little written material on dance-music relationships in my previous five years of teaching undergraduate dance courses, but I was confident that somewhere out there, some musicians or dance scholars had written a wealth of information. All I had to do, I thought, was spend a few days of diligent detective work in the university library. I began by reading the works of dance aestheticians, dance composers, and dance critics, trying to find someone who wrote with intelligence and without disciplinary prejudice about dance-music affinities. Dance writers such as John Martin and Edwin Denby, composers such as Steve Reich and John Cage, and philosophers such as Suzanne Langer all had fascinating things to say about dance and music, their shared characteristics and differences, but no one offered any suggestions about how to conduct an integrated analysis of score and choreography. I found no magic book, no one writer who answered all of my questions.

The writings of music philosophers began to move closer to the mark. Nineteenth-century author Eduard Hanslick, and more recently Wilson Coker and Peter Kivy, have all tackled the controversial issue of music's extrageneric expressibility - that is, its ability to suggest non-musical things. Hanslick identified the nature of the relationship between music and extramusical events as follows:

A certain class of ideas ... is quite susceptible of being adequately expressed by means which unquestionably belong to the sphere of music proper. This class comprises all ideas which ... are associated with audible changes of strength, motion, and rhythm: the ideas of intensity waxing and diminishing; of motion hastening and lingering ... all these ideas being expressible by corresponding modifications of sound.¹

Coker and Kivy have both examined the various metaphorical qualities relating to motion which music is frequently credited to possess. Coker insists that:

An important purpose of musical gestures, though many aestheticians and musicians forget this simple fact, is to deal with matters other than musical gestures. [The] other aesthetic purpose of music is to deal with non-musical things.²

Coker goes on to list the many qualities of motion and emotion which music can easily signify - tempo, calmness, tenseness, agitation, violence, and so forth - pointing out that these are "characteristic qualities that all things in motion may have in various degrees... We may interpret music as the metaphor for ...

¹ Eduard Hanslick, *The Beautiful in Music*, trans. Gustave Cohen, 7th ed. New York: Liberal Arts Press, 1957, pg. 22-23.

² Wilson Coker, *Music and Meaning: A Theoretical Introduction* New York: The Free Press, 1972, pg. 15 1.

organic behavior especially."³ (For the sake of brevity, I must conveniently sidestep the important and longstanding controversy surrounding music's extrinsic expressive power. Coker, Kivy and others discuss these philosophical fine points at some length.)⁴

Coker actually presents a brief analysis of a scene from a ballet, beginning it with a rather curious statement:

*The musical presentation of metaphors for bodily gestures is, we recognize, an essential function of music for the dance... in ballet music ... musical gestures significantly refer to the character of... such organic sounds as running, lunging, striking out, and so forth.*⁵

Coker's analysis, though brief, somewhat jumbled, and strangely lacking in choreographic detail, does at least make an attempt to differentiate between various types of music movement affinity. It seemed to me that his suggestions, if greatly refined and expanded, could be fashioned into a paradigm or set of criteria describing different types of music movement affinities, which I have come to term *choreomusical* relationships, that might then be applied to dance works. Using the work of Coker and some of the others as a springboard, I devised a paradigm which divided those relationships into two broad categories: intrinsic and extrinsic.

Intrinsic relationships emanate from the realms of musical and kinesthetic gesture. They involve the iconic cross-disciplinary reflection of highly ostensible and idiomatic elements, their interpretation largely unprejudiced by context. They include relationships of rhythm, dynamic, texture, structure, and qualities such as tessitura and timbre, and mimetic action.

Extrinsic relationships admit the presence of a third partner to the choreomusical marriage - an external element such as a characterization or narrative event which is acknowledged consciously by both music and choreography. These relationships depend largely upon narrative and cultural context: the shared knowledge of the ballet's character and plot (if any), as well as the audience's pre-knowledge of pertinent sociological, psychological and mythological information, are crucial to their recognition and appreciation. They include depictions of archetypal characters of situations, emotional/psychological states, and narrative events.

Intrinsic relationships fall into six subcategories:

A. Rhythmic

- a. Accent and meter: accent patterns in the score, whether metrical or syncopated, or paralleled by a corresponding movement accent;
- b. Movement/score integration: sounds produced by the dancer or dancers (hand claps, foot stomps, etc.) are an integrated rhythmic element of the score.

B. Dynamic

- a. The volume of the musical gesture is matched by the size of the choreographic gesture (usually occurring as part of another choreomusical correspondence).

³ Coker, pg. 157.

⁴ The imitative qualities of music concerning motion are discussed by eighteenth century British philosopher James Harris in *Three Treatises: The First Concerning Art; the Second Concerning Music, Painting and Poetry; the Third Concerning Happiness*, 3rd ed., London, 1772, pg. 65-67. Igor Stravinsky, however, argues that "music, by its very nature, is essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc ... Expression has never been an inherent property to music." (Stravinsky, *Chronicle of My Life*, [London: Victor Gollancz, 1936], pg. 91). See also Peter Kivy, "Music as Imitation," *Sound and Semblance*, Princeton University Press, 1984, pg. 3-18.

⁵ Coker, pg. 160.

C. Textural

- a. Instrumental vs. choreographic forces: the number of instruments and dancers are roughly equivalent: a solo instrument with a solo dancer, a duet with *a pas de deux*, a large ensemble for a *corp* section;
- b. Homophonic/polyphonic affinities: the choreography reflects the degree of homophony or polyphony in the score unison group movement for homophony, variegated movement for polyphony;
- c. Counterpoint: the reflection of canonic or highly imitative music in the choreographic structure.

D. Structural

- a. Correspondences of structure can be observed within the following units of musical syntax:
 - i. Motive/Figure
 - ii. Phrase/Period
 - iii. Larger structures

E. Qualitative

- a. Tessitura: the degree of perceived highness or lowness of a passage of music is reflected by an appropriate choreographic parallel, such as pointework or heavy, grounded movement;
- b. Timbre: a parallel is established between a dancer or group of dancers and a specific instrument or family of instruments. Often timbral relationships are sex-based: the use of brass choirs for male group sections, for example, or woodwind choirs for female group sections;
- c. Degree of sharpness/smoothness: staccato or legato passages in the music are reflected by sharp or sustained movements;
- d. Degree of dissonance/consonance: the level of dissonance or consonance in the music's harmonic language is choreographically acknowledged.

F. Mimetic

- a. Instrumental limitation: a dancer mimes instrumental performance, the appropriate sound being provided by the score;
- b. Non-instrumental imitation: a dancer mimes a sound-associated movement event, such as a shout or the loud report of a gun, and a corresponding mimetic instrumental effect is provided in the score.

Extrinsic relationships fall into three sub-categories:

A. Archetypal

- a. A musical theme, texture or instrumentation and a corresponding prescribed movement phrase or vocabulary are associated with archetypal characters or themes.

B. Emotional/Psychological

- a. The score and choreography reflect the emotional and/or psychological state of an individual character or group; often used as a foreshadowing device.

C. Narrative

- a. The music and movement help to depict an important element or event of the plotline in a narrative choreography.

Obviously, this paradigm invites debate, particularly in issues such as the literalness of the extrinsic categories. A case could be made for labelling the first category of extrinsic relationship "imitative" and the last two "expressive." I have decided, however, to avoid the difficulty of defining those loaded, ambiguous terms, particularly considering the interpretive ballast associated with "expressive" dance and the age-old arguments surrounding music's "imitative" nature. In applying the paradigm during our analyses, the class and I discovered several things:

- it is entirely possible, and indeed quite common, for a given passage of dance to contain several simultaneous categories of choreomusical relationship.
- any choreomusical relationship can assume *thematic* significance only through repetition and development. It is not itself a separate category of relationship, but a natural result of sustained correspondences.
- there are many instances when obvious intrinsic affinities are deliberately avoided, particularly at points when such a correspondence would seem predictable or overly labored, or, more rarely, when we have been led to expect the return of a pre-established relationship. Frequently, temporal displacement is used - a choreographic fugue, for example, that doesn't quite match the accompanying fugue in the music, or is its augmentation or diminution. Subtle extrinsic affinities may also be found at points where no apparent intrinsic relationship exists.
- the paradigm allows small distinctions to be made. For example, the sixteenth note legato passages in the first movement of Mozart's Sonata Facile K545 for solo piano could yield quite different results when paired with two different types of balletic movement. -with *petits battements frappés* performed by a *corp* we would not see a rhythmic and dynamic parallel but a textural and qualitative contrast; -with a large, sustained *arabesque* performed by a soloist we would not see a rhythmic and dynamic contrast but a textural and qualitative parallel.

In applying this paradigm, my goals are modest. It is intended as an analytical tool only, and a narrowly focused one at that. Any comprehensive examination of a dance masterwork must include many other realms of inquiry, involving the choreographer's intent, influences, choreographic vocabulary, and innumerable other factors.

Nevertheless, my class discovered that in many of the greatest masterworks of this century, choreographies such as *Apollo*, *Orpheus*, *Agon*, *Billy the Kid*, *The Green Table* and *Errand Into the Maze*, a complex and all pervading network of choreomusical constructs can be uncovered through the careful application of this model, and that few, if any, moments of choreography are completely unconnected to the score. In such works, music and dance are united in a common and continuous expressive language, no one element of which would be complete when considered outside of its choreomusical context. True, in some of these works, obvious intrinsic relationships are used sparingly; but always, if the paradigm is rigorously applied, other choreomusical connections of wonderful subtlety and ingenuity may be found.

(Condensed from *Music, Movement and Metaphor: Relationships Between Score and Choreography in Twentieth-Century Dance*, to be published by Edwin Mellen press in January, 1992).

Paul Hodgins, composer/pianist, is the Music Director for Dance at the University of California, Irvine.

Improving Music In Modern Dance Technique Classes

Robert Benford

It is a well known fact in the dance community that no training program exists for musicians interested in gaining skill in accompanying modern dance classes. It is perhaps less understood amongst technique instructors, but still obvious to the highly experienced dance musician that, in general, they are not fully utilized as a resource for the class. I propose that dance musicians be divided into three categories by dance departments, with payment suited to these varied levels of experience.

The three categories are:

1. Novice/trainees: Players with very little or no experience playing for dance.
2. Intermediate: Players with perhaps one to four year's worth of experience.
3. Professional: Players who have been in the field for a number of years, and are often involved in dance outside of the technique class, as instructors of music, composers, dancers or choreographers.

It is my opinion that under current practice, all musicians for dance class are treated as intermediates. This middle ground of players, who are basically competent and gaining in expertise, are the only ones really well served. The problems arise at both ends of the spectrum of experience. Therefore, I am going to make two sets of recommendations. First, I would like to suggest a training procedure for beginners, and second, offer ways that I believe professionals could be given better opportunity to contribute to musicality within the dance motion.

Novice Accompanists

Novices are usually thrown into the fray without any preparation at all. Sometimes, this works out fine. Other times, it results in frustrated musicians, teachers, and students. The worst result of this is that many instructors understandably shape their instruction on the exception of poor or inconsistent accompaniment, use no live accompaniment, or use rudimentary self accompaniment. Teachers resort to this because they would rather have no accompaniment than incompetent accompaniment, but, the result is that the student's ability to dance musically are eroded rather than enhanced. I find this unacceptable.

A more rational procedure would follow practices seen in almost any activity where skill and training are required to do the job well. A logical sequence of preparation might look something like this:

Prerequisite: An open minded, skilled musician who likes dance, likes to improvise, and shows some basic ability to connect music to movement in their imagination. They should be encouraged at this point to develop at least moderate skill on a secondary instrument that contrasts with their primary one.

1. Observation: Watch the experienced player. Listen to the player explain the logic behind his/her musical choices. Observe several good players, if available, but only if they are at least at the high end of intermediate playing.
2. Sitting In: The novice plays a supporting musical role assigned to him/her while the experienced musician plays. This works well with drumming, but could be made to work on keyboard instruments as well. The novice's part should be sufficiently simple and repetitive so that he/she can still concentrate on making observations about how the music is connected to the movement. Novices should also practice their observation skills, determining which dancers are accurate, which are not, and why.

