ON THE AESTHETIC AND AESTHETIC DIMENSIONS OF THE DANCE:
A METHODOLOGY FOR RESEARCHING DANCE STYLE

DISSERTATION

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TABLE OF CONTENTS

ACKNOWLEDGMENTS ........................................... ii
VITA ......................................................... iv
INTRODUCTION .............................................. 1

The Immediate Experience of Dance ...................... 2
Research Methodology for Movement and Dance Styles ... 3
Contemporary Approaches to Dance Aesthetics and
    Criticism ............................................ 6

Chapter

I. THEORETICAL FOUNDATION OF AISTHESIS AND
    AESTHETICS ............................................. 13

    Etymological Context of Aisthesis .................... 13
    Theoretical Foundation of Aisthesis as Basis
    for Methodological Elaborations .................... 15
    Problems of Contemporary Aesthetics and
    Criticism ............................................. 28
    Questions of Style and Its Comparative Analysis .... 32
    Rationale for the Design of the Methodology ........ 37

II. EXPOSITION OF METHODOLOGICAL PROCESSES
    FOR RESEARCH IN DANCE STYLES ....................... 44

    Introduction ........................................... 44

Part I: AESTHETIC DIMENSIONS ............................ 47

    Rendering and Descriptions of the Experience
    of Dance ............................................. 47

    EXEMPLIFICATIONS .................................... 49

    Structural Articulation ............................... 56

    Problems of Observational Recording ................ 56
    Guidelines for Observations .......................... 57
    The Selected Reference Areas ........................ 58

    Aspects of TEMPORALITY ................................ 59

    EXEMPLIFICATIONS .................................... 61
INTRODUCTION

The intent of this dissertation is to develop research procedures for the delineation of movement and dance styles. The process of elaborating the methodology is based on an interdisciplinary approach: It will derive from aspects of (i) choreology—the theory and science of dance,\(^1\) (ii) phenomenology—a philosophical enquiry into the essence of lived experience,\(^2\) (iii) history of art and culture, and (iv) aesthetics and criticism.

The elaboration of theory and probing of theory are geared toward the investigation of choreographic styles of twentieth century American artists. Within this research, the distinction between the \textit{aesthetic} judgement, based on culture and period bound norms, and the \textit{aesthetic},\(^3\) perceptual properties of the choreographic work, is proposed. All the elements in the \textit{aesthetic} realm are affected by changes taking place in the human social experience, such as evolution of culture, society, technology and ideology. They influence both the artists and the perceiver. The \textit{aesthetic} components may be seen as more stable; they are founded upon the sensory, intuitive, intersubjective\(^4\) dimensions of space–time–energy elements of dance which are shared by the performer and the perceiver.

Three main concerns have motivated the endeavor to formulate multiple processes for research in dance style. They are to be outlined in turn.
1. The Immediate Experience of Dance

The prerequisite for the examination of dance is the act of perceiving the dance in a receptive and open-minded way. The subsequent process of describing this immediate experience is an attempt to embody the essence of the corporeal expression of dance through verbal language. Only an experiential insight can provide the foundation for further examinations. Applying a process of analysis prior to the description of the lived experience of dance risks reducing the art to an object of examination, thus impairing the essential subjectivity of dance, and depriving it of its intersubjective, communicative dimensions. "Perception isn't what criticism ends with; but it is what it must begin with: before the critic can evaluate what he has experienced he has to have seen or heard it accurately" in order to "animate the reader's own perception," writes B. H. Haggin in the introduction to Edwin Denby's *Looking at the Dance*, the classic work of American dance criticism. Hence the perceptual experience of a choreographic work opens the doors of understanding and subsequent knowing of the dance.

Perception rooted in bodily movement is seen as the foundation of man's knowing of the world by philosophers of phenomenological orientation. In their methods a direct description of the experiential knowing is the basis for subsequent analytical reflections. In the context of aesthetics, the immediate experience or the intuiting of the work of art and its essence is followed by reflection, which articulates the experience with a complete description of the work and its meaning. Phenomenological aesthetics has dealt predominantly with
matters such as the origin of the work of art (Heidegger, 1950),
visual art, literature and film (Merleau-Ponty, 1948, 1952, 1960,
1964), the nature of dance (Sheets, 1966). The contributions of the
last two authors are to be discussed in Chapter I.

The first intent of this research is the elaboration of a simulta-
aneous theory and practice, dealing with the description of the
experience of specific choreographic works of contemporary artists.

2. Research Methodology for Movement and Dance Styles

Until recently most dance researches relied heavily on methodol-
gies from other disciplines such as musicology (Martin & Pesovár,
1961), anthropology (Ivančan, 1964), linguistics (Lancelot, 1971,
Williams, 1976), and experimental psychology (Puretz, 1973).

It is also of interest to note that results of an investigation
into behavioral research on body movement by Martha Davis
show a similar state of affairs. "What is striking about most behavioral
research is the lack of a systematic language for describing movement
in its own terms." In the conclusion for her investigation of a
wide range of research in developmental patterns, emotions, personality
and psychopathology, interaction and communication, and cultural
comparisons, Davis points out:

... there are dangers in drawing analogies or
using methods from other disciplines for movement
research. They may blur the unique properties of
the dimensions of movement ... Further it may
be argued that mechanical models derived from such
disciplines as computer technology would seem less
appropriate than biological or even artistic models.
Current research in dance, however, shows increasing reference to Rudolf Laban's movement analysis. The 1978 CORD (Congress on Research in Dance) publication *Essays in Dance Research* presents four studies (out of fifteen) under the heading of "Labananalysis as Research Tool": Elizabeth Kagan's "Towards the Analysis of a Score: A Comparative Study of Three Epitaphs" by Paul Taylor and "Water Study" by Doris Humphrey"; Suzanne Youngerman's "The Translation of a Culture into Choreography: A Study of Doris Humphrey's The Shakers, Based on Labananalysis"; Jill Gellerman's "The Mayim Patterns as an Indicator of Cultural Attitudes in Three American Hasidic Communities: A Comparative Approach Based on Labananalysis"; and Lynn Renee Cohen's "Labananalysis for the Social Scientist with a General Systems Perspective."

In addition the latter author wrote "An Introduction to Labananalysis: Effort/Shape," and Janis Pforsich gave a historical survey of dance style research and a report of the 1976 Ohio State University Research Workshop in "Labananalysis and Dance Style Research." While the studies of Youngerman and Gellerman have an anthropological focus, and Cohen's is sociological in approach, only Kagan directly investigates choreographic styles of two choreographers belonging to two consecutive generations of American Modern Dance. A previous pioneering attempt was "An Analysis of the Style and Composition of Water Study" by Martha Davis and Clair Schmais in 1967.17

But even as recently as 1976 the renowned dance critic Marcia Siegel argues that

... the definition of style, one of the most fascinating subjects in all dance scholarship is in its rudimentary stages ... Rudolf von Laban, the inventor of Labanotation did outline a systematic
way of looking at and talking about many of the elements that contribute to "Style" the individual quality of any movement phenomenon.18

It appears from the above that designing methodologies for research in dance styles is an ongoing task; however, more remains to be done. While the above studies have been conducted on the basis of Labanotation scores,19 the present research intends to focus on direct observations of choreographic works both live and film and videotapes, thus requiring a different methodology.

The analysis of movement—applied both in the above mentioned dance researches as well as in several behavioral studies examined by Davis20 (Lomax/Bartenieff/Paulay, 1967;21 Kestenberg, 1967;22 North, 197223) is based on Rudolf Laban's classification of movement phenomena and factors generating them. He has defined common denominators of all types of movement and provided means of differentiating them through classification, description and notation. Thus Laban's choreological framework is seen as one of the essential components in elaborating research processes based on the nature of movement and dance in general, and investigating movement and dance styles in particular.

The second intent of the research is to delineate the structural articulation of space-time-energy components of choreographic works. These, along with the description of the immediate experience of dance, are to provide the methodological approaches for investigating the aesthetic, perceptual dimensions of dance.
3. Contemporary Approaches to Dance Aesthetics and Criticism

The current situation in the realm of dance aesthetics and criticism is interesting and suggestive. Those who practice it are not quite able to formulate the theory behind it, and those who elaborate theories do not quite match these with their practices. Edwin Denby may exemplify the former and David Michael Levin the latter.

Denby—the much esteemed critic, scholar and man of letters as well as of theatre—displays examples of most perceptive writing about dance, which includes poetic descriptions and incisive analyses.\(^{24}\) Attempting to formulate a theory of dance aesthetics and criticism, Denby points to several problems arising from the nature of the medium: (i) The lack of a tradition of "workable theory of dance emphasis, of dance form, of dance meaning" creates initial difficulties to the practicing critic;\(^ {25}\) (ii) Another major problem is the lack of specific terminology for the description of "the particular essence of a performance, its human sweep of articulate rhythm in space and time...";\(^ {26}\) (iii) A persisting difficulty is the "impossibility" of seeing all the elements of dance at once in one performance. When trying to delineate aesthetic principles of dance "not as concepts but as powers," Denby found that any force in dancing involves a number of elements which, if defined, appear contradictory but coexistent in the actual event. He therefore maintains that "you can't build a system out of consistently separating one element from the other."\(^ {27}\) The particular problem in dance, Denby holds, is that it does not leave any object which can be examined from several points of view, as one can in the case of painting, sculpture, and even of a musical score.
The other writer, Levin—a Harvard graduate of phenomenological orientation—proposes an interesting theory for a philosophical approach to dance aesthetics. Levin describes three complementary levels of critical appreciation and interpretation of the dance: (i) phenomenological description of the perceptually visible, (ii) historical interpretation of the work dealing with the immanent dialectics of history and the artwork itself including its cultural context, and (iii) interpretation concerning the ontology of a particular work. This third metaphysical level deals with the nature of being and existence of a particular work of art, and articulates its invisible origin and its direction, which is to be interpreted in each encounter with the work. Levin contends that dance seems especially needful of such an approach: "It is a sublime art whose fleeting presence is a gift of an instant infinite greater than the phenomenal interlude that so often conceals its treasure." The exemplification of Levin's theory is an essay on "Balanchine's Formalism" in which he reveals the story of classical ballet through Balanchine's "deviations" from it.

Further essays dealing with insights into modern and post-modern dance may be needed to show the full scope of Levin's theory.

The methodological approach projected within this dissertation will attempt to deal with theoretical problems raised by Denby and to apply the theory more specifically than Levin. In so doing a simultaneous theory and practice for live, film and video observations and examinations of dance, will be created. The methodological design in the making differs from Levin's propositions in several directions: The first level (or stages) dealing with the aesthetic dimensions of...
the choreographic work considers phenomenological descriptions, and
purports, in addition, to substantiate it further with a structural
analysis of time-space-energy and bodily components of the dance.
The second level, dealing with the aesthetic dimensions, will consider
a choreographer's implicit and explicit attitudes towards social and
aesthetic paradigms of his culture. The third level is seen as em-
-bodied in choreographic styles which present a synthesis of aesthetic
and aesthetic dimensions of the dance.

The phenomenon of artists as people with special "antennae"
detecting, recognizing and embodying tendencies of a particular civil-
ization—even anticipating them—has been seen throughout art history.
Furthermore one can agree with Gyorgy Kepes that "artists are living
seismographs, as it were, with a special sensitivity to the human
condition. They record our conflicts and hopes; and their immediate
and direct response to the sensuous qualities of the world helps us to
establish an entente with the living present." This is particularly
true of dance in which the corporeal expression embodies manifestations
of a particular society by articulating both the visible and not yet
visible or latent tendencies. In its final analysis, the projected
investigations may develop a tool for revealing the choreographer's
stylistic structures which are rooted in his particular response to the
world, yet also make visible something in which we all participate.

The need for elaborating new approaches to dance research has
arisen from the author's experience as dancer, choreographer, dance
educator and observer. Initial ideas have been supported and elabor-
ated through study of phenomenological philosophy, and readings in
aesthetics and criticism. Hence the projected methodology is
developed through constant interchange between practice and theory or
lived experience and reflection. In addition, a Central European
(Yugoslav) looking at American modern and contemporary dance may have
the advantage of being free from some cultural presuppositions, on one
hand, and of recognizing some cultural meanings which are "lived rather
than thought about," on the other.
Notes to Introduction

1 The term choreology, like choreography, is derived from classical Greek, denoting the logos—science of choreos, dance. It was used in the 1920s and '30s by Rudolf Laban who referred to choreology as "a kind of grammar and syntax of the language of movement, dealing not only with the outer form of movement but also with its mental and emotional content" (Choreutica, London: Macdonald & Evans, 1966, p. iii). In American literature, the term was introduced by Gertrude Kurath in 1956, who defined it as the science of movement patterns and in 1960 referred to it more broadly as the study of dance. Cf. Anya Peterson Royce "Choreology Today: A Review of the Field," CORD, Research Annual VI (1972), pp. 47-84.

2 Phenomenology is a philosophical method initiated by Edmund Husserl at the turn of the century, and elaborated by philosophers such as Martin Heidegger and Maurice Merleau-Ponty. It purports to articulate experience (the phenomenon) through its descriptions without presuppositions and judgement attempting to capture the meaning and significance of the experienced.

3 Aisthesis is the Greek word for perception from which the term aesthetics derived. See below Chapter II, p. 13.


Ivan Ivančan, "Geografska Podjela Narodnih Plesova u Jugooslaviji." *slavij"* ("Geographic Division of Folk Dance in Yugoslavia"), *Narodna Umjetnost* 3, (1964-65).


Ibid., p. 8.

Ibid., p. 106.


Marcia B. Siegel, "Waiting for the Past to Begin," *Arts in Society*, vol. 13, no. 2 (Summer-Fall 1976), pp. 233, 234.

Dance scores written down with the system of movement and dance notation designed by Rudolf-Laban—Kinetography—referred to as Labanotation in the U.S.A.

See above, N. 14.


26 Ibid.


29 Ibid., p. 78.


CHAPTER I

THEORETICAL FOUNDATION OF AISTHESIS AND AESTHETICS

1. **Etymological Context of Aisthesis**

   It was the eighteenth century philosopher Alexander Baumgarten who coined the term *aesthetics* from the Greek *aisthesis*—"perception"—while writing the first systematic treatise on the philosophy of art.\(^1\) Discussions about the context of this word in classical Greece have been found in two different sources:

   (i) the papers of the Fourth Lexington Conference on Pure and Applied Phenomenology, 1967, on the topic *Aisthesis and Aesthetics*;


   Passeron's description is succinct: "This word (aisthesis) indicates a sensation which opens the doors of consciousness, a faculty of perceiving and understanding in the act of perception itself."\(^2\) As sources for this definition, Passeron refers to Bailly's etymological dictionary where this notion is developed from Euripides, Thucydides, and Plato. In his essay Passeron associates the notion of *aisthesis*, as the perception of the work of art, with the notion of *poiein*—the forming of the work of art.
References to aisthesis in the Lexington Conference papers are basically in concordance with Fasseron's descriptions but are more complex and multifarious.

In "Aisthesis," Harmon Chapman draws this notion from Plato's *Thaetetus* and the description of the twin motion arising from the encounter of the motion of "sentient bodies" and the bodies they perceive. The inseparable twins are the thing perceived, *aistheton*, and the act of perceiving, *aisthesis* (e.g., the color seen and seeing of the color; a sound heard and the hearing of the sound). In his further elaborations Chapman points at the radical differences between the classical and the modern, post-Cartesian notion of perception, where sensation is seen as being solely the work of the mind, given the metaphysical dualism of nonempirical mind and empirical world. Within this Cartesian framework, aisthesis loses its original completeness.

In "Sensory Perception--Philosophy's Step-Child?" Majorie Grene associates the notion of *aisthesis* with Aristotelian thought, referring to the living dynamics of sensory awareness as a constant interchange of experiencing being and the surrounding field. In her critique of some of Ervin Straus's views, Grene points to Maurice Merleau-Ponty, who "reinstates aisthesis more completely in the philosophical family, and therewith man himself, as experiencing being."

In "Toward a Phenomenology of Musical Aesthetics," Joseph J. Smith discusses the meaning of the verb *aisthánomai* in classical Greece. It did not refer to "sense perception" as a post-Cartesian division of mind and sense; rather the human was seen as *aisthètes*--the sensing, i.e., "living being who is aware of being as it unfolds itself to him.
in his encounter with the world he opens up."\(^5\) The context of this discussion is the Heideggerian view of aesthetics as an emergence of ontological truth or, in other words, as concerned with the essence of being. This differs from the views of traditional aesthetics, which regard the work of art as an object of experience—such as pleasure or enjoyment. Phenomenological aisthesis, Smith argues further, "is not just a sense perception or any kind of either psychological or aesthetical experiencing of the work of art. Rather, it is a phenomenological perceiving, i.e., original (in the sense of Merleau-Ponty) and intentional rather than intellectual or empirical."\(^6\)

2. **Theoretical Foundation of Aisthesis as Basis for Methodological Elaborations**

As indicated by several authors, modern theoretical elaborations of aisthesis may be traced in the works of the French philosopher and phenomenologist Maurice Merleau-Ponty.\(^7\) Aisthesis or perception is in his view the foundation of all modes of knowing. Perception is seen as sensori-motor behavior, or the movement of the body by which the surrounding field (environment) becomes organized prior to any reflective thought. Thus perception, body, and movement are correlative structures which form an indivisible system. The implication of these views for dance research are of considerable importance. They deal both with the fabric of dance performance as well as with the viewer's act of perceiving the performed dance.

Merleau-Ponty elaborated his views on the primacy of perception within a critique of empirical and rationalist theories. A common
denominator of the major paradigms deriving from views of post-Cartesian philosophy and science may be seen in the assumption of reality as being separated from man. Human body, movement, space, and time are seen as things "out there" or physical properties perceivable through our senses, according to the empiricists, or our minds, according to the rationalists. These philosophies imply the separation of the person from lived experience. Merleau-Ponty was among those philosophers who have tried to undo centuries of traditional thinking and to bring together the person and the world, or to return to that which is directly given to us in experience. Perception as the act of organizing the environment gains primary significance for this immediate encounter with the world.

In order to account for the roots of perception, Merleau-Ponty gives a thorough description of the body and its dynamic relationship to a lived situation. "Every external perception is immediately synonymous with a certain perception of my body. . . ." That means that the perception of an object and of the body are two sides of the same act. Elaborating further on the reciprocal relationship between consciousness and experience, Merleau-Ponty, following Husserl's concept of "intentionality," sees consciousness not just as a passive receiver of sensations and impressions, but as "consciousness of" the essence of an empirically experienced object, carrying the significance and the meaning of the experienced object. This immediate, direct experience forms the basis for all other knowledge. Space and time are seen as inherent structures of perception and consciousness, and their status is transformed: they are not considered physical
properties, or external "realities," but world-dimensions or strands that are the context of meaning, created through the intent of human movement.

Within the framework of the present research, two major aspects of Merleau-Ponty's work are of particular interest: (a) the fully developed articulation of perception (Phenomenology of Perception), where the notion of aesthetic experience is implicit, as it consists of the same fabric as perception; (b) the outlines of aesthetic considerations which can be gathered from several essays such as "Cézanne's Doubt," "The Indirect Language," "Indirect Language and the Voices of Silence," and "Eye and Mind." Besides their epistemological significance in terms of tracing the roots of knowledge, both aspects of Merleau-Ponty's work are meaningful within the realm of aesthetic experience in general and dance in particular.

The articulation of perception as a spontaneous organization of environment is to be exemplified first with aspects of spaciality and temporality. Contrary to views of the body as an object in space and time, Merleau-Ponty conceives the body as inhabiting space and time. Thus the lived space-time is constituted by means of bodily movements and actions in specific situations. Merleau-Ponty has adapted the Gestaltist notion of the "corporeal or postural schema" which "gives at every moment a global, practical and implicit notion of the relation between our body and things." The placement of our body, the "here," is the primary reference point for all spatial coordinates. From "here" radiates a system of possible motor projects into our environment. (A similar viewpoint underlies Laban's notion of
directional orientation and its notation in which the center of the body, the "here" is taken as a reference for all directions). The corporeal schema (to which Merleau-Ponty also refers as the "phenomenal body") "schematizes" the situation before its task. Space is seen by Merleau-Ponty not as a setting in which things are arranged but the means whereby the actions with objects and other persons become possible. It is constantly created and recreated through bodily movement in time. The perceptual synthesis of space is based on a temporal synthesis. Body in action creates time—"it takes possession of time; it brings into existence a past and future for a present..."¹⁵ Thus perception is a constantly renewed synthesis of space and time.

Merleau-Ponty exemplified the unity of perception and movement with the gesture of inviting a friend to come nearer. In that, he explains, "my intention is not a thought prepared within me and I do not perceive the signal in my body... the distance between us, his consent or refusal are immediately read in my gesture; there is not a perception followed by a movement, for both form a system which varies as a whole."¹⁶ As Merleau-Ponty later elaborates, "the gesture of expression which undertakes on its own account to delineate what it intends and make it appear outside, retrieves the world and remakes it in order to know it so much the more."¹⁷ A phenomenology of perception is thus a phenomenology of bodily being in the world. In the act of perception, consciousness grasps the meaning which is given as immanent to the perceptual elements.

Merleau-Ponty sees our body as the origin of expressive movement itself, which is sometimes restricted to functional actions for the
conservation of life, and at other times moves from the level of coping to a level of "free expression." This may be exemplified by dance, which can build a new form on previously acquired movements, such as walking and running, in which the figurative meaning is manifest or in which the function gains a new significance. For Merleau-Ponty, expression cannot be a purely "mental" phenomenon, since to conceive it as such would be to reintroduce a Cartesian dualism between "mind" and body.  

"All perception, and all action which presupposes it, in short every human use of the body, is already primordial expression . . . Perception makes what is expressed dwell in signs . . . through the eloquence of their very arrangement and configuration." Arguing against the fragmentation of perception he writes: "My perception is not a sum of visual, tactile, and audible givens: I perceive in a total way with my whole being; I grasp a unique structure of the thing, a unique way of being, which speaks to all my senses at once." 

In the context of aesthetic perception Merleau-Ponty contends that "... the work of art teaches us to see and makes us think as no analytic work can." That means that when the artist has embodied his idea within the structure of his work, the meaning is there to be perceived by any viewer who commits himself to the discipline of the work. For this meaning to be perceived, the viewer must recognize its elements in his own experience. The act of creation is here conceived as creative communication which is completed in the experience of the perceiver. Merleau-Ponty suggests: 

Just as our body guides us among things only on the condition that we stop analyzing it in order to use it, so literary language can say new things only with
the condition that we make common cause with it, that we stop examining its origins in order to follow where it is going, that we allow the words and means of expression in a book to be enveloped in that haze of signification that they derive from their particular arrangement, and finally, that we let the whole work veer toward a second-order tacit value where it almost rejoins the mute radiance of painting.22

From such a passage we may grasp the direction of Merleau-Ponty's methodology related to the works of art. Within this framework he further contends that the unity of the perception of an artwork may be interrupted by analysis if applied too early: "Analytic thought interrupts the perceptual transition from one moment to another, and then seeks in the mind the guarantee of a unity which is already there when we perceive."23

Tracing the assumptions underlying Merleau-Ponty's elaborations reveals a notion of critical reflection that is based on the pre-reflective. Merleau-Ponty adapted and made his own interpretations of the procedures of "reduction" as outlined by Edmund Husserl. These came about when the pre-philosophical or "natural attitude" is changed into an active questioning of one's presuppositions about the world. This may be facilitated through narrowing one's attention to what is essential ("eidetic reduction"), through suspending certain commonly held beliefs ("epoché") and keeping in temporary abeyance ("bracketing") other tangential components. For example, in order to focus fully on how the artwork looks, sounds, or feels, the observer has to "bracket out" or suspend his preferences, beliefs and prejudices, as well as his knowledge of formal systems.24 Merleau-Ponty emphasizes the need to release the act of knowing from presuppositions of the so-called
objective views, permitting access to, and facilitating description of
the lived experience, the pre-objective or pre-reflective domain.
Within this domain, he found that essential to the structure of percep-
tion is the corporeal schema, which mediates the perception of partic-
ular things. In other words the "thing" is given to us with the
experience of the body; the perception of an object and the pre-
reflective presence of the phenomenal body or body schema are two sides
of the same act. Or summarizing it succinctly with Merleau-Ponty:
"To perceive is to render oneself present to something through the
body."25 Merleau-Ponty's points of view offer a meaningful philosoph-
ical foundation to the present research. His aesthetic reflections,
however, refer predominantly to the visual arts and literature, hence
an aesthetic phenomenology of dance is to be created.

Another approach to lived experience as the aesthetic ground of
aesthetics is found in the work of the American philosopher John Dewey,
who saw aesthetic experience as the core of knowledge and philosophy.
Dewey, who formulated his views prior to Merleau-Ponty's and inde-
dependently from the phenomenological movement (in line with American
Pragmatism), describes experience as constant interaction between
"live creature" (the human being) and "environing conditions" in the
very process of living. In his Art as Experience26 he articulates
aesthetic experience from several essential points of view, such as its
patterns of interaction between human and world and the structure of
emerging meaning. Although emphasizing the similarity between the
experience of art and of everyday living, he maintains that the func-
tion of art is to organize experience more meaningfully and intensely
than everyday life experience. "Form, as it is present in the fine arts, is the art of making clear what is involved in the organization of space and time prefigured in every course of a developing life-experience." Discussing the "varied substances of the arts," Dewey maintains that art is an intrinsic quality of activity, and that qualities do not lend themselves to an analytic approach. "For quality is concrete and existential, and hence varies with individuals since it is impregnated with their uniqueness. . . . The unique quality of a quality is found in experience itself." Referring to the classification of art according to sense-organs, Dewey argues that "a particular sense is simply the outpost of a total organic activity in which all organs, including the functioning of the autonomic system participate. Eye, ear, touch, take the lead in a particular organic enterprise, but they are no more the exclusive or even always the most important agent. . . ." In this, Dewey is in accordance with Merleau-Ponty's view that perception is not the sum of visual, tactile and auditory data, but grasped with the whole being.

Keeping in mind Dewey's and Merleau-Ponty's views, it may be of interest to refer briefly to the theories of "empathy" proposed by Theodor Lipps and Vernon Lee, who stress somatic participation in aesthetic perception. A diagonal, off-balanced composition of a painting or sculpture, for example, could be identified with our kinaesthetic perception of such a state. The high ranges of a soprano voice may be reflected in a kind of tension of our subvocal participation. The notion of "metakinesis" formulated by the dance critic and writer John Martin refer to a muscular and kinesthetic sympathy as a link
between the dancer's intention and one's perception of it. \(^{31}\) In spite of their interest, the problem of these theories seems to lie in the fragmentation of perception.

The significance of movement in life and dance has been investigated from another angle by Rudolf Laban, choreographer and inventor of a comprehensive system of dance notation. \(^{32}\) Laban has outlined a comprehensive account of movement phenomena and of factors constituting them. His descriptions, classifications, and notation of movement and dance provide the choreological foundation for the present research, along with the phenomenological approach, as found in Merleau-Ponty.

Laban's views on movement and dance present a radical change from the dance tradition he inherited. Although Laban was not associated with phenomenology, some of his ideas reveal a view of bodily movement that appears to be in tune with phenomenological thinking. His description of the "power of gesture" may be correlated to Merleau-Ponty's notion of the phenomenal body: "Each impression is a confluence of an experienced thing with an expressive gesture leading into our inside. The remembered gestures, on the other hand, are projected toward outside and find there a going with the confluence as soon as a relevant power of gesture is ready for retention." \(^{33}\) The motivation for movement is here seen as deriving from the corporeal and temporal realm of "lived experience."

Laban's critique of the objective, scientific approach is present in both his early and later writings. To the subdivision of sense organs into five senses "created by the science of physiology for its purpose," Laban juxtaposes a "unified 'sense'--the dance sense, which
perceives the gestures of the environment."\textsuperscript{34} This line of thinking corresponds to the views of Merleau-Ponty and Dewey, mentioned above.

In his formulation of the notion of "Effort"—the phenomenal and actual quality of movement—Laban refers to the rationalistic and mechanistic explanations of movement, which "insist on the fact that it is subject to the laws of inanimate motion."\textsuperscript{35} He refers to a "break in rationalistic explanations" when comparing, for example, the stopping or arresting of a falling stone and of a human arm—as governed by the same principle of Newton's laws. In his distinction between mechanical movement and living movement "in which purposeful control of the mechanical happening is at work," Laban refers to an "inner function" or attitude which he calls "effort."\textsuperscript{36}

The qualities of Effort are seen as derived from the moving person's choice between two contrasting attitudes, i.e., between accepting or resisting space, time, weight, and flow. An accepting attitude toward space is manifest in the all-embracing quality of "flexibility," whereas resisting it results in a channeled "direct" quality. An acceptance of time manifests itself in the quality of "sustainment," whereas resistance of it requires a "sudden" movement. The two contrasting attitudes in relation to weight result in qualities of "light" and "firm," and in relation to flow (which refers to the ease, fluency and freedom of movement, or the lack of it) result in qualities of "free" and "bound". These attitudes (of accepting and resisting) may not always be consciously and voluntarily exercised, and in this way may be approximated to the primordial, pre-reflective knowledge of the world emphasized in Merleau-Ponty.
The seemingly inexhaustible variety of dynamic qualities of movement arises from the variety of the moving person's situations and therefore varying "choices" among qualities of space, time, weight and flow, or by keeping in abeyance some of them. Taking the example of reaching for a pen versus handling an umbrella in a storm, one might describe the qualities of both actions in Effort terms as direct and light (space and weight) versus flexible, strong, and bound (space, weight, flow). The dancer's grand-jeté (leap forward, from the vocabulary of the classical ballet) versus an adagio port des bras (arm gestures) could be described as direct, strong, sudden (space, weight, time) versus light and sustained (weight and time). What a phenomenologist might refer to globally as "the body establishing a meaningful relationship to the world" or "the movement actively assuming space and time," Laban describes as the moving person's attitude to space, weight, time and flow. In the particular examples of handling objects, the combinations of space, weight and flow were in focus, and the two dance motives space, weight and time were prominent.

The qualities of the lived experience articulated in terms of space, weight, time and flow include in Laban's view, also some measurable aspects. The qualities of space, flexible and direct, manifest themselves also in measurable relationships of angles in body movement; the qualities of weight, light or strong, correspond to degrees of exertion; the qualities of time, sustained and sudden, can be approximated to slow and fast tempi; and the qualities of flow, free and bound, can refer to degrees of fluency or continuity and arresting of movement. The polarities of space, weight, time and flow, thus describe
both the actual (quantitative) and phenomenal (qualitative) aspect of movement. 37

Another significant contribution to the articulation of "lived movement" is Laban’s theory and practice of movement in space, called "Choreutics." 38 Laban's view of the unity of space and movement can be seen as constituted in several ways. He associates length, breadth and depth with the up-down, left-right, forward-backward dimensions of the human body. The dividing point between the two directions of each dimension is in the center of gravity of the upright body, and this point becomes, as well, the center of the "kinesphere." The kinesphere, or sphere of movement, denotes the immediate body space as distinct from general space. Laban's view of orientation in space is taken from the structure of the human body and its motility, and differs from the traditional way of determining the dancer's orientation, which is deduced from the space of the stage (forward being downstage of the Renaissance proscenium stage, diagonals the corners of the stage, etc.). Space is further seen as articulated by the structure of the human body and the pathways of our gestures and locomotion. "An intensive study of the relationship between the architecture of the human body and its pathways in space facilitates the findings of harmonious patterns." 39 This unity of the performer and his environment is emphasized in several ways. Laban argues that "the conventional idea of space as a phenomenon which can be separated from time and force and from expression, is completely erroneous." 40 Expression is thus inherent in space, time and force.
Further articulation of the unity of expression is seen in Laban's concept of affinities between the qualities of movement and its placement in the spatial areas around the moving person. Laban's observation that qualities of light and strong are naturally placed toward high and low directions, respectively; flexible and direct toward the right—open and left—crossed directions (or in some cases reversed); and sustained and sudden qualities toward forward and backward directions is the foundation for his notion of movement harmony.  

Laban also displayed a different view of the traditional notion of linear time, as practiced in classical choreography. Consider this description of the performance of a gesture, observed while keeping our eyes focused on different spatial parts of its traceform (or air-pattern): "The experience of past, present or future . . . provoked by a bodily attitude ( . . . ), offers us an aspect of time which differs basically from another aspect of time which we chiefly observe in a bodily action, namely quantities of speed: quickness or slowness." In this he delineates the difference between the experience of the totality of time and its quantitative measurement.  

The present project will utilize Laban's descriptive language and movement symbols, so that the reflection upon the lived or immediate experience can be articulated with as much precision as possible. The aesthetic dimensions of dance are to be considered in terms of its structural components: spatiality, temporality, dynamics or Effort, and bodily articulation.
3. **Problems of Contemporary Aesthetics and Criticism**

In contrast with the study of phenomenological and choreological literature, the survey of the field of contemporary aesthetics and criticism has disclosed more problem areas than theoretical and methodological suggestions.

Suzanne Langer is one of the first contemporary philosophers of art who has explicitly articulated an aesthetics of the dance.\(^{43}\) She has delineated the "primary illusion of dance" as gesture, as vital movement or virtual powers, which are created as the dancer abstracts or transforms actual or physical movements into symbolic ones. These movements are describable in terms of "secondary illusions" of space, time, and force. They are created for our perception only. Thus dance is a "dynamic image" in which Langer clearly differentiates what is physically given from what is artistically created. Physical realities such as body, gravity and muscular strength are distinguished from the apparent moving forces of the dance, its rhythmic life. Langer further discerns emotive gestures, symptomatic of how a person feels, from the virtual gestures of the dancer, which are symbolic of feeling. The difficulty, however, lies in the way Langer connects the feeling both with the performing dancer and with the audience. The dancer controls his or her performance through "the conception of a feeling (which) disposes the dancer's body to symbolize it."\(^{44}\) The perceiver, on the other hand, is supposed to "see and understand" the feeling. Here one may agree with Eugene Kaelin's critique that "Langer's model . . . is as mechanical and inadequate as the switchboard of the physiologist."\(^{45}\) A far sounder proposition is offered by Merleau-Ponty's concept of the
bodily schema, of the pre-reflective understanding of the body through which seeing, feeling, and moving are correlative structures, thus creating the unity between the perceived and the perceiver.

Referring to the differences between dance rituals and the dance spectacle, Langer contends that "every . . . kinesthetic element must be replaced by visual, audible and histrionic elements to create a comparable ecstatic illusion for the audience." These views could be seen as debatable from the perspective of some trends in the performing arts and dance of the 1960s and 1970s, where the performer's concern is with the presentation of the sheer doing, thus appealing directly to the kinesthetic participation of the audience.

Maxine Sheets embraces Langer's postulates of virtual forces creating the primary illusion of dance. She questions, however, her designation of dimensions of space and time as secondary illusions. Virtual forces, argues Sheets, are uniquely qualified by their very spatialization and temporalization. In constructing her aesthetics of dance, Sheets combines Ernst Cassirer's and Langer's theories with the methods of phenomenological philosophy drawn from Jean-Paul Sartre and Merleau-Ponty. As much as Sheets' philosophical elaborations are of great interest for the field of dance—underdeveloped in this area—her articulations of movement and dance run short. Sheets does not offer new insights, nor does she create a vocabulary and language specific to movement and dance. She comments on the lack of comprehensive movement vocabulary in general, and, referring to the areal designs of the body in space, she claims that "there is no vocabulary which may communicate these ever-changing dynamic, three-dimensional forms."
Laban's choreological articulations have provided, however, a comprehensive language to describe the above phenomena. An example of Sheets' simplistic movement and dance analyses is the proposition of identifying and describing dynamic components of choreographic works while vocalizing a nursery rhyme. An attempt to apply Sheets' movement and dance classification for describing contemporary choreographic works would prove unworkable.

Several authors have expressed in different ways the inadequacy of aesthetic theories in general in responding to the developments of modern and contemporary art. Richard Kostelanetz's anthology and essay are of particular interest for the present research, as he presents a selection of artists and critics as creators of contemporary aesthetics.49

Kostelanetz argues that nothing "indicates more conclusively the obsolescence of traditional aesthetics than the irrelevance of its favorite terms; and as such earlier phrases as beauty and aesthetic distance lose their currency, the times become ripe for a new aesthetic philosophy."50 As contemporary art continually changes, there is a need for an aesthetic theory in constant renewal. The most appropriate attempts in this direction have been forged by certain artists and critics. Kostelanetz selects artists such as László Moholy-Nagy, John Cage, and Allan Kaprow, and critics such as Morse Peckham and Clement Greenberg. Moholy-Nagy, a multi-media visual artist and teacher who transplanted some Bauhaus ideas to the U.S.A., unfolds his vision of two tendencies of modern art: movement (kinesis), and the rejection of the conventional barriers between the arts. Composer John Cage
shows how contemporary works attempt to diminish the distinction between art and life thus opening up aesthetic activity to creative processes within perceptual activity itself. His device of chance operations, for example, intended to minimize the artist's idiosyncrasies and the structural heritage of music and dance, unfolded new dimensions for contemporary art evolving in time and space.  

Allan Kaprow follows Moholy-Nagy's ideas in rejecting barriers between the arts, and challenges with Cage the traditional distinction between art and life. In his new art activities, "Happenings," Kaprow advocates the impermanence of art as well as its independence of any objective forms. It appears that Kaprow and Cage "forge an idealist philosophy of art, which bases significance primarily upon perception and contextual awareness rather than the art object."

Critic Morse Peckham sees art as a rehearsal of the new "disordered" orientation which makes innovation possible. "Disorder" is seen as preparing our perceptual equipment for unprecedented structures of contemporary life. It also attacks previous art conventions. Clement Greenberg addresses himself to questions of "sub-art" or "kitsch" versus "avant-garde" art. Kitsch deals with the lowest common denominators of existence, exploiting the accepted stereotypes, while the avant-garde creates genuine surprise and puzzlement at first before it forms an appreciative audience.

The above points of view form an important background for the orientation within aesthetic trends of contemporary American choreographers. Just as our description of the aesthetic foundations of perception must take care to avoid mind/body dualism, so also our
aesthetic views must be wary of art/non-art and art/life dualisms that may not be assumed by some avant-garde choreographers.

4. **Questions of Style and Its Comparative Analysis**

Style in art and movement has been described by art historians, philosophers, and choreologists, emphasizing the aesthetic (perceptual) or aesthetic, period and culture bound, dimensions in turn.

Historian of art and culture Meyer Schapiro prefaces his study on style with the statement that by style we refer to a constant "form" or sometimes constant elements, qualities, and expression in the art of an individual or society. Common to approaches to style in the related disciplines of archeology, history of art, and history of culture, as well as criticism, "are the assumptions that every style is peculiar to a period of a culture and that, in a given culture or epoch of culture, there is only one style or a limited range of styles."

Schapiro outlines various approaches to the descriptions of style, pointing out that different authors will stress various aspects according to their viewpoint or problem, without necessarily having an established system of analysis. They all, however, do refer to the following aspects of art: form elements or motives, form relationships and qualities, and an all-over quality which we may call the "expression."

Of particular interest are Schapiro's comments on the qualitative and quantitative descriptions of style. He argues that qualitative terms, although at times vague, are more relevant to the aesthetic experience. "Where quantitative measurements have been made they tend to confirm the conclusions reached through direct qualitative
Schapiro also comments that a much greater precision could be reached in dealing with qualities. This is particularly true of dance description in general.

In terms of comparative analysis of period styles, Schapiro critiques the traditional approaches that evaluated all styles in relation to the classical ideal. Such art historical practices warn us that this methodology may be a limited tool if the judgement is deduced from the differences between a particular work and traditional models.

In contrast with such approaches are the investigations of the philosopher of culture Jean Gebser in the comparative studies of civilizations, including music, architecture, painting, and poetry. The methodology Gebser developed is described by Algis Mickunas as based on the assumption of "identity" of a common background such as space-time morphology in relation to which "diversity", constituting the particular different space-time structures, is perceived and discerned. Gebser maintains that space-time can be understood as a fundamental morphology assumed by all civilizations. In other words, space and time constitute the underlying structures of the modes of self and world interpretations of a particular civilization. Although not directly applicable to this research which deals with choreographic works by two artists from the same civilization, Gebser's views may be significant in the final descriptions of their styles.

Some of Merleau-Ponty's considerations of style in the context of art and literature could be seen as directly relevant to choreography. Discussing the description of styles of miniature in comparison to full-size works, he refers to the ubiquitous style of the hand and
handwriting which is undivided in one's gesture:

... for it is not a purely mechanical movement of our body which is tied to certain muscles and destined to accomplish certain materially defined movements, but a general motor power of formulation capable of the transpositions which constitute the constancy of style. ... We write in perceived space, where results with the same form are immediately analogous [referring to miniature and full-size painting] ... And the hand with which we write is a phenomenon-hand which possesses in the formula of movement, something like the effectual law of the particular cases in which it may have to realize itself. The whole marvel of a style already present in the invisible elements of a work thus comes down to the fact that, working in the human world of perceived things, the artist comes to put his stamp upon even the inhuman world revealed by optical instruments [in examining miniatures] ... .57

This "general motor power of formulations" capable of choreographic embodiments is the very stuff of the dance composer. The artist's "stamp" is recognizable in every dance he or she choreographs, and in every part of the work. The challenge is to find a language for describing it in more specific terms.

Merleau-Ponty thus relates style to our faculties of moving and looking. These simple acts contain the nucleus of expressive actions.

As the artist makes his style radiate into the very fibers of the material on which he is working, so I move my body without even knowing which muscles and nerve paths should look for the instruments of this action. ... Everything happens in the human world of perception and gesture, but my 'geographical' or 'physical' body obeys the requirements of this little drama which never ceases to produce a thousand natural miracles in my body.58

Dancer Carolyn Brown may be referring to these areas when she describes Merce Cunningham's views of a "musical dancer" who phrases from the muscles, the sinews, the gut, and the soul. Cunningham's "deeper muscles," his bodily knowledge "which understands the shadings of
attack, what to make big and what to make small without any single action losing its complete energy," can be viewed through the prism of intentionality described above by Merleau-Ponty.\textsuperscript{59}

Another example of the human world of perception and gesture is Merleau-Ponty's account of a film camera recording of Henry Matisse while painting. The slow motion shots showed that Matisse's brush would try "ten possible movements, dance in front of the canvas, brush it lightly several times, and crash down finally like a lightning stroke upon the one line necessary."\textsuperscript{60} The camera device created the illusion that Matisse had in his mind's eye all the possible gestures and chose just one, whereas in his human time and world of perception, only one of several were possible. These solutions form Matisse's style.

In an attempt to free himself from the "narrow" idiosyncrasies of his own movement patterns' style, choreographer Cunningham reached towards chance procedures. He found, however, that by these manipulations one allows certain movement qualities to happen rather than forcing them out. Hence in spite of the quasi-impersonal means his solutions appear to be in his "bones."\textsuperscript{61}

Merleau-Ponty also elaborates on the cultural dimensions of style from the standpoint of human corporeity. In order to understand why what one culture produces has meaning for another culture as well, he proposed the consideration of the human gesture. "If it is characteristic of the human gesture to signify beyond its simple factual existence, and to inaugurate the meaning, it follows that every gesture is comparable to all others. They all arise from a single syntax."\textsuperscript{62}
This syntax is common to other expressive efforts within the same culture and beyond it. In this regard Merleau-Ponty indicates the inter-subjective dimension of gesture like a universal style shared by all perceptual beings.

The cultural dimension of style with reference to movement and dance is considered by Rudolf Laban. "Each style represents a special selection of movement originated from racial, social and other characteristics."\(^{63}\) In order to examine these, Laban indicates specific areas of observation with regard to the articulation of the body, space, time, weight, and relationships, which may offer "a basis of the logical order to movement observation."\(^{64}\) This, he believes, may help avoid looking at dance through the bias of a particular method or style of dancing. "Dancers in every age and in all countries have thought, and still think, in terms of movement, which are essentially space, time and energy indications."\(^{65}\) Taking the example of the classical ballet vocabulary, Laban sees it as "a specific and stylised form of the vast treasure of movements possible for the human body."\(^{66}\) The selection and preferences for certain bodily attitudes, and the transitions between them, where a change of expression is being made, can be understood better "after a thorough study of the rhythmic content of the attitudes in which a definite series of effort combinations has been used."\(^{67}\) Referring to the perceiver's observations, Laban contends that the "subconscious evaluation of people's movement is practiced by almost everyone." On the other hand, "the artist has to represent more than typical styles or typical beauty. He is interested in all deviations and variations of movement."\(^{68}\)
Discussing the cultural dimensions of movement styles, Laban maintains that a certain uniformity of movement behavior may have been vital for preserving the stability of the community spirit, and that certain common ideals of beauty frequently derive from functional, utilitarian values. Although not directly related to the representational and presentational modes of theatre dance, Laban's, as well as Merleau-Ponty's references to cultural dimensions of style may be of interest for the study of contemporary dance in the U.S.A., which is created through a continuous assimilation of various cultures and traditions.

The above considerations of style warn us against comparisons with presuppositions, as indicated by Schapiro, or through the bias of a particular method, as expressed by Laban. The aesthetic (perceptual) and aesthetic (cultural) dimensions of style have been considered by all the authors. Structural components of the aesthetic dimensions of movement and dance, in terms of space, time and energy, are pointed out by Laban, whereas Gebser sees space and time as constituents of interpretations of self and the world in all civilizations.

5. **Rationale for the Design of the Methodology**

The above survey of some major points of view on aisthesis, choreology, aesthetics, criticism, and style forms the background supporting the projected approach to the investigation of choreographic styles. The contention that a choreographic work embodies the aesthetic and aesthetic dimensions, or that aesthetic and aesthetic dimensions form a choreographic style is the thesis to be elaborated and exemplified in subsequent chapters.
Although benefiting from several sources, the methodology to be applied in this project owes its theoretical foundation chiefly to philosophical views of Merleau-Ponty and choreological elaborations of Laban.

The articulation of aesthetic dimensions of choreographic styles is inspired and developed from:

(i) Merleau-Ponty's correlations of perception or experience with the perceived or experienced as bearers of sense and meaning, and his elaborations on the descriptions of the experienced.

(ii) Laban's approach to a systematic perception and observation of movement, including his notation and descriptive language for the structures of dance in specific movement terms. From this basis, the rendering of the immediate experience of a choreographic work, and the examination of its structures and syntax, are elaborated.

The aesthetic dimensions are approached from the point of view of dance history and criticism, taking into account the cited sources, and investigating additional ones on the aesthetics of dance traditions as well as contemporary choreographic trends. In addition, the social aspects of human relationships, as embodied in choreographic works, are examined.

Style is seen by this author as a choreographer's synthesis of aesthetic and aesthetic dimensions of the dance. In other words, choreographic choices within the space-time-energy dimensions of bodily movement (aisthesis) gain a particular significance when
correlated to the aesthetic norms of period and culture. Hence, an examination of choreographic style can yield a description of the meaning and significance of a particular work.
Notes to Chapter I

1 Alexander G. Baumgarten (1714-1762) wrote Aesthetica in 1750 (Hildesheim: G. Olms, 1961, facsimile).


5 Smith, op. cit., p. 222.

6 Ibid.

7 Maurice Merleau-Ponty (1907-1961), French psychologist and philosopher, who succeeded Henry Bergson in the chair of philosophy at the College de France in Paris. In association with Jean-Paul Sartre, he founded the literary journal Les Temps Modernes, and was its chief editor from 1945-47. Merleau-Ponty also held the chair of psychology and pedagogy at the Paris Sorbonne, from 1949-1952.


9 See above N. 8.

10 In Sense and Non-Sense, pp. 9-25.


12 In Signes, pp. 39-83.

13 In Primacy of Perception, pp. 159-190.


15 Phenomenology of Perception, p. 78.

16 Ibid., p. 111.

18. René Descartes. French philosopher of the seventeenth century, divided reality into two substances: res cogita (thinking substances), minds, and res extensa (extended substances), bodies.

19. See above N. 17. Ibid.


22. Ibid.


27. Ibid., p. 24.


30. The main ideas of the theory of empathy are derived from Theodor Lipps' Aesthetik (Hamburg, Leipzig: L. Voss, 1903-6) and Vernon Lee's The Beautiful (Cambridge: University Press, 1913).


32. Rudolf Laban, born in Poszony (now Bratislava in Czechoslovakia) in 1879, first unfolded his activities in Switzerland and Germany. He emigrated to England in 1936 due to the rise of Nazism, and continued working there until his death in 1956. His German publications include the nobility prefix, von Laban, which he dropped in his English books.


34. Ibid., p. 50.


37 Ibid., p. 78.


39 Ibid., p. 25.

40 Ibid., p. 67.

41 The concept of affinities between the qualities of movement and its placement in space, first formulated in Laban's *Choreographie*, published in German in 1926 (pp. 74-77), is presented in *Choreutics* on pp. 27-36. Warren Lamb, who studied with Laban, developed this concept further into the "Effort-Shape" system for purposes of observation, leading to personality assessment in context of management consultancy. Cf. Lamb *Posture and Gesture* (London: Duckworth, 1965).

42 See above N. 38. Ibid., p. 87.


44 *Feeling and Form*, p. 181.


46 See above N. 44. Ibid., pp. 199, 200.

47 *The Phenomenology of Dance* (see above Introduction, N. 8).

48 Ibid., p. 123.


50 Ibid., p. 35.


52 Kostelanetz, see above N. 49, Ibid., p. 31.


54 Ibid., p. 290.


57 "Indirect Language and Voices of Silence," Signes, pp. 65, 66.


60 Cunningham transposed the chance operations designed by his musical associate John Cage into a choreographic device. See below, Ch. II, p. 190.

61 "Indirect Language and the Voices of Silence," Signes, p. 45.


63 See above, N. 35, Ibid., p. 53.

64 Ibid.

65 Ibid.

66 Ibid.

67 Ibid., p. 89.

68 Ibid.
CHAPTER II

EXPOSITION OF METHODOLOGICAL PROCESSES
FOR RESEARCH IN DANCE STYLES

Introduction

The first two stages of the proposed methodological processes, the one of description of the experience of dance and its subsequent structural articulation, are referred to as investigating the aesthetic dimensions of the choreographic work (as distinct from its aesthetic dimensions).

The aesthetic dimensions are formulated in the encounter of the perceiver and the perceived, the observer of dance and the particular dance phenomenon. The attitude of the observer in the first two stages is that of immediate perception and of description directed toward the experienced without comparing it to other contemporary works or aesthetic traditions and without evaluating it in terms of aesthetic judgements. The challenge of remaining within aesthetic dimensions consists in investigating different modes of perception of the art work and finding verbal and graphic means to describe the nonverbal forms of the dance without falsifying and reducing the impact of the experience itself. The observer's attitude has to oscillate here between that of poetic synthesis and of choreological analysis.

The next two stages of research relate the investigated art work to contemporary social and cultural trends and to established aesthetic
norms. It is also compared to another contemporary choreographic work. These stages are referred to as dealing with the *aesthetic dimension* of the dance (forming Part II of this chapter). The researcher at this level has to apply his or her expertise in history of art and culture including dance in order to place the aesthetic trends of the choreographic work within the temporal and spatial context of its culture. When viewed from the angle of period and culture the aesthetic dimensions gain their ahestetic significance.

The final stage of the research deals with the delineation of choreographic styles, which represent a synthesis of ahestetic and aesthetic dimensions of the dance. In elaborating the artists' particular features in terms of their originality and innovative contributions, the investigator assumes the mode of criticism. The role of the critic is here conceived in terms of the above described modes of poetic response, choreological analysis, and the thorough understanding of history of art and culture. Additionally it should be noted that the view of the role of the critic does not include the consideration of the artists' intention but deals with the impact of the choreographic work itself.

Due to the described relationship between the perceiver and the perceived, and the subsequent relationship to cultural trends and aesthetic norms, the theory and practice of the developing methodology are being formulated hand in hand. Thus the theoretical exposition of each of the research stages is in turn exemplified through a selection of choreographic works. This type of presentation can also be seen as an immediate probing of the theory.
Two choreographic works created by two contemporary American choreographers have been selected for the present investigation: Sue's Leg by Twyla Tharp and Songs by Dan Wagoner. The rationale for the choice, besides personal affinity and interest as well as availability of film and video tape, is the fact that both artists belong to the same artistic generation, having started their choreographic activities in the mid 1960s after a career as performers. Both live and work in the same cultural milieu of New York and are exposed to aesthetic traditions of ballet, modern dance, and the "established avant garde," as well as popular trends such as country Western, jazz and disco dancing.

Tharp's Sue's Leg was "written" in 1974 as a "leg" of a new series of works. It was dedicated to the coordinator of the Walker Art Center, Suzanne Weil, who co-sponsored Tharp's residency in Minneapolis where the work was premiered in February 1975. The piece is a suite of nine dances set to songs of the jazz-blues entertainer Fats Waller. It was first performed by Tharp, Rose Marie Wright, Kenneth Rinker and Tom Rawe. Costumes were designed by Santo Loquasto and the lighting by Jennifer Tipton.

The piece was observed from the film of the TV version of Sue's Leg produced in 1976 by NET. As the tape of the stage version was not available from the Tharp Dance Foundation, an interview with Raymond Kurschals who currently dances in the piece clarified adjustments made for and by the camera angles in the two analyzed dances "Quartet II" and "Solo I," both set to "I Can't Give You Anything But Love."
Dan Wagoner choreographed *Songs* in 1976, supported by a grant from the National Endowment for the Arts. A suite of five dances is created to songs by Mendelssohn, Grieg, Brahms, Dvorak and a fourteenth century mystery play. The performers are Wagoner, Robert Clifford, JoAnn Fregalette-Jansen, Sally Hess, Diann Sichel, Christopher Banner and Heidy Bunting. Costumes and lighting are designed by the same artists as Tharp's piece: Santo Loquasto and Jennifer Tipton.

*Songs* were first seen live at Ohio Wesleyan University in 1978, and subsequently observed from a working videotape made available courtesy of the Dan Wagoner Foundation. Two dances are selected for detailed analysis: "Duet I" and the "Solo" by Dan Wagoner.

The justification for drawing evidence from one work of a particular choreographer, and within this by focusing on two dances analyzed in detail from a sequence of several sections, lies in the belief that the choreographer's "handwriting" or "stamp" (Merleau-Ponty) may be recognized in every dance he or she has choreographed as well as in every phase of his or her work.

**Part I: AESTHETIC DIMENSIONS**

**Stage One: Rendering and Descriptions of the Experience of Dance**

The prerequisite for any elaboration on the significance or choreographic characteristics of a particular dance is the immediate encounter with it. This intuitive, pre-reflective perception announces the uniqueness of the dance work, which can be articulated further in
subsequent descriptions and analyses. Thus the immediate, lived experience of the dance is the foundation of our future understanding of it.

Looking at the dance through grids derived from previous knowledge of dance in general, one's aesthetic expectations, or likes and dislikes, "process" or change the phenomenon, depriving it of its uniqueness and distorting the perception and seeing. The same preconceptions apply to the observations of dance through the prism of pre-classified movement or dance categories.

The suspension of one's judgement ("épocë") is therefore the vital initial stage. In order to focus fully on how the work looks, sounds, feels, one has to "bracket out" one's preferences and prejudices as well as knowledge of dance styles. Attempting to overcome personal taste, as well as grids of aesthetic norms such as traditional versus contemporary trends, is not an easy proposition. Describing the experience without reducing its particular impact and quality is extremely challenging and is seen as a creative act on the part of the perceiver. Focusing on the dance's pre-reflective feel which is being created in the encounter with the choreographic work—rather than expressing likes and dislikes, comparing the work with other previous or contemporary ones, evaluating its quality—may bring about the experience of emerging dance forms.

In suspending one's judgement, one's immediate experience tends to be expressed through phrases like "I see emerging . . ." or "It makes me feel like . . .," rather than "It reminds me of . . . or it is different from . . ." The first phrases are merely reflecting the experience, whereas the second compare and evaluate. Here we may remember
with Merleau-Ponty that "... our body guides us among things only on the condition that we stop analyzing it in order to use it, ...".

The attitude of receptivity, openness towards what actually transpires in our encounter with the choreographic work is to be coupled with the suspension of judgement. It requires a complete absorption with the unfolding of the dance, the sense of which is directly apprehended in its direction and meaning. This immediate pre-reflectively experienced form, to which Merleau-Ponty also refers as "primordial expression," may be articulated and summarized within subsequent procedures of structural articulation and delineation of style.

The first step in this activity of rendering of the immediate experience of dance is expressed in the form of a poetry-like utterance. This brief, spontaneous response attempts to verbalize something which moved one to a recognition. The subsequent description of the seen is an attempt to remain in touch with the directly experienced, but does, however, include the perceiver's interpretation. It is a subjective response attempting to reach the objective or intersubjective dimensions through an insight into the particular choreographic embodiment.

EXEMPLIFICATIONS

Examples 1. Sue's Leg by Twyla Tharp

A. The whole dance

(a) Rendering of the Immediate Experience

It's OK messin' kiddin' playn' about as long as it lasts
Let's hang in there as long as it lasts
Gimme turn me toss me leave me
it's all under control as long as it . . .

(b) Description of the Seen

The piece conveys a kind of merry-go-round activity of varying pace. I participate with the leisurely strolls or with the frantic goings-on and am kept in suspension while the dancers juggle with their own balance and that of each other. There is a continuous oscillation between an amoeba-like osmosis, undulating inwards-outwards-inwards, and more definite, space-slaying kicks, jumps, travels. The relationship among dancers is casual, that of siblings which notice, compete with and ignore each other, switching mutual attention on and off. They dance independently or manipulate each other, or act in an impersonal unison, lined up for the outsiders, the audience.

The first dance from this suite of seven items is choreographed to "Please Take Me Out of Jail," a quartet (I). Rose Marie Wright's broad skating around is joined by the rambunctious arrival of Tharp, Kenneth Rinker and Tom Rawe, kidding, sliding, rolling over the floor, throwing Rawe into the air. There are short interplays with a partner, a balancing of the whole group which then collapses and lines up with mincing, lively rhythms. Rinker ends with a Pantalone-like split. "Quartet II" and "Solo I", selected for detailed description and structural articulation, are described below following the general description of the next five dances.

The "Trio I" by Wright, Rinker and Rawe, dancing to "Fat and Greasy," is a lively interplay of rhythms and occasional pushing each other away. Each dancer has his or her own intricate rhythmic score
which is counter-point to the other two dancers as well as to the music. Next, "Trio II," danced to "Tea for Two," starts with nonchalant goings-on between Wright and Rawe, and changes with Rinker's arrival into a circling around Wright, with all the dancers occasionally leaning and falling onto each other. In a tighter cluster they exchange places with individual rhythms, line up and end in unison with arabesque-like spins. Tharp's second,"Solo (II)," set to "Ain't Misbehavin'," is a continuous transformation of a perky, cute persona into an expansive, rambunctious and giddy girl chased by and chasing the spotlight. The solo merges into a "Tap-Solo" by Rawe, who dances with dazzling busy feet and relaxed upper body, to the sound track of "I'm Living' in a Great Big Way." The third,"Quartet (III)," danced to "In the Gloamin'," starts with Wright, Rinker and Rawe in a blues-like acting-out, dropping or jumping into each other's arms, leaning, dragging, rolling over, throwing each other into the air. It is the dance with most physical contact and proximity. The final, "Quartet (IV)" to the lively song "I've Got My Fingers Crossed," recapitulates several situations from previous items and ends with a commedia dell'arte bow towards the audience. It is as if the merry-go-rounders have done their round.

B. "Quartet II" to "I Can't Give You Anything But Love"

(a) Rendering of the Immediate Experience

Hey you guys
what about a stroll
keep it cool
toss it off baby . . .
(b) Description of the Seen

Two couples promenade leisurely to and fro; eventually they form a cluster and then line up their unison quartet-like actions, with the exception of Tharp throwing herself onto the boy's arms and finally leading them into the last step motive.

C. "Solo I" performed by Twyla Tharp to the same music

(a) Rendering of Immediate Experience

My body moves under my skin playful and sexy
with abandon and command
I am quite sufficient to myself. . . .

(b) Description of the Seen

A leisurely doodling within one's own body, one's moods, reflections, while having an interplay with the traditional jazz-blues. The pedestrian mode alternates with virtuoso falls, spins, rolls and ends with a harlequin's bow.

Examples 2. Songs by Dan Wagoner

A. The whole dance

(a) Rendering of the Immediate Experience

We are a delight to each other
there is so much fun tenderness warmth
a playful touch friendly pat comforting hug
trusting lean
independent slide . . .

male-female man-man woman-woman nearness
we can get a lot from many persons and in so many ways
let's open the gates . . .
the you non-me and me-myself . . .
(b) Description of the Seen

The Songs appear to be about meeting, parting, being together or coexisting independently. The human interaction is manifested all over: in the surging locomotions, energetic stampings, random gestures, pedestrian actions, and many ways of touching, holding, carrying each other. The romantic glimmers (constant in the music) are at the same time meant and seen with a warm sense of humor.

The suite of five dances starts with Robert Clifford's and JoAnn Fregalette-Jansen's "Duet I" analyzed in detail below. It is followed by "Duet II" performed by Sally Hess and Dian Sichel. The witty impact of the dance is in its surprising juxtapositions of various modes of being, dancing, interacting. At some instances the dancers surge with the emotional quality of Grieg's "Ich Liebe Dich" interspersed with abrupt punctuations and isolations, or else the motion continues in a more quantitative pedestrian manner. There are also some quasi-mimetic attitudes such as the closeness of the two girls on a tightrope-like situation. The relationship of the dancers is charged with similar changes of modes, relating through focus to brief manipulations of holding, falling and rolling over each other, to the final use of the male-female stereotyped lift. It is not so much the motif of the girl picking up another girl which is humorous but the manner in which one girl carries out the other like a "danseur noble" with a ballerina.

The third dance, the "Solo" danced by Wagoner (also described and analyzed in detail below), is followed by the "Duet III," danced by Heidy Buntig and Christopher Banner to Dvorak's "The Songs My Mother Taught Me." Playfulness and teasing is intermingled with "pas des
deux"-like motives, always ending with a pun such as thumping steps and jumps or with the dancers rolling over each other and quickly kissing in passing or approaching tenderly the soles of the partner's feet as if they were cheeks. The final gesture of the girl picking up the boy is humourous in his ballerina-like preparation. When Banner is put down, he becomes the hinge for the last dance, a kind of "Farewell" of the whole ensemble. Each of the six dancers approaches Banner with a processional motive, takes leave from him and exits with a grand-jeté. The first girl leans briefly on him; the second is caressed on her cheek and the arm; Clifford is lifted in a consoling embrace; Wagoner jumps into Banner's arms and slides at his side as they both lower; the third girl leans over his back as he rises; the last one gives him just a hand clasp. Left alone, Banner arches backward, performs a pelvic jerk and encloses his head with his arm as a lonely figure. This last dance procession has an archaic flavor brought about through the frieze-like choreographic canon and the fourteenth century song "Ay Triste Vida Corporal" from the "Mystery of Elcke."

B. "Duet I", performed by JoAnn Fregalette-Jansen and Robert Clifford to Mendelssohn's "On the Wings of Song"

(a) Rendering of Immediate Experience

side to side
near and far
we surge and are
independently together

even when
a graceful doll
or
a shaggy bear
(b) Description of the Seen

Walking onto the stage, the man and the woman present themselves as dancers. They generate a flow of runs and spins which are occasionally interrupted with stamps, stops, pedestrian walks or hearty hugs. He playfully changes his attitude towards her, holding and carrying her as a very dear person or as a sack of stolen goods. She in turn delivers a funny gesticulating monologue on his shoulders and caresses the back of his pelvis with the same care as his head.

C. "Solo", performed by Dan Wagoner to Brahms' "Cradle Song"

(a) Rendering of Immediate Experience

... I am caring and the cared one ...
do not disturb the unity ...
gentle protection ... it's too much!

(b) Description of the Seen

The dance conveys both a nostalgia and a gentle laugh about childhood care, its supportive, protective and overprotective aspects. The choice of Brahms' "Cradle Song" (representative of German Romanticism) underlines the mood of gentle care. The double message of nostalgia and humor can be seen as directed towards the "old-fashioned" representational gesturing (brought from theatre into the classical ballet as means of interpreting action), as well as towards music and poetry visualizations (Denishawn, Steiner). The oscillation between the ease of the dreamy mood and the hovering, apprehensive one is interrupted first with a surprising head shaking bout, as if the child wants to shake off his or her mother's overprotection. The second interruption is created through a frozen position of a dual message—the
cared-for child (right palm touching the right cheek) and the caring mother (left hand holding the imaginary cradle). The stillness is maintained for a long time conveying a somewhat stifling situation which is briefly resolved with a whole body change terminating in a gesture which may be interpreted as placing the wedding ring on the finger—a resolution of an "Cedipal" situation.

Stage Two: Structural Articulation

(1) Problems of Observational Recording

The present research takes as its challenge the creation of procedures appropriate for investigating dance works which are available on film and videotape. It is extremely difficult to undertake a structural articulation or analysis of an art work which evolves in time and space and to correlate aspects of its vertical (simultaneous) or horizontal (sequential) occurrences without a visual record to which one can refer. The problem is to work out ways of recording which would provide data complementing one's visual memory. This implies an active and ongoing exploration of ways of recording one's perceptions of a particular choreographic work which would substantiate the immediate experience as well as the kinesthetic memory of it.

Thus one of the first tasks of this stage of research was to investigate ways of graphically recording one's perceptions of the dance. This type of recording differs from writing a full score of the dance both in approach and purpose. Instead of attempting to notate the complete dance for the purpose of its reconstruction, these observational records are to capture its most characteristic features solely
for the purpose of structural analysis. They are to serve as data from which the researcher can draw evidence for his elaborations and conclusions.

(2) Guidelines for Observation

The process of observation, when used within a dance research, needs to be organized in a way which allows the uniqueness of the particular dance to stand out. It has to assist the focusing of one's attention on its most salient features, without being swamped by all of its innumerable aspects. On the other hand, guidelines which are too defined in terms of detailed lists of pre-classified variables to be checked, i.e., coding sheets, may lead to looking for particular features and may predetermine what one sees.

Initial guidelines for designing procedures of structural articulation of choreographic works have been sought within Rudolf Laban's core concepts of movement and dance (cf. Chapter I, pp. 23-27). His classification of essential aspects of movement within the broad categories of Space, Effort, Bodily articulation and Relationships, provided primary references. Then after a phase of exploration a decision was made to examine the selected choreographic works within the framework of 1) temporality, 2) dynamics or energy, 3) spatiality, and 4) bodily articulation. A compositional unit and the movements within it have been considered with regard to temporality of events and temporal relationship of movement to music or its independence from it, the dynamics of events and of movement phrases and the spatiality of events and of bodily movement.
It is obviously only for this particular stage of the research—that of structural analysis—that the above dimensions of the dance are examined consecutively. They are actually inseparable in the unity of the work. This may be exemplified by the difficulty to delineate or separate temporality and dynamics. Both unfold within the horizontal flow of the continuity of the piece but refer to different aspects of this continuity. While a temporal linearity of events in a Graham piece, for example, is coupled with a dynamic structure which builds up to a climax, the temporal linearity of events of Wagoner and Tharp pieces do not imply a climactic dynamic structure. In Cunningham's choreography, on the other hand, temporal simultaneity of events co-exists with a non-climactic dynamic structure of events. Thus each of the above mentioned facets of the work describes a particular aspect of the whole.

(3) The Selected Reference Areas

In the following section the four selected areas—temporality, dynamics, spatiality and bodily articulation—are delineated in general terms. Each and every dance work, however, brings its own specific aspects which will in turn dictate or suggest the ways of organizing observational records.
A. Aspects of TEMPORALITY

Two aspects of temporality are seen as significant features of a choreographic work: (a) the temporal structure of the whole piece on one hand and (b) the rhythm of movement on the other. The choreographer's use of music or sound and silence, his relationship to the aural partner or the absence of it may be an important dimension within both the temporal structure of the whole piece and the rhythm of movement.

Focusing on (a) the time of events, one may distinguish several types of structuring of the work such as a sequentially emphasized one, where the dance events are presented one after the other, or another type emphasizing a simultaneity, where several equally important events occur in the same time-space. The types above can also be described in terms of the sequential structure creating a linear temporality and the simultaneous structuring forming a multi-dimensional temporality. The relationship to music can be either generally or literally in synchrony with the sequential, linear time structure. The music or sound can, on the other hand, coexist independently with the simultaneous, multi-dimensional time of the dance events.

Looking at (b), the rhythm of movement, one can recognize its predominant metricality (its timing being defined in terms of musical counts), or one can observe a predominant free rhythm with changes in time in terms of more subjective, not readily measurable, qualities of suddenness or sustainment. (Here the aspects of rhythm and Effort do overlap.) With regard to the relationship between the rhythm of dance and music, one can also include related aspects such as correlation of tempo, meter, length of musical phrases, if these prove to be
significant features in the choreographer's approach to music. On the whole in correlating the rhythm of dance and music, there is no expectation of a literal match (Denishawn-like music visualisations) but of a general correspondence. Various relationships between these two art forms can be found such as synchrony, parallelism, counterpoint, syncopation, and juxtapositions of movement to silence and stillness to sound. On the other hand, there may be also a complete independence among dance and music.

As anticipated, the two selected choreographic works have shown different approaches to temporality, thus their observational records have been organized differently:

In the example from Tharp's Sue's Leg the relationship between the musical beat and the rhythm of the movement is shown by means of the division of the measure into four beats (4/4 time) and the use of musical notation for the metrical rhythm of the steps for the analysis of Tharp's "Solo I". An additional rhythmic component is brought in through the rhythm of the lyrics which has been notated from listening.

In Wagoner's Songs the contrapuntal partnership with music plays an important part. Therefore the musical notation of the rhythms of the songs and the phrasing are correlated with the rhythm and phrasing of movement.

The exemplifications of specific aspects of the observed dance are based on observational records which form the Appendix. References to particular sections or measures are to serve as evidence for the statements made in the descriptions.
EXEMPLIFICATIONS

1.  **Sue's Leg** by Twyla Tharp

(a) Time of Events

Four dancers perform eight consecutive items to the piano music of Fats Waller. The first piece, "Please Take Me Out of Jail," starts as a solo by Rose Marie Wright which is joined by Tharp, Ken Rinker and Tom Rawe. This item is followed by a quartet and a solo by Tharp to the same song, "I Can't Give You Anything But Love." Items "Fat and Greasy" and "Tea for Two" are danced by Wright, Rinker, and Rawe. Tharp's second solo is danced to "Ain't Misbehavin'," followed by a solo by Rawe dancing to "I'm Livin' in a Great Big Way" to Bill Robinson's tap playback from the movie, *Hooray for Love*. He is joined by the other three dancers for "In the Gloamin'." They end with "I've Got My Fingers Crossed." The dance events or items follow in a linear progression starting and ending with the musical items.

(b) Rhythm of Movement

An apparently nonchalant partnership with the music is achieved through rhythmical articulation of great complexity. From the observational records one can note the following procedures:

- motives of metrical synchrony alternate with syncopations or slight delays of movement behind the beat.
- the polyrhythm of bodily articulation through free, qualitative rhythms is creating almost an orchestral score of gestural undulations or jerks throughout the body, juxtaposed to the metrical rhythm of steps as well as Waller's
syncopations of the piano beat with the rhythm of the lyrics. It is particularly difficult to delineate the aspect of temporality from that of dynamics or Effort as there is a significant emphasis on the qualitative aspect of time—suddenness and sustainment.

In the examples of "Quartet II," dance motives frequently start or end after the beginning of the beat such as traveling in measures 5, 7, 9. This syncopation of movement to music is made even more visible in measures 7-9 through the performance of Wright and Rawe "on the beat" and Tharp and Rinker "off the beat," delaying their turns and locomotion for about a third of the beat or starting before the beat. A polyrhythm of bodily articulation of handclaps and musical beat versus rhythm of lyrics can be seen in measures 40-42. (See Appendix, sections 1 and 2, pp. 133-144.)

Tharp's "Solo I" to the same song displays rhythmical complexity in an extremely sophisticated manner. The gestural movement, including minute stirs, quivers, as well as shifts, rotations and kicks, have been observed and recorded in Effort notation as these rhythms appear more qualitative. The rhythm of steps (or support), being on the other hand more metrical, has been recorded by means of musical notation. There is an overall sense of just about keeping up with the tempo of music. Lingering syncopations can be seen in measures 9, 25-6, 29, and 55. An attempt to record the polyrhythm of bodily articulations was made by devising a separate column for the head and neck; chest, shoulders, and arms; pelvis, hips, and leg gestures; and the rhythm of steps. The vertical density of the score, displaying
the simultaneity of qualitative and quantitative rhythms in various parts of the body, can be seen almost throughout the dance. It is particularly dense in measures 9-15, 24-26, and 38-44. The complexity reaches its peak at the start of the lyrics when Fats Waller syncopates the piano score as it can be seen from the rhythm notations which are added from meas. 37-68. (See Appendix, sections 4 and 5, pp. 146-151.)

2. Songs by Dan Wagoner

(a) Time of Events

The choreographic piece is composed as a suite of five dances: two duets, a solo followed by another duet, ending with a kind of promenade for the whole ensemble of seven performers. The music is a selection of songs by Mendelssohn, Grieg, Brahms, and Dvorak. The suite-like structure implies a linear unfolding in time. Within each of the five movements, however, there is only an apparent linearity of an entrance--beginning, some goings-on and an exit--ending. The intermittancy of continuity, phrasing, moods and interactions present a kind of inner contradiction to a linear temporality of events.

The "Duet I," danced by Robert Clifford and JoAnn Fregalette-Jansen, precedes the music with their entrance and the opening movements starting before Mendelssohn's "On the Wings of the Song." The dancer's exit follows after the end of the song. (See Appendix, section 7 and 8A, pp. 153-165.)

In the observational records of the "Solo" performed by Dan Wagoner to Brahms' "Cradle Song," the time of events is in apparent synchrony with the music in that they begin and end together. This is preceded
and followed by a slow stepping entrance and exit. (See Appendix, sections 12 and 13, pp. 178-180.)

(b) Rhythm of Movement

The predominantly free rhythm of movement creates a continuous contrapuntal relationship to the metrical rhythm of music. The dance phrases are at times in synchrony with the musical phrase and the surging of the romantic melodic line and the classical rhythms. On the other hand, the choreographer juxtaposes to music either acceleration or retardation or complete stillness. On the whole, the juxtaposition of stillness to sound and of movement to silence are important features in Wagoner's contrapuntal treatment, contributing to the quality of unpredictability.

Several correlations can be made in terms of the temporality of dance movements and the music:

- the tempi of dance versus tempi of music
- the length of the movement phrase vs. musical phrase
- the rhythm of movement including aspects of continuity and arresting in relation to the musical rhythm.

In the example of the "Duet I" the tempo of the dance only occasionally coincides with the tempo of music. Most of the times the dance is faster and more animated and excited than the "Andante tranquillo" of the music. The length of movement and musical phrases do not coincide: there may be, for example, several movement phrases within one of the music (meas. 4-6), or merely unphrased, "pedestrian-like" sequences juxtaposed against the romantic phrasing of the music (meas. 10-15, 18-26, 23-26), or the movement phrase may be arrested
before the end of the music (meas. 7-8, 14). The device of movement punctuation against the constant surging of movement is particularly prominent in several accents like strong stamping (Clifford meas. 8, 37, 52, 63), or staccato rhythms of movement against the broad arioso of the song (Fregalette-Jansen meas. 7, 30, 56). Similar contrapuntal effects are achieved through the stillness against sound (both dancers meas. 8, 14-15, 44-5) or movement against silence (Introduction). The counterpoint is also visible in the interactions of the partners such as in measures 7 & 8 where accented movements and stillness occur with delay as he is being triggered by her actions. Thus the partners' interactions bring yet another dimension to the contrapuntal relationship of music and dance. (See Appendix, section 8A, pp. 155-165.)

In the "Solo" the counterpoint between dance and music is very subtle. The time rhythm of movement and music create a delicate interplay. The tempo of the dance "stretches" beyond the "Dolce con motto" of the musical tempo except for one surprising shake of the head (measure 24). The movement thus follows apparently the design of the musical phrases but lacks any "breathing." This is achieved through a continuous slow motion juxtaposed to the broad phrasing of the song. Another explicit counterpoint occurs towards the end of the dance with a prominent stillness of six measures (29-34)—which appears to last forever—being resolved in synchrony with the end of the piece (pp.179-80).

B. Aspects of Structuring DYNAMICS, ENERGY

The unfolding of energy or the dynamics of the piece can also be observed within the context of (a) the entire piece as well as within, (b) the phrasing of movement and (c) its Effort patterns.
While perceiving (a), the choreographic structuring or the dynamics of events, one can, on one hand, get involved with the more familiar organic structuring of a recognizable beginning, middle and ending. Such structure frequently implies a build-up to a climax or several climaxes and resolutions. It can be also referred to as telic or target-like structure. On the other hand, as audiences we can sustain long stretches of the same dynamic level or respond to bouts of surprising changes or identify with a prolonged suspension without resolution. One may refer to such structures as a-telic ones.

The unfolding of energy within movement sequences can be observed on several levels. A more global observation may concern itself with (b), the phrasing of movement over several actions. Different types of phrases can be observed such as impulsive, impactive or swing-like ones, depending on whether the emphasis or stress is at the beginning, end or middle of the phrase. Even phrases maintain the same emphasis throughout the movement sequence.

More detailed observations deal with the structure of (c), Effort patterns. The Effort or dynamic quality manifests itself in the selection and association of the space, weight, time and flow components. The significant mood may be brought about through particular selection such as light versus strong or sustained versus sudden qualities and how these two combine (such as light and sustained or strong and sudden). Thus the two other factors--space and flow--are kept in abeyance bringing prominence to the rhythmical combination of weight and time factors. The fluctuations and emphasis on one particular movement quality, or on the combination of two, three or four qualities,
create the dynamic or Effort texture of dance.

One movement quality seldom appears in isolation. A predominance of variations within one factor of motion, however, may be observed indicating various attitudes:

- The emphasis on attitudes to **space** in its qualitative sense of directing the focus of movement or giving it a multi-focused, flexible quality, can be associated with the cognitive capacities of orienting, attending, patterning and organizing.

- The predominance of **weight** qualities (strong and light, including the variables of weighty and resilient) may indicate a sensing or sensibility for assuming light or firm intentions.

- A great frequency of **time** qualities may indicate an intuitive readiness for decision making either suddenly or with sustainment.

- The emphasis on **flow** can be associated with the emergence of feelings which, according to the interaction with self and others, bind or free the continuity of movement.

Further specification of movement qualities depend on their association with other qualities. The combination of **two qualities** denoting inner attitudes is frequently observable in dance.

- Whereas the earlier referred to combination of **weight and time** qualities (of sensing and intuiting) create a rhythmical, possibly "earthy" mood, its opposite, the association of **space and flow** qualities (of thinking and feeling), gives a more remote, abstract mood.
- While the association of *space and time* qualities (of thinking and intuiting) creates an alert attitude, its opposite, the combination of *weight and flow* (feeling and sensing) is more dream-like.

- While the combination of *flow and time* (feeling and intuiting) can create mobility and adaptability, its opposite, *space and weight* (thinking and sensing), are likely to produce stability and steadfastness.

The association of **three movement qualities** may bring about either working action-like Efforts, or externalized drives when the flow factor actively replaces either space, weight or time elements, bringing about an externalization of inner attitudes.\(^\text{13}\)

- Some of the eight "basic effort actions" (i.e., combinations of space, weight and time) have been found in the terminology of classical ballet such as battement or battu, indicating a strong, direct and sudden movement action, or glissé, glissade, indicating a light, direct and more sustained quality.

- When flow replaces space, qualities of the action may become more *emotionally stressed*.

- When flow replaces time, a *spell-like, timeless* quality may emerge.

- When replacing weight, it may produce a *visionary drive*.

Other significant components of Effort "chemistry" are *diminished* and *exaggerated* degrees or forms of particular elements of the four factors of motion which modify their performance. *Neutral* performance
modifies the quality as well. Neutral weight creates a heavy, collapsing movement, but when oscillating between the active attitudes, it may become either weighty or resilient. The neutral performance of flow gives an appearance of a general ongoingness of movement. Finally, the sequencing of effort actions, which can be simultaneous or successive, may prove to be a significant factor in elaborating the descriptive interpretations.

The perception and observational records of Effort patterns may be as simple and straightforward or as complex and intricate as the choreographer and the performer choose them to be. In the example of Wagoner's "Solo" there is an overall sustained and controlled quality emanating from the whole bodily performance. This was possible to record in one single column. On the other hand, Tharp's "Solo I" displays a whole orchestration of simultaneously or successively occurring Efforts in various parts of the body. Thus a multiple body-effort score was designed to attempt to capture this complexity of Effort patterns.

EXEMPLIFICATIONS:

1. *Sue's Leg* by Twyla Tharp

(a) Dynamics of Events

The overall composition of the work does not show a concern with a telic structure (i.e., anticipating a climax or climaxes). As pointed out before, the blues-like "Andante con motto" of the song is used twice consecutively. The dances which precede and follow the two analyzed ones are in a faster tempo and the dynamics of the performers'
interaction is more animated.

"Quartet II" starts with the two couples strolling along quite independently from each other except for a temporal synchrony and a parallelism of actions. The first pre-lyrics section is concluded by the four dancers coming together with some more energetic actions such as Tharp throwing herself onto the two male dancers' arms and sliding along. The following part with the lyrics is danced in unison with the exception of the end of the dance where the rhythm of the steps is picked up from Tharp. (This description already conveys aspects of interaction.)

The energy of the "Solo I" is that of an "a-telec being" that is contained in the present, not anticipating the future or reminiscing. It plays within a low keyed self-containment, at times drawing inwards, at other times addressing outwards.

(b) Phrasing of Movement and (c) Effort patterns

Phrasing in the sense of breath-like sequences with emphases or accents is not observable in the two dances. Instead there is a continuity of energy or punctuation of accents. The effort score is very rich, particularly the one of the "Solo I."

The observational records of the "Quartet II" include the Effort score only of Tharp's of Tharp's performance in measures 1-22. The camera angles of the following section made a continuation of observations of Tharp difficult. Effort patterns show a great variety of types, most frequently in combinations of two elements such as weight and time (8x), time and flow (7x), space and flow (6x), as well as space and weight (5x) and space and time (3x). The majority of these
qualities are, however, diminished as if a dimmer were put on attending, intending and decision making. (See Appendix, sections 2 and 3, pp. 135-145.)

The Effort score of Tharp's "Solo I" is highly complex. As described earlier the "orchestration" of simultaneously or successively occurring Effort qualities in various parts of the body has been observed and recorded within a staff of four columns (for the head; chest, shoulders, arms; hips, pelvis, leg gestures; rhythm of steps). Within the apparently low key blues dance of three minutes, a great number of differing types of qualities have been observed (75 variants). The "chemistry" of the most frequent qualities are combinations of two elements such as space and time (46x), space and weight (22x), and also weight and time (18x), time and flow (20x), weight and flow (18x), and space and flow (14x). A general description of the moods created by the qualities has been indicated above. Tharp's special brand of fluidity, its easy-looking complexity, its understated dynamics is achieved in various ways: frequently the weight or flow elements appear in their neutral state, creating relaxed heaviness within a general flux of movement. Another nuance is achieved through diminished or exaggerated forms of elements toning down or blurring its clear appearance. Often an exaggerated or diminished element is combined with the neutral appearance of another element. For example, the exaggerated form of flexibility which creates an impression of aimless meandering, when coupled with neutral flow creates a sinuous fluidity or sets a mood of lazy winding when combined with diminished sustainment (measures 23, 24). The complexity of the Effort structures
is coupled with the simultaneous or successive occurrences of two or three different qualities in the body such as a flexible/light (both diminished) quality of arm gesture at the same time as a light/sudden leg gesture followed by a simultaneous relaxed dangling of arms and sudden/direct (diminished) leg gestures (measure 6). A successive occurrence of various combinations of flexibility, undulating from pelvis to chest, an action of the head, to pelvis, chest, pelvis can be seen in measure 11.

Within the above mentioned combination of two elements, the space and time (flexible/sustained) are most frequent, giving the mood of a somewhat dimmed slow consideration which is indispersed with sudden pinpointing (direct/sudden) or quick twisting stirs (sudden/flexible).

Tharp's Effort sequences show continuous change and variation, and one can hardly discern any recurring patterns. The frequency and various metamorphoses of the quality of space, associated with attention and organizing, appear to have a significant place in Tharp's Effort make-up. (See Appendix, sections 5 and 6, pp. 147-152.)

2. Songs by Dan Wagoner

(a) Dynamics of Events

There are no climaxes in the overall design of the suite nor in the sections of the "Duet I" and "Solo". The "Solo" emanates a kind of hypnotic mood. The "Duet I," on the other hand, displays variety through the contrapuntal relationship between the dancers as well as through the above mentioned interplay of dance movement and music.
(b) Phrasing of Movement

In the "Duet I" the majority of phrases are performed with even energy (Clifford 12x, Fregalette-Jansen 10x), followed by impactive phrases with the emphasis towards the end (Clifford 5x, Fregalette-Jansen 8x). Impulsive and swing-like phrases with the accent in the beginning or the middle of the phrase are scarce. Several sections which use pedestrian type movement are unphrased in that the movement simply goes on or stops without discernible phrasing (meas. 10-14, 18-20, 23-26 etc.). (See Appendix, sections 8 and 9, pp. 155-65, 175.)

The "Solo" appears performed "under one breath" which is achieved by maintaining the quality of sustainment and bound flow almost throughout. The exceptions are the bout of repetitive suddenness (head shaking in meas. 24), the unexpected "kiss" (meas. 9) and the prolonged stillness (meas. 29-34). (See Appendix, section 13, pp. 179-80.)

(c) Effort Patterns

The structure of effort qualities of the "Duet I" shows a predominance of weight and time combinations created most frequently through the accents referred to earlier of stamping feet and gesturing arms. These strong and sudden combinations, interspersed with a few light and sustained contrasting qualities, give a predominant rhythmical mood to the dance (both dancers introduction 6th-12th seconds, meas. 7-8; Fregalette-Jansen meas. 4, 14, 30, 46; Clifford meas. 5, 21, 33-4, 52, 55-6, 63, 67). There is also a frequent occurrence of sudden and bound qualities in Fregalette-Jansen's movements (meas. 14, 19, 21, 56). (See Appendix, sections 8 and 10, pp. 155-65, 175.)
The sustained and bound time and flow ostinato in the "Solo" is modified through degrees of exaggeration (meas. 1), 18, 34, exit) as well as the association with the polarities of weight—light, delicate and firm, strong gestures (meas. 3, 4, 5, 7, 12, 14, 17, 23, 27, 28, 34). (See Appendix, sections 13 and 14, pp. 179-182).

C. Aspects of Creating SPATIALITY

Various choreographers' uses of the performing space show different approaches, and so does their manner of creating spatial patterns and forms through bodily movement.

(a) The choreographer's use of the performing area or the space of events may be shaped in the manner inherited from the Renaissance and Baroque proscenium arch stage with the hierarchy of the center of stage being the most important action area and the sides and background serving as the space for episodes and transitions. This is dictated by the audience's viewing angle for optimal visibility of the protagonists and all their actions; the entrances and exits are also conceived from the proscenium point of view. On the other hand, the space of the stage can be decentralized into a random field orientation, giving equal importance to all areas of performing. Within this approach the choreographers may or may not choose to observe the proscenium orientation for the dance activities. Both the centralized and decentralized stage point of view dictates the main design of floor patterns of action.

(b) The spatiality or the space of movement manifests itself in many different ways:
- **Floor patterns** of the dance which can be more concentrated onto one area or spread all over may include a selection of straight, curved, circular patterns and their combinations.

- The **shaping of space** can emphasize its three-dimensional structure through enclosing and twisting actions, or flatten out two-dimensionally, dividing space (frequently in order to present oneself towards the proscenium arch), or it can elongate, penetrating space almost one-dimensionally.

- Movement can be directed towards one or several directions. The **orientation** of these directions can be within three main systems: (i) the dimensional one, based on two vertical and four horizontal directions, (ii) the diagonal one, tilted away from the vertical towards the eight corners of an imaginary cubic space, and (iii) diametral ones, oscillating between the vertical or horizontal and the diagonals, within the twelve directions of the three dimensional planes (vertical, horizontal, sagittal).  

- The performance of directions often results from a more stable attitude in-balance (dimensional directions), or a mobile, off-balance mode (diagonal directions).

- The **harmonics or harmony of movement in space** may become manifest in simultaneous or sequential relationships of simple or complex spatial forms. Among simple bilateral relationships one can observe different ways of achieving
balanced or unified movement forms: (i) Moving towards the same direction or area with two or more body parts in "unison," to which one can refer as parallelism (such as both arms and a leg reaching forward); (ii) Oscillating between polarities of direction and counter-direction to which one can refer as opposition (such as right side of the body moves towards high-forward-right diagonal and the left side reaches into low-left-backward diagonal); (iii) Creating balance through a symmetrical movement emphasizing the bilateral body structure, to which one can refer as symmetry (such as right arm reaching towards high-right and the left arm towards left-high). Simple form elements can be achieved by (iv) reaching at the same time into several dimensions to which one can refer as chord-like equilibrium (such as right arm right-forward, left leg backward-low, and left arm high-left); (v) Complementing one movement with another to which one may refer as complementarity (such as penetrating and enclosing gestures related to each other like an axis and equator); (vi) Following consecutively two different diagonals and creating rounded or twisted shapes to which one can refer as volute-like movements.  

All the aspects of spatiality described above can be performed in various degrees of extension from small to large within one's own reach space or kinesphere, or it can be taken through locomotion into the general space.
Tharp's and Wagoner's choreographic works required different ways of recording aspects of spatiality: In Tharp's "Quartet II" and "Solo I" the floor patterns have been observed but not included in the observational records in the Appendix, as they do not display significant variations. The directions of the spatial path are included in the motif recording of bodily actions. In Tharp's "Solo I" a separate column for spatiality includes changes in aspects such as extension/size, ways of shaping space, and directional intent.

In Wagoner's "Duet I" aspects of spatiality showed variations in terms of general shaping in space, directional orientation and harmonics and articulation of floor patterns. In the "Solo" the first two aspects are equally significant, whereas the floor pattern does not show much variation, and is left out from the recordings.

EXEMPLIFICATIONS:

1. **Sue's Leg** by Twyla Tharp

   (a) Space of Events

   The space of the stage in "Solo I" is seen just as a movement through and around the area. In the "Quartet II" the floor patterns align the actions of the two couples or four dancers towards the proscenium arch in a line-like, square or diamond-like formation. The floor-patterns are therefore not included in the observational records.

   (b) Space of Movement

   The spatiality of movement in both dances does not manifest itself in trace forms, radiating from the personal kinesphere or reaching
space to the general space. Instead, the body is in constant meta-
morphosis from an elongated to a twisted, spread out, or curved shape
in space. Most frequently, the shapes are combined such as a twisted
upper body and spread out support, or twisted support and elongated
upper body. These metamorphoses are carried through by means of the
qualitative aspects of space, namely flexible, all-around attention
and occasional direct focus (referred to above in the section on
Effort patterns). Thus, the observation of spatial actions reaching
into the environment appears less significant. As mentioned above the
main directions of bodily actions are included in the column for
"Bodily Actions" in "Quartet II," and the column for "Spatiality" in
the "Solo I" shows some reference to size, shaping and directing of
movement. It ranges from minute quivers and steps to medium range of
movements (meas. 12-14, 30, 43, 66). (See Appendix, sections 2 and 5,
pp. 135-44, 147-51.)

Within the whole composition of Sue's Leg the taken-for-granted
upright situation and the vertical balance seems to gain a new sig-
nificance through its precariousness. It is as if the frequent slouch
indicates the effort of resisting gravity, which is occasionally teased
out by an off-balance tilt or indulged in with falling and rolling.
The balance of the upright may be temporarily regained by reversing
the support onto shoulders or back, or returning to the feet. The
precariousness of the upright is also maintained through a constant
danger of losing it through twisting the body, jackknifing it, drawing
some parts inwards and shifting others out. This vertical axis is
also the axis of spinning pirouettes. It may be seen also as reference
for the changes of level and the reaching to the sides and the forwards-backwards directions. The above aspects are particularly prominent in the "Quartet I" and "Trios I & II," and "Quartet III". (Refer to "Descriptions of the Seen," above, pp. 50-1.)

2. **Songs** by Dan Wagoner

(a) Space of Events

The dancers' bouts of locomotion in the "Duet I" take them across, around and through the whole dancing area, without a particular concern for the stage center. The floor patterns evolve in a variety of straight, circular and loop-like shapes. (See Appendix, section 83, pp. 166-175.) The linearity of the "Solo" from the entrance stage right to the dance in the middle and through the exit stage left is quite exceptional.

(b) Space in Movement

The shaping of space of the "Duet I" shows a clear predominance of dividing gestures (Clifford 22x; Fregalette-Jansen 24x) and enclosing ones (both dancers 16x). The former may suggest the interpretation of separating oneself from the partner or environment, and the latter may suggest that of engulfing, thus creating a kind of balance. From the point of view of Freudian paradigms, it may be also interesting to note that the female dancer performs more penetrating gestures (12x) than the male (5x), while both perform the same amount of enclosing movement actions.

With regard to directional orientation, dimensional movements and those in the vertical plane are predominant, while diagonal
movements are scarce. Bodily actions orientated toward the sagittal plane are performed more frequently by Fregalette-Jansen (14x) than by Clifford (10x). He performs only three horizontally oriented gestures, while Fregalette-Jansen performs nine. Aspects of spatial harmonics are observed in simple bilateral relationships such as opposition (Clifford 8x; Fregalette-Jansen 10x), parallelism (Clifford 5x; Fregalette-Jansen 8x), and symmetry (Clifford 6x; Fregalette-Jansen 4x). Simple harmonic forms are seen in chord-like gestures (Clifford 4x; Fregalette-Jansen 9x), complementary movements (Clifford 2x; Fregalette-Jansen 5x), and volute-like gestures (Clifford 3x; Fregalette-Jansen 2x).

Within the above aspects of shaping of space, orientation and harmonics, there are also several "goings-on" difficult to classify as there is a neutrality of shaping and of directional intent (both dancers' entrance, meas. 9-11, 18-19, 23). (See Appendix, sections 8B and 10, pp. 166-75, 178.)

The gestures of the "Solo" divide, enclose and penetrate the kinesphere or the personal space of the dancer. Its orientation is predominantly within the vertical plane (7x), modulating into space diagonals (5x), and several gestures in the sagittal plane (3x). The horizontal plane is created in one movement and the whole body aligns into the dimensional directions only three times. Simple harmonics are achieved through bilateral counterbalancing of the main direction with either counter direction--opposition--(meas. 5, 9-10, 12, 14-15, etc.) through parallelism of both sides (meas. 3-4, 11), or with complementary gestures (meas. 7-8, 23-4, 36). Oppositional balancing is established
even in the bizzare tilt of the torso and right arm around the head, counterbalanced by left arm and hip (meas. 17-21). (See Appendix, sections 13 and 15, pp. 179-80, 182.)

D. Choice of BODILY ARTICULATION

Several aspects of bodily articulation (carrying the energy in space and time) may be observed. In some choreographic body languages, the aspect of the bodily initiation of movement may be significant such as a centrally or proximally initiated contraction or release (Graham) or a "decentralized" body curve initiated from the periphery or distally (Cunningham) or the "all-over" multiple body areas initiation (Tharp). Another significant feature may be bodily participation in terms of the movement involving the whole body or isolating particular areas through movement and keeping others in stillness. The body flow in terms of its successive, sequential flow or follow-through of movement, or a simultaneous action of several joints or body areas, creates varying effects. The choice of bodily actions may range from gesture including aspects such as contracting-extending, twisting, reaching into or over various directions to locomotion including activities of traveling, turning, jumping; stillness has to be considered as an important dimension of movement, too.

Various means of description have been explored for the purpose of observational records of Tharp and Wagoner works: verbal descriptions, columns for different types of body flow and lines marking their occurrences, Labanotation symbols for body parts and motif writing for indicating the type of bodily action.
EXEMPLIFICATIONS:

1. Sue's Leg by Twyla Tharp

Preliminary observations showed that there are significant variations in two aspects of bodily articulation: body flow and body participation.

(a) Body flow showed a great variety of simultaneous and successive types of movement. These aspects have been recorded differently for each of the two dances.

In context of the "Quartet II" the action lines placed in the respective columns indicate the occurrences of simultaneous or successive flow in relation to the motif writing of bodily actions. Observations are recorded only for the first section of the dance (meas. 1-22). As mentioned above, the TV framing made the observation of Tharp intermittent. One can see performances of successive body flow in measures 4-6, 7, and 9, alternating with simultaneous in measures 7, 10, 3, 16-19, 20, whereas simultaneous flow occurs in measures 8, 12, 14-15, and 19. (See Appendix, section 2, pp. 135-44.)

In the "Solo I" four columns are designed to allow for a detailed observation of the qualitative occurrences in various parts at the same time—simultaneously—or in sequence—successively. Thus the aspect of body flow is to be deduced from the horizontal and vertical relationships of the Effort notation of movements. The design for this type of recording was derived from preliminary observations that the quality, the how of the movement, is more significant than the kind of action (motif) Tharp actually does.
(b) Body participation of the "Solo I" dealing with isolated versus total body movements show an emphasis on isolated gestures (including stirs, shifts, quivers, twitches, twists). This can be seen from the frequent presign given to a particular Effort quality, such as arms in measure 5, left arm in measure 8, hips and shoulder measure 43. The movement involves the whole body when the body columns are bracketed (such as the first two beats of measure 9, last beat measure 17, measures 21, 28, 31, 64, 65). (See Appendix, section 5, pp. 147-151.)

2. Songs by Dan Wagoner

Aspects such as total versus isolated and simultaneous versus successive movements have been analyzed but were not found sufficiently significant to be included in the final observational records. What appears to be isolations results at times from the arm gestures starting from the shoulder and being initiated distally rather than proximally from the sternum or spine. There is on the whole a predominant distal initiation of body movement.

The selection of bodily actions can be seen in the columns for "bodily actions" for both dances. While the "Solo" displays a minimal range of locomotion, gesture and stillness, the "Duet I" shows a variety of gesture locomotion, circular path, turning, jumping, and stillness. (See Appendix, sections 8A and 13, pp. 155-65, 179-80.)
Stage Three: **Social and Aesthetic Paradigms in Choreographic Embodiments**

(a) Investigating the Social/Cultural Aspect of the Choreography

Dance as the most immediate art form (the performer and the performed being one and the same) deals implicitly or explicitly with humanity. Aspects such as the role of gender in social organization (patriarchal, matriarchal, integral,\(^\text{18}\) androgynous\(^\text{19}\)) or of sexuality (bi, homo, hetero) or other types of human relationship (dominant, equal, manipulative, caring) may find their choreographic embodiments in a most poignant way.

Although universally human, the above aspects are strongly marked by a particular culture and period. The increasing loosening of a patriarchal social style and the concurrent loosening of sex roles, both in "functional" and in expressive terms, is noticeable in some trends in contemporary choreography. There is less and less traditional discrimination as to the active-passive, leading-following, supporting-supported, energetic-gentle characteristics. All these qualities can be embodied by both sexes. In an article titled "Get Out There and Dance Like a Man," dance critic Deborah Jowitt traces such changes since the time of Alwin Nikolais' theatre in the 1950s, where sex played little part, as female and male dancers had to be equally fluid and subtle. At that time Jerome Robbins started experimenting with roles in that he let the man support women and women support men, which is now accepted as a less unusual device in choreography. Jowitt
describes Louis Falco's company as "unisex" with their sexual contacts being casual and acrobatic. She concludes her article by stating:

> Especially in dances that purport to reflect the changing rhythms and patterns of contemporary America, it seems unnecessary to harp on the difference between men and women—and equally absurd to deny that such differences exist.20

In the framework of the present dance observation the above aspects are examined within the area of Interaction.

E. Aspects of INTERACTION

The following attitudes may be discerned from which the above described aspects can be extrapolated:

(i) Movement related to self or toward the environment, a partner, or the co-dancers.

(ii) Relationship aspects such as addressing, approaching, meeting, touching, grasping, supporting, releasing, parting.

(iii) The correlation of movement motives in terms of active-passive, action-response, or modes such as unison, canon, and counterpoint.

(iv) Placement in relation to others in terms of distance and body front, as well as the eventual group shape or formation.
EXEMPLIFICATIONS:

1. *Sue's Leg* by Twyla Tharp

   In the "Quartet II" the interaction among dancers is casual. Tharp and Wright approach their partners (meas. 3), fling an arm around their shoulders (meas. 4), continue strolling arm in arm (meas. 9-10) or interlacing hands (meas. 11), or move without actual contact (meas. 12-22) for the major part of the dance. A playful slapping of feet, hands, under the thigh, spinning around and making one bend over (meas. 23-24) marks the end of the partnering situation. The four dancers hook up in a tight circle, turned outwards (meas. 32-33), spread into a line in which Tharp flings herself downstage and upstage, hanging on the two male dancers' arms (meas. 35-36). The rest of the dance is performed in a unison square formation except for the finale (meas. 64-68), when Tharp initiates the rhythmic pattern of the steps which the three other dancers pick up. (See Appendix, section 2, pp. 135-144.)

   The "Solo I," in contrast, is very much an inward focused monologue with a few addressing gestures such as elegantly greeting bypassers with a semi-mimetic gesture of the right arm (meas. 49), denoting swiftness (meas. 55) and the final *commedia dell'arte* bow (meas. 67-68). (See Appendix, section 5, pp. 147-151.)

2. *Songs* by Dan Wagoner

   The interaction among the partners in the "Duet I" could be described as oscillating between activities aware of the partner, addressing oneself to him or her, or else acting independently from
the partner. Aspects of relating include modes such as dancing together (Introduction from first to fifth and fifteenth to seventeenth second), acting and reacting (meas. 7-8), leading and following (meas. 11-13), moving towards, away and around the partner (meas. 17-20), clasping each other (meas. 14), lifting and carrying (meas. 22-26, 63-exit), sliding (meas. 48, 65-67), embracing, and stroking (meas. 17, 24-25, 28). Sections of moving and dancing independently from each other are interspersed in the beginning of the duet (Introduction: from eighth to fourteenth second, and meas. 1-6).

Changes among the above described aspects create unpredictability, and a sense of humor within the dance. This is articulated also by the manner of performing the listed relationship aspects. For example, Clifford's carrying of Fregalette-Jansen alternates between his attitude of dealing with a very dear person (meas. 22-34, 42-43, 67-68), or of carrying her as a sack of stolen goods (meas. 35-41); the caressing areas vary from the back of Clifford's pelvis to the back of his head (meas. 24-25, 29). (See Appendix, section 8A, pp.155-65.)

The "Solo" creates an illusory interaction with imaginary objects and situations. The more explicit gestures are those of a "kiss" (meas. 9), and of intending to put a ring on the finger (meas. 36), or the more ambiguous holding of an imaginary cradle with the left hand while holding the "baby" (own head) with the right (meas. 28). (See Appendix, section 13, pp.179-81.)
Correlation of Choreographic Characteristics
and Established Aesthetic Norms

The attempt to examine contemporary dance phenomena may run the risk of lacking a sufficient spatio-temporal distance from them, and thereby possibly hindering the full realization of their overall direction and significance.

The American modern dance classics of the 1930s, the established avant-garde of the late 1950s, and the post-modern explorers of the 1960s have, however, formulated their aesthetic in collaboration with musicians, artists, dance historians and critics. Among the most prominent traditions are the aesthetics of Martha Graham, the points of view derived from John Cage and Merce Cunningham, and the post-modern tendencies formulated by Yvonne Rainer. To these one has to add the aesthetic tradition of the classical and neo-classical ballet. Since any evaluation of contemporary choreography must take such traditions into account, it is necessary to outline them briefly.

The aesthetics of ballet has been formulated and reformulated, implicitly and explicitly from the time of its inception at the French court of the seventeenth century to the present, with contributions by authors such as Feuillet, Jean Georges Noverre, Carlo Blasis and Michael Fokine. In the article mentioned earlier, Levin describes Balanchine's "formalism" (also referred to as "neoclassicism") as the act of revealing the essential element of ballet's singular beauty, namely that of tension between weight and weightlessness, which brings to presence the "supernatural instant of the dancer's capacity to suspend the natural condition of his body in the very act of acknowledging it." Within the
history of spatialization of the stage, from the "planimetric," ballroom-like space to the "stereometric" space of the baroque theatre. Levin sees a third mode he calls "optical" space in which the dancer is weightlessly suspended in the vertical time field.

Martha Graham's aesthetics of the late 1920s and 1930s has challenged the balletic emphasis on the element of the magically weightless and the optically intangible presence of the physical body. Her thrust onto bodily actions rooted on the floor, the falling in order to rise, extended the vertical dimension of the dancer's striving to defy gravity into its opposite direction. Placing the emphasis on the dancer's use of the torso through the concept of central contraction and release, evolved from the rhythm of breathing, her dance embodiments cater to a bodily identification with the dancer's full physicality and human vulnerability. Graham's most original contribution to dance aesthetics was in terms of the choreographic vocabulary transposing "organic" movements such as breathing, or gestures of exhilaration and exasperation. Her treatment of the time of events, the relationship to music, the dynamics of events, and the hierarchy of the space of the stage are traditional. There is a telic, linear structure of events leading to one or several climaxes, music being preferably composed for the choreographic work in order better to support this structural intent. The design of sets, props and costumes is meant to enhance the choreographic idea and the space of the stage is centralized and oriented toward the proscenium arch. This orientation may have influenced the spatiality of her motifs, frequently using the three spatial planes, particularly the vertical and sagittal ones.
Although each member of the cast is important, there is still a hierarchy through the predominance of her own leading roles. Graham's artistic points of view such as "Dance is not a mirror but a participation, a voicing of the hidden but common emotions"—guided her choreographic approaches which were concerned with expressing a particular content or thematic material as well as drawing on resources from within and researching outside sources. The compositional procedures have been mainly based on Western music compositional manipulations such as repetition, development of motifs, and forms such as rondo, theme and variations.

The aesthetic of Merce Cunningham developed initially in collaboration with the composer and author John Cage in the 1950s and 1960s. It presents a challenge to the artistic and choreographic points of view of Martha Graham and, indeed, the Western tradition of composition in music and dance. Cunningham sees the use of chance procedures for the choice of movements, interaction among dancers, order or continuity of events, as "a . . . mode of freeing my imagination from its own clichés . . . and as a means to get . . . in touch with a natural resource far greater than my own personal inventiveness could ever be, much more universally human than the particular habits of my own practice, and organically rising out of common pools of motor impulses." This approach abolishes many kinds of hierarchies in terms of structuring the time and space of dance events. There is simultaneity of several actions, the beginnings and endings of the pieces being "unexpected." The sound follows its own course, as does the dance, and with no attempt to bring them into alignment, either with one another or some other
structure, the two media coexist in the same space-time. The same is
true of props and sets: they are there to be encountered, not to
serve any other structural purpose. As the dance becomes independent
of the music, it displays predominantly free rhythms arising from the
nature of the movements themselves, and emphasizing changes in quali-
ties of time. There is complete absence of a target-like build-up to
a climax. Instead there are frequent bouts of excitement and plateaus
of quietude which carry the dynamics of events. The bodily articula-
tion is also "decentralized" in that movement is frequently initiated
from the periphery, arms and legs often moving independently from the
torso. In the frequent balancing which is manifest in "balance of the
weight, and shift of that weight in space and time, that is, in greater
or smaller areas, and over longer or shorter lengths of time."24
Cunningham's point of view--"My dance does not interpret anything, we
present and do something"25--is carried through systematically by means
of the chance procedures mentioned above as well as by random indeter-
minacy.26 His dance vocabulary is less innovative except for the
inclusion of pedestrian-like, behavioral, affect-like movements in line
with the philosophy of bridging the gap between art and life.27 There
are frequent transpositions of classical ballet vocabulary and few
modern dance movements. The forms of choreographic works are unclassi-
fiable by traditional criteria but they may be either fixed or open.
Such works sometimes seem to present a constant challenge to the
audience, since Cunningham's dances seldom, if ever, fulfill the expec-
tations of a theatrical performance as a unified concept of events and
telic build-up to a climax.
Cage-Cunningham ideas were of considerable importance to the following generation of explorers expanding dance interests further into the extra-aesthetic realm between life and art, who centered around New York's Judson Memorial Church as a performing area from 1962 until approximately 1967. An important personality in forging the post-modern, mixed-media explorations and formulating its manifestos is Yvonne Rainer. A typical statement of post-modern concerns is found in Rainer's essay "A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora, or an Analysis of Trio A," first published in 1966 in Gregory Battcock's anthology about minimal art. In this essay she lists elements which are to be minimalized or eliminated from dance: 1) phrasing; 2) development and climax; 3) variation: rhythm, shape, dynamics; 4) character; 5) performance; 6) variety: phases and the spatial field; 7) the virtuosic feat and the fully extended body. To substitute for the above Rainer suggests: 1) energy equality and "found" movement; 2) equality of parts, repetition; 3) repetition or discrete events; 4) neutral performance; 5) task or task-like activity; 6) singular action, event, or tone; 7) human scale.

EXEMPLIFICATIONS:

1. Twyla Tharp

(a) Artistic Biography

A brief overview of Tharp's artistic biography will preface the correlation of her choreographic language to the traditions sketched out above.
Born in Portland, Indiana, in 1942, Tharp had tap and ballet lessons since her childhood and took a variety of dance classes in New York during her study of History of Art at Barnard College. The range of styles included Graham, Nikolais, Cunningham, Hawkins, Craske, Farris, Schwetzkoff, and Luigi. After graduation in 1963, Tharp joined the Paul Taylor Company, which she left in 1965 to start choreographing on her own. With regard to her personal tribute to the above influences, Tharp most frequently refers to Cunningham as "the master," regarding him principally as a composition teacher.

From studying with Merce Cunningham, I got the idea that we had thousands of possibilities with the body. I think of the body as being like those toys that are in dozens of pieces, connected by string. They're loose and floppy, but only because they're in pieces that are independent from one another. As to matters of dance technique, Tharp finds ballet the most versatile, logical, and rigorous though not restricting tool for her dancer's training, and sees jazz—with its emphasis on rhythm—as another important technique. The vocabulary of the classical ballet is further seen by Tharp as an available reference for expanding and changing the dance vocabulary. She exemplifies this with the epaulement or shoulder gestures. "If one can look at something conceptually, and say epaulement is torque around the spine, it gives you a lot more freedom than if you simply say epaulement is écarté is effacé, and that's all it is." Thus Tharp molds the notion of epaulement into a rippling "torque" which she sometimes enlarges or condenses. On this score she admires Balanchine's "classicism" for acknowledging the past and revitalizing it through "skewing" its vocabulary. In her choreographic beginnings Tharp extended Cunningham's decentralization of the stage.
space into random field orientation, towards explorations beyond the proscenium stage into open spaces such as a large field at Connecticut College, or a lawn at Central Park, or environments such as the main staircase of the Metropolitan Museum, or the Alaska pavilion of the New York World Fair. In those choices of environments as well as in the design of her compositional manipulations, one can see highly individualistic interpretations of Cage-Cunningham ideas. From her description of Group Activities in 1969\textsuperscript{32} one can trace a merging of Cunningham's approaches such as units of movement being related to a clock-time scale ranging from half a second to forty-five seconds, with some classical compositional procedures such as diminution, augmentation, inversion of a dance phrase and the successive and simultaneous use of canons in space and time.

Tharp identifies her affiliation with contemporary trends in the arts such as minimalism and conceptual art. In a recent interview, Tharp associates her minimal dances with a reaction to the abundance of post-war American society: "We were saying, 'Hey guys, hold it we've got enough stuff. We can go back to the bare bones and it will still be wonderful."\textsuperscript{33} The culmination of her minimalist explorations Tharp sees in The Pugue, her "doctorate" in structure, an exhaustive series of manipulations of a twenty count movement phrase. This appears to have been the turning point towards the more recent, less iconoclastic and apparently more popular work. On the other hand, Tharp maintains that her conceptual concerns with performance areas, time, space, and structure have not changed even in her choreographic works for the Joffrey Ballet such as Deuce Coupe. "I think the movement in Deuce
Coupe is as conceptual as any of the 'conceptual pieces' I have ever done. The problems are the same for me. The challenges are the same.  

The work examined in this study, Sue's Leg, was choreographed after two previous works in a jazz idiom: Eight Jelly Rolls (1971) to music by Jelly Roll Morton, and The Bix Pieces (1971) to Bix Beiderbecke's music. It also follows two works choreographed for the Joffrey Ballet: Deuce Coupe (1973) to the Beach Boys sound track and As Time Goes By (1974) to Haydn's music.

(b) Correlations to Established Aesthetic Norms

Correlating Tharp's choreographic language to the aesthetic and aesthetic traditions of classical, modern, and post-modern dance, one can find some indebtedness and several innovative trends as well.

Her play with balance—by resisting and partially giving into gravity—may be approximated to one of the main features of Balanchine's aesthetic (as described by Levin), as well as to some of Cunningham's preoccupations with balance of the weight and the shift of weight. The manner of embodying it is, however, highly personal as indicated in the descriptions of Tharp's maintaining the precarious quality of the vertical.

Correlating the findings of the structural analysis of Sue's Leg to Rainer's list of minimalist tendencies one finds that Tharp has minimalized some items such as phrasing, development and climax, but has found idiosyncratic solutions to all the other aspects on the list. Her "understated," neutral performance, for example, does not completely eliminate dynamics. Furthermore, her treatment of spatiality through
bodily articulation is quite unique in that it neither complies with Rainer's "do's and dont's," nor can it be readily compared to other choreographic embodiments.

Although Tharp's dance vocabulary is derived from some traditional as well as popular sources, it is "processed" through very personal manipulations so that the traces of elements such as rond des jambes, port des bras, and épaulements are hardly recognizable (except for the pirouettes).

2. Dan Wagoner

(a) Artistic Biography

Wagoner is a native of West Virginia. He first graduated in pharmacy and after serving the army obtained a scholarship for the 1965 Connecticut College Summer School. He subsequently studied at the Graham School in New York, and in 1968 received an offer to join the cast of Clytemnestra. Between 1968 and 1969, Wagoner danced in Paul Taylor's company as well as in Graham's. During free periods he joined Cunningham's dance company on several occasions. In describing Cunningham's company as a breeding ground for choreographers, McDonough refers to Wagoner as one of the dancers who demonstrated serious choreographic abilities. Although senior to Tharp, Wagoner spent more time as a performer and started choreographing and forming his own company only in the late 1960s, giving his first full evening concert at Judson Church in 1969. In an early interview Wagoner refers to the influences of Graham, Taylor, and Cunningham in terms of learning through participating in their struggles and accomplishments. Yet "when you
work with someone and you find out that that's not what you want to
do, that's a definite influence also." This comment pertains to
Wagoner's work with Graham. Describing the process of working on a
new dance, he talks about his dancers as catalysts. "I am bombarded by
their presence. I keep seeing their energy . . ." It is as if the
decision concerning selection of interactions among these catalytic
agents, as well as the sequence of events, shape the basic outline of
a Wagoner dance. He also trusts spontaneity and leaves himself open to
what he finds between himself and the dancers. "You can make choices
and plan . . . and yet if that other kind of final thing [inspiration]
doesn't happen, none of it is of interest." His affinity to this
spontaneous approach is further evident in his comments concerning his
piece Changing Your Mind, based on American Indian folk paintings. He
describes his admiration for the artists' willingness to reveal them-
selves and do painting without formal training and theory, and connects
this with his work by stating ". . . and for me dancing is doing." On the other hand, the 1978 programs of the Dan Wagoner and Dancers
concerts state:

The dances deal primarily with space, energy and
structure. Although the work is exacting, there is
an emphasis on allowing and encouraging the indi-
vidual dancer to deal with the material in an indi-
vidual way.

Thus Wagoner by no means repudiates formal training and structure.

Major choreographic works preceding Songs are Brambles (1969),
Westwork (1970), Changing Your Mind (1972) created in collaboration
with the poet Georges Montgomery, Taxi Dances (1974) to popular songs
arranged by Michael Sahl, and Summer Rambo (1975) to Bach's music.
The same year that Wagoner choreographed *Songs*, he also produced *A Dance for Grace and Elwood* to music by Robert Sallier and Carol Weber, and a TV collaboration, *George's House*, with bluegrass and banjo music by Don Stover and P. Crísmass. Both works are reminiscent of Wagoner's West Virginia background.

(b) Correlations to Established Aesthetic Norms

Wagoner's debt to the modern dance tradition may be traced in the use of planal movements--the spatial orientation of the Graham vocabulary. More Cunningham-like is his approach to the initiation of bodily movement, frequently distal rather than proximal. The quality of unpredictability pertaining to sequences of action and interaction can be also seen as a Cunningham influence.

Juxtaposing Wagoner's choreographic tendencies against Rainer's "minimalist list," one finds only few areas of agreement with the suggested eliminations and substitutions. The development and climax are not used in structuring Wagoner's dance, but one can discern phrasing and variation in rhythm, shape, and dynamics, particularly in contrast with some neutral performance sections.

His dance vocabulary appears to be derived from ballet and Cunningham. Additional components are the inclusion of behavioral gestures, pedestrian or everyday-like, "found" movement, and some country dance-like steps.

Wagoner's particular contribution appears to be a new choreographic humanism incorporating an underlying sense of humor, and the emerging possibility of integral human interactions.
Stage Four: **Comparison of Two Choreographic Works**

A further correlation of the two choreographic works under discussion is proposed to highlight even further the aspects of "diversity" or uniqueness as well as those of "identity" with regard to the points of view of the same choreographic generation.

**EXEMPLIFICATIONS:**

(a) **Comparison of Renderings and Descriptions of the Immediate Experience of the Works**

What transpires from the brief utterances about the immediate experience of the two solos performed by choreographers Tharp and Wagoner is Tharp's complete self-absorption, and Wagoner's relatedness between "me" and the imaginary "other." Both are conveying attitudes: Tharp of abandon and command and Wagoner of caring and being cared for. If one looks at the utterances in terms of indications of aesthetic choreographic essences, one can see Tharp's bodily articulation and dynamics of toned down Efforts, and Wagoner's concern with mood and temporality.

The descriptions of what has been seen interpret the above aspects by elaborating on them in terms of the choices of music, by elucidating their context with citations from the heritage of dance, and by applying some Freudian paradigms.

The immediate experience and descriptions of Tharp's "Quartet II" and Wagoner's "Duet I" also differ in attitude: a casual coexistence of siblings in Tharp and an interaction with care and playfulness in Wagoner.
(b) Comparison of Structural Articulations of the Two Works

TEMPORALITY

The dimension of temporality appears to be significant in both choreographic approaches. It is expressed in different ways: in terms of polyrhythm in Tharp and in terms of counterpoint in Wagoner. The time of events is linear and in synchrony with the music in Sue's Leg, and apparently linear in Wagoner's Songs. With regard to the rhythm of movement, there is a mixture of metrical and free rhythm in Tharp and predominant free Effort rhythm in Wagoner. Within his movement sequences one can distinguish a sense of phrasing that is not identifiable in Tharp. Her polyrhythmic treatment is manifest in the simultaneous and sequential occurrences of metrical and free rhythms in different parts of the body, juxtaposed to the pulse, the beat and the rhythm of the lyrics. Wagoner's contrapuntal treatment arises out of the use of contrasting features such as movement versus silence and stillness versus sound, staccato vs. legato and gentle vs. energetic. A contrapuntal interplay is also created by means of acceleration and deceleration versus the steady tempo of music, and variety in length of phrasing and rhythm.

DYNAMICS, ENERGY

This choreographic aspect is significant to both artists more in terms of the dynamics of movement than in the structure of the whole piece.

Sue's Leg has no climactic, telic structure, but the change of tempi brings some variety. Songs have an overall a-telic design but
surprising changes in mood create variety. Phrasing is observable only in Wagoner's piece with a predominance of evenly unchanged energy set off by certain impactive phrases. Tharp's Effort patterns show within the overall diminished degree of performance (a "toned-down" dynamics) great variety of qualities gravitating around the qualities of space and time, creating the illusion of casual sensuality, as a cover for deliberate organizing. In contrast to Tharp, Wagoner's frequent use of space and time qualities show a rhythmical oscillation between energetic, robust and gentle, delicate moods.

SPATIALITY

Both choreographers show an overall use of the stage without a hierarchy of center versus other areas. The choreographic pieces are, however, proscenium oriented with concerns for a "stereometric" visibility. 47

Tharp's choreographic approach displays an idiosyncratic "inward" bodily oriented spatiality of movement, which manifests itself in the transformations of different shapes the body assumes in various ranges from minute to large. Wagoner's approach, on the contrary, is outward oriented, dividing and enclosing the kinesphere and general space in relation to self and other co-dancers. The directional orientation of these spatial actions is predominantly that of dimensional planes. Tharp's orientation is dimensional: rather than relating to dimensional planes it is merely related to the vertical to which she gives a special quality of precariousness. Verticality and the play with balance does not appear to have the same significance in Wagoner's choreography.
BODILY ARTICULATION

This aspect seems to be particularly significant in Tharp's choreographic language and less prominent in Wagoner's

Tharp's articulation of successive and simultaneous body flow is brought about through various Effort patterns (referred to above) creating a complex interplay between the isolations of head, shoulder, hips, feet, and arm movements, and the actions involving the whole body. A distal initiation of movement, i.e., from the limbs rather than proximally from the torso, is predominant in Wagoner's movements. (This may seem somewhat in contradiction with his warm, humanistic approach.)

(c) Comparison of Aspects of INTERACTION

The attitude toward interaction between the dancer and the environment, and other co-dancers, differs a great deal. This has already been perceived in the renderings and descriptions of the immediate experience of the two Solos and the "Quartet II" and "Duet I." In Tharp's casual treatment, the physical contact of arm in arm, arm around shoulders, or leaning, hanging onto, manipulating, slapping each other, is that of siblings, equally noticing and ignoring each other or switching on and off a mutual attention. For Wagoner the attitude of the relationship is important, embodying both independence and dependency. The bodily contact is frequently close and expresses caring warmth as well as a playful, teasing humor.
### Comparative Table of Choreographic Characteristics

<table>
<thead>
<tr>
<th>Twyla Tharp</th>
<th>Renderings of Experience</th>
<th>Dan Wagoner</th>
</tr>
</thead>
<tbody>
<tr>
<td>self-absorbed; casual, sibling-like</td>
<td>Temporality</td>
<td>relating; caring, playful</td>
</tr>
<tr>
<td>linear, in synchrony with music</td>
<td>(a) of Events</td>
<td>apparently linear</td>
</tr>
<tr>
<td>mixture of metrical and free rhythms</td>
<td>(b) of Movement</td>
<td>predominantly free rhythms</td>
</tr>
<tr>
<td>polyrhythm</td>
<td>Dynamics</td>
<td>counterpoint</td>
</tr>
<tr>
<td>a-telic; variety through changes of tempi</td>
<td>(a) of Events</td>
<td>a-telic; unpredictable changes</td>
</tr>
<tr>
<td>space &amp; time; space &amp; weight, weight &amp; time</td>
<td>(b) of Phrasing and Movement</td>
<td>phrased</td>
</tr>
<tr>
<td>frequent diminished degrees</td>
<td>Spatiality</td>
<td>space &amp; time supplemented with flow &amp; time and flow &amp; weight</td>
</tr>
<tr>
<td>predominantly linear floor patterns</td>
<td>(a) of Stage</td>
<td>the stage</td>
</tr>
<tr>
<td>inward oriented; body shapes; qualitative space</td>
<td>(b) of Movement</td>
<td>straight, circular, loop-like</td>
</tr>
<tr>
<td>minute to large range</td>
<td></td>
<td>floor patterns</td>
</tr>
<tr>
<td>precariousness of the vertical</td>
<td></td>
<td>outward oriented, shaping in</td>
</tr>
<tr>
<td>successive and simultaneous body flow; isolations versus total body movement; proximal and distal initiation</td>
<td>Bodily Articulation</td>
<td>dimensional planes from</td>
</tr>
<tr>
<td>casual; little body contact</td>
<td>Interaction</td>
<td>kinesphere to general space</td>
</tr>
<tr>
<td></td>
<td></td>
<td>not prominent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>not prominent</td>
</tr>
<tr>
<td></td>
<td></td>
<td>distal initiation predominant</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mutual dependencies and independencies; frequent body contact</td>
</tr>
</tbody>
</table>
Stage Five: Stylistic Conclusions/Synthesis

(a) Introduction

As expressed earlier, style is seen by this author as a synthesis of aesthetic and aesthetic dimensions of the choreographic work. A particular artist's selection of temporal, spatial, energy, and bodily components, as well as those of interaction, is to a great extent rooted in paradigms of his or her culture. Thus the discernment of the artist's identity with the bodily-space-time-interaction norms of the culture, along with recognition of areas of individual divergence from cultural norms, is the basis for delineating his or her particular choreographic style.

As a general background for the present investigations, one can point to the implicit and explicit preoccupations of the 20th century artists with explorations of the space-time unity. Almost every history of the contemporary arts refers to the synchrony between Einstein's interpretations of the universe as a space-time continuum—and subsequent elaborations by H. Minkowsky on the fourth dimension as space and time unity—and the emergence of cubism, futurism, surrealism, and the shift from tonality to atonality. Dance, a primary human art, frequently has been in a temporal delay (or retardation) in relation to other movements in Western art. Although Laban's preoccupations with space-time-energy were first formulated in the 1920s, it was not until the 1950s that an American choreographer, Merce Cunningham—inspired directly by a musician (Cage) and indirectly by an artist (Duchamp) as well as by the Laban-Wigman-Holm dance tradition—really dealt with space and time in the context of performing dance. It is
significant that Cunningham recognizes the distinction between phenomenal space and time, or that created by perception, and the physical dimensions of these forces. "The dance is an art in space and time. The object of the dancer is to obliterate that." Thus Cunningham's focus is on the dance as an experienced event rather than as a neutral chain of events in physical space and time. This focus is reminiscent of Merleau-Ponty's treatment of the phenomenal body (rather than physical) and of Laban's synthesis of "quantitative" with "qualitatively" experienced aspects of Effort. Even in the "anti-dance" attempts of the 1960s which tried to undo the fetters of representational dance the space, time and weight directed problems have been solved through the full involvement with the task at hand, linking the physical, quantitative with the phenomenal, qualitative aspects of movement. In other words, the turn away from representation has not reduced the dance into a merely physical procedure; a tension between measurable facts of movement and the qualitative "how" of movement is retained. This interplay has been observed in the two works examined, exemplified in Tharp's predominantly qualitative aspects of space and quantitative treatment of time, and Wagoner's merely qualitative aspects of time and quantitative treatment of space.

In delineating the choreographic styles of the two artists, Tharp and Wagoner, conclusions are to be drawn from the three main aspects of investigation:

(i) the rendering of the immediate experience and the description of the seen;

(ii) the comparison of structural articulation in terms of
choreographic choices, emphases, as well as omissions of aspects of temporality, dynamics, spatiality and bodily articulation;

(iii) the correlation of cultural and aesthetic traditions, as well as the space-time paradigms of our time, in terms of identities and differences.

While the above aspects are not dealt with in this order, they serve as a source for stylistic conclusions.

(b) Twyla Tharp

The commentary for the TV version of *Sue's Leg* explains that the piece is about dancing, about time, space, energy, and movement, but that it is also a dance about spirit—the spirit of another era (1930s). This statement appears to refer to the physical aspects of the dance as well as its perceptual, phenomenal dimensions. The description of the structural articulations of this choreographic work (stage two) show that Tharp emphasizes bodily articulation and Effort—the qualitative aspects of space, time, weight, and flow. (The latter could be seen as modifying the choreographic statement about the TV version of the dance.)

Considering Tharp's affiliation with the space-time preoccupations of our era, one could see the simultaneous occurrences of various rhythmic sequences throughout the body as a space-time fusion. On the other hand, this simultaneity of bodily flow may be also seen as embodying the current multi-dimensionality of space and time enhanced by technology intruding into one's here and now with a geographical synchrony of events and proximity of past-present-future.
It is almost as if the inward focus of Tharp's actions is her option for survival, for keeping going in the present situation. I am among others but "am quite sufficient to myself"! This was the strong experiential message.49 "Occasionally I hang onto, manipulate, or toss a sibling--just for fun, not any kind of mutual commitments." This attitude finds resonance with a contemporary context--the casual, mobile, consumer society, where an "I do my thing, you do yours" attitude prevails.

"My body moves under my skin . . . playful and sexy . . . with abandon and command . . . "50 conveys something about self-sufficiency, a kind of self-eroticism which includes self-involvement and isolation but also the quality of having a sense of one's own values and of being aware of one's own presence in this world. This could be also seen as the self-contained dimension of androgyny.51

The apparent sensuality of bodily movement appears as a new development in the dance of the 1970s. Critic Marcia Siegel ascribes the crisis of dance audiences in the 1960s to the difficulty of making a non-verbal art appeal to an extremely verbal society.52 (It is interesting to note that the detached manner of Cunningham and the cool manipulations of Balanchine coincided with the emergence of a new social science--non-verbal communication--which started to focus on body language.)

It may seem contradictory to state that the apparent sensuality "with abandon" has been created by means of carefully thought through manipulations with overlaying movement sequences "with command." The structural description of Effort patterns articulates this phenomenon
by finding that flexibility—the predominant quality of space—has two facets: an all-round awareness as well as sinuous roundaboutness. When coupled with weighty sustainment or neutral flow, it creates the illusion of sensuality, but when associated with the quality of suddenness, it manifests an alert seeing.

Tharp's "abandon" seems to have yet another dimension, that of throwing away the movement as well as other co-dancers— as if her movement and others are "disposables" that can be thrown away and renewed next time around.

There may be also a horror vacui or a "terror" of starting from nothing in Tharp's tendency to reach for available forms from the classical ballet tradition as well as from jazz, tap, and disco dancing. Her choreographic language is a sort of "melting pot" of traditions and cultures merging into a new idiom.

Tharp's choreographic procedures and way of working with her dancers appears to require a computer-like "processing of data" in the form of overlaying one dance phrase over another. The performance results into an ease, immediacy and clarity of a computer print-out.53

The Tharpian style could be thus seen as articulating the self-contained aspect of androgyny; the continuity of American culture through its multi-ethnic society, and the multi-dimensionality of the global village created through telecommunication, as well as the technology of disposables and computers.
(c) Dan Wagoner

Wagoner's choreographic language creates temporal discontinuity. Though the Romantic music of Songs makes use of the linear time—the uninterrupted succession of now moments—the choreographic time is non-linear. Its continuity is interrupted with stillness, counter-rhythms and heterogeneous activities. The actions of the dancers are scattered all over the stage-space, radiating outwards to the environment and to each other with frequent abrupt changes of direction. Thus the dotted and darted through space matches the intermittent time. Both are generated through energy which oscillates between a gentle, outgoing continuity and stopping, and heavy or staccato punctuations.

The above descriptions call into question Wagoner's statement that space, energy and structure are his main choreographic concerns. It appears that his choreographic interest is with the dancer's interactions, which are formed through predominant qualitative weight and time variations.

Frequent abrupt punctuations, conveyed by a distal initiation of bodily actions in space and time, can be seen as an implicit comment on the era of automation and compartmentalization.

Wagoner's artistic statements emanate, however, a kind of "sunny," not to say optimistic, humanism. He seems to be conveying "We are a delight to each other . . . there is so much fun tenderness warmth . . ." It is as if our existence and our dealings with others are not necessarily doomed. Instead of antagonism, hatred, and indifference, we may be also a source of positive, warm feelings for each other. And there is always fun, laughter when the unexpected, even undesired,
marches in on us. Besides, we do not need to take ourselves so seriously.

Such hints permeate all individual sequences as well as those of interaction among dancers. This sunny outlook is a rather rare and precious attitude one likes to be reminded of from time to time.

The aspects of interaction—"male-female man-woman woman-woman nearness . . . we can get a lot from many persons . . . and in so many ways . . . "—convey a liberated "pan-eroticism." It is as if the possibility of integrating "feminine" and "masculine" modes into a new androgynous style of life is anticipated in his view of dance.

The two major forms of movement Wagoner utilizes, everyday-like movement and dance traditions, are used in a personal way. He displays their characteristics in a forthright manner, not concealing their usage and not trying to put a disguising coat over them. Thus he recapitulates his actual situation—living simultaneously in a historical context and a context of everyday things to be done—in his movement vocabulary.

Although Wagoner's choreographic style may be seen as less innovative—"When you're a fourth-generation choreographer . . . there aren't many claims left to stake out"—his choreographic points of view make an honest/sincere/genuine contribution, both as the choreographer of that "fourth generation," and as an artistic witness of our times. The Wagoner style highlights the communicative aspects of androgyne; makes present the sunny, positive side of human interaction and warm sense of humor; and acknowledges that we do not need to invent everything nor process available forms but use them as they come.
In conclusion, one may suggest that Tharp's and Wagoner's choreographic styles are implicit articulations or comments on styles of living of contemporary American society. Their views are individual interpretations of themes shared by society at large:

- Tharp embodying "self-eroticism," the self-contained aspect of androgyny, Wagoner "pan-eroticism," its communicative side;
- Tharp enacting the non-committal, casual interaction, Wagoner relating in a dependent or independent manner;
- Tharp articulating the speed and multi-dimensionality of technology; Wagoner just echoing some of its aspects.

It can be seen from the above that the synthesis of aisthesis and aesthetics which form the choreographic style is revealed through an interdisciplinary endeavor in and by the idiosyncratic forms of choreographic embodiment, after they have been articulated through immediate experience and structural analysis. The endeavor of critical understanding is concerned with the meaning—not necessarily literal nor symbolic—of the choreographic style or language. It deals with the intersubjectivity, the communicability of the choreographic work.

Another finding may be significant in this context and that is the fact that the rendering of the immediate experience of the dance work has yielded significant insights for both structural analysis and the stylistic synthesis. This may be seen as another indication that aisthesis or experience is like a hinge in which the perceiver and the perceived "mutually conspire in the event of 'meaning'—be this meaning abstract or concrete, intellectual or sensual, private or public, incoherent or lucid."
Notes to Chapter II

1 Term used by Anita Page in "Aesthetic Lines" (JOPHER, September, 1970, p. 49), referring to Nikolais and Cunningham as leaders, including also Taylor and Hawkins.

2 Tharp refers to composing dances as to writing, giving thus the term "choreography" its original meaning.

3 See above, pp. 20-21.


5 See above, Chapter I, p. 19.


7 Leap forward, from the classical ballet vocabulary.

8 Dances created by Ruth St. Denis for the Denishawn company in the 1910s inspired by music, attempted to visualize its melodic line and rhythmic structure.

9 Some of Rudolf Steiner's ideas on Eurhythms concerned the visualization of poetry through dance-like gestures.

10 Term borrowed from musical terminology, used within this framework to denote a partnering interplay between dance motives and music.

11 A graphic system designed by Rudolf Laban to notate compounds of space, weight, time and flow factors observable in movement. See below, Appendix p. 133.


13 Pertains to space, weight, time and flow which Laban called "motion factors", each containing two "effort elements." Cf. Rudolf Laban, F.C. Lawrence, Effort (London: Macdonald & Evans, 1947), and Rudolf Laban, Mastery of Movement (Ibid., 1960).


Ibid., note 15.

"Motif recording", "motif writing" and "motif" refer to a system of notation which purports to render the outline of a movement idea or the motif, rather than describe the movement performance in detail. It was designed by Valerie Preston-Dunlop on basis of Labanotation. Cf. her *Motif Writing for Dance, Readers in Kinetography Laban, Series B, Books 1-4.* (London: Macdonald & Evans, 1967).

The notion of "integral" is taken here in the sense of Jean Gebser's *Integrat* as an alternative to matriarchal or patriarchal social relationships. Cf. his "Synoptic Table" in the back of his *Ursprung und Gegenwart* (Stuttgart: Deutsche Verlag Anstalt, 1966).


Ibid., p. 313.

Merce Cunningham's Interview with David Openheim, producer of *Rainforest* for NET from the Second Buffalo Festival of the Arts, 1968.

"Random Indeterminacy" refers to compositional procedure whereby sections of composition are left open to be improvised by the performers.

This point of view may be taken to have been initiated by Marcel Duchamp and propounded by Cunningham's collaborators, John Cage and Robert Rauschenberg.


31 Ibid., p. 142.


33 See above, note 29, Ibid., p. 72.

34 Twyla Tharp in Rob Baker's "Twyla Tharp's 'Deuce Coupe' or How Alley Oop Came to Dance with the Joffrey" (Dancemagazine, April, 1973), p. 36.

35 See above, p. 91.

36 See above, p. 92.


39 Ibid., p. 64.

40 Ibid., p. 65.

41 Ibid., p. 64. (My emphasis)

42 See above, p. 92.

43 See above, N. 18.

44 See above, pp. 52 and 55.

45 See above, Ibid.

46 See above, pp. 51-52 and 54-55.

47 See above, pp. 83-89.


49 See above, p. 52.
50 Ibid.

51 See above, N. 19.


53 David Vaughan in "Tharp and Tharpism" (*Dancemagazine*, June, 1976) refers to Tharp's dancers who assimilate her material and perform it with "the ease and immediacy of a computer print-out." (p. 78).

54 See above, p. 52.

55 Ibid.

56 See above, N. 19.


CHAPTER III

THE IMPLICATIONS OF THE RESEARCH

1. **Discussion of Findings**

The above investigations have opened up several significant insights. The axioms and principles emerging through this research are threads forming the fabric of dance. They describe its experiential and cognitive structure. The essential features of dance as revealed through the aesthetic and aesthetic synthesis of style can be formulated as follows:

(i) Dance manifests itself in temporal, spatial and energy configurations of bodily articulations. Thus the patterns of dance are rooted in forms of human perception. These aesthetic dimensions are shared by all humans through their intrinsic possibility of setting up intersubjective understanding.

(ii) Dance reveals simultaneously the cultural, social, and period context. The patterns of dance are rooted not only in human modes of perception but also in the "ordered ways of culture." They are being shaped and in turn shape the aesthetic norms of a particular society.

(iii) Dance reveals a more fundamental significance than is generally recognized. In the case of contemporary dance, which does not set out to represent but to "present something" (Cunningham), the presented gestures have basically a significative power. They manifest something other than themselves, effacing themselves in favor of the
signified. This can be seen from the way that what is presented opens into a rich field of possible interpretations about the choreographer's view of our times.

(iv) Dance intensifies the notion of time towards an "a-temporal" or "timeless" dimension. It can be re-created, re-assimilated or re-styled in another culture or period than the one that gave it birth. The transformations of the classical ballet—from its courtly forms of the 17th century, ballet d'action of the 18th, romantic phase of the 19th, and the 20th century neoclassicism—are one example.

The surveying of critical reviews on Tharp and Wagoner uncovered another significant fact. Frequent references to what is supposed to be a great disparity among critical reviews of dance—due to the highly personal or idiosyncratic nature of its experience—have been found to be inaccurate. There is an essential concordance among the descriptions of the aesthetic dimensions of choreographic styles. The aesthetic evaluations, on the other hand, have shown several contrasting judgements. The following selection of quotations referring to Tharp's and Wagoner's work may serve as evidence.

A striking concordance with the rendering of the immediate experience of Tharp's dance is found in Schapiro's description:

This odd mixture of detachment and intensity, abandonment and tight focus is something Twyla's company works on constantly.  

It may be also traced in the two contrasting modes of observation Croce is led into by Tharp's dancers:
... they're being so carefully objective. It's this objectivity that fascinates and carries us from one moment to the next... we try to follow the intricate logic of it. But we can also enjoy the dancing another way as a burst of nonsensical excitement. We can leave the dancers to their purpose and wrap ourselves in the illusion that it's all happening spontaneously... find that I watch both ways... 4

Thus the perceived aspect of "abandon and command" has been observed by the two critics in the description of the dancer's performance and in the mode of either going with the quasi-spontaneity of the dance or analytically following its logic.

Several descriptions of Dan Wagoner's work touch upon similar dimensions captured in the renderings of the immediate experience. 5

McDonough writes that Wagoner's piece Dance

... reflected the special quality of strictness and human concern that are always present in Wagoner's best work. 6

Hoagland refers to

vitality, humor, wit, enthusiasm and love, and at times a gentle wistfulness and poignancy 7

which are being translated into dances Wagoner choreographs.

Anderson underscores the enjoyment that emanates from the choreographic work:

Dance, Mr. Wagoner's work suggests, is a skill and pleasure akin to gardening, carpentry, or good old-fashioned country cooking. 8

Although the rendering of the immediate experience responded more to the relationship among dancers, the aspects of humanism, love and enjoyment are the shared impressions.

With regard to the aesthetic descriptions of the stylistic characteristics of choreography, there are also some analogies.
Several authors write about Tharp's play with the "precarious vertical, upright dimensions," affecting the balancing.

Daniels refers to a more "balletic" posture in Sue's Leg:

... the dancers return to a classical carriage now and again, so that it remains beneath the play as a passing stabilization.9

Siegel writes:

There is a lot of sham insecurity in Sue's Leg. People balance waveringly on one foot, but instead of falling over, they recover perfectly—they've been in control of their uncontrol all along.10

Kendal puts it similarly:

... you know they will always recover because, as Tharp dancers, they have been trained to outwit the fact of collapse and disarray.11

Thus the play with balance is not only described technically but is also interpreted in terms of its meaning.

The Tharpian "body polyphony" referred to in the structural articulation is described in varying terms:

At any given moment, a dancer may be sustaining one kind of rhythm and dynamic in the feet, another in the head, another in the torso or arms. (Jowitt)12

... bodies relaxed, mobile, highly articulate in both large and small parts ... (Siegel)13

... the floppy upper bodies, the rapid-fire power of feet and legs, the swing and rebounding arms. (Kendal)14

The topic of the more general but succinct descriptions above—Tharpian "body polyphony"—has been observed, recorded, and articulated on several pages of this research.15
Wagoner's contrapuntal treatment analyzed in the research is frequently referred to by the critics:

Dan Wagoner likes to contradict the music—to take something calm and sustained and set the dancers flailing against it. Sometimes the effect is one of tension. Sometimes it's humorous. (Hering)\textsuperscript{16}

The choreography constantly changes direction; arms and legs fly out in one way, then wiggle off on some unexpected path or achieve almost classical balance—but only momentarily. (Anderson)\textsuperscript{17}

[Wagoner's way of moving] ... with sudden, awkward, even feral outbursts punctuating passages of classic calm and grace. In terms of structure, Wagoner has a way of interrupting the flow of the choreography to remind us of the process involved. (Vaughan)\textsuperscript{18}

The notion of "contrapuntal" is dealt with here both in terms of the relationship to music as well as changes in space and dynamics.

The aspects of various modes of interaction among dancers and the moods these create are referred to in terms which basically correspond to the descriptions of interaction in the research.\textsuperscript{19}

Siegel elaborates on Tharp's relationship aspects:

Tharp can choreograph how dancers feel about themselves, but not how they feel about each other. They always end their negotiations by giving each other the brush-off or flopping vacantly into each other's arms. Their handling of each other can be considerate, exasperated, brisk, or good-natured, but always there's a faint air of defensiveness between them, a subconscious dread of getting too involved, with an accessory stream of kidding-around behavior to soothe any abrasions. The one objective of any encounter seems to be for both parties to walk away unscathed.\textsuperscript{20}

Daniels, examining Tharp's individual choreographic patterns of rhythm implicitly refers to interaction:
In Tharp, the patterns are so close to the rumbles and mumbles of daily discourse, that we delight in half-recognizing them—as in the voice of a younger sister or brother—even as we wonder at their clear implications and their maddening inseparability from quotidian thought or action.21

Anderson discussing Wagoner's choreographic modes writes:

Despite their supposed abstraction, his dances are often celebrations of sociability, of occasions on which people can have a good time. . . . The energy of dancing is . . . related to the energy of social conviviality.22

Hering describes the interaction in the duets of Songs, after its New York premiere:

To "On Wings of Song," Regan Fry [dancing the part of JoAnn Fregalette-Jansen] and Robert Clifford speed through lurching runs and sudden catches. Ultimately, he carried her clear across the stage with her body glued to his.23

Jowitt's perception of an earlier dance (Changing Your Mind, 1973) shows a different kind of caring:

As usual dancers occasionally touch each other with absent-minded palsyness, as if they are mothers with 10 kids and only a second to spare.24

Tharp's non-committal, casual interactions are insightfully described by Siegel and the sibling-like dimension is suggested in Daniel's essay. While Hering's description of the "Duet I" from Songs deals more with the actions rather than interaction, Jowitt sees the relationships in another dance as a compulsory motherhood. Enjoyment and sociability are underscored by Anderson

The above selection of quotations is not intended to pile up evidence in the sense of "proving" that descriptions offered earlier in this dissertation are "correct." It is rather meant to indicate that critics do seem to perceive aisthetic dimensions of style with
consistency. In other words, aesthetic perception may be taken as a genuinely intersubjective phenomenon, showing that we are talking about "the same" dance.

Accounts of aesthetic judgements, on the other hand, pertaining to the artistic value, significance, innovation, and audience popularity, show a great amount of differing opinions.

Baker, Kendal and Schapiro evaluate Tharp's popularity with the audiences by pointing to her ability to handle "the commonplace with intelligence and wit," 25 to present "our movement" in a high art and high entertainment form, 26 and to bring the exclusive "connoisseur's art form" to large audiences. 27 Highwater, on the other hand, argues:

Her fame . . . is based on a skillful capacity to present the obvious as exceptional to an audience which wants to partake of the extraordinary as easily as possible. 28

Among reviews of Deuce Coupe, which Tharp created for the Joffrey Company in 1973, there are two negative critiques against the majority of positive ones:

The fan-fared ballet Deuce Coupe was one of the many put-ons and hoaxes of a fast-moving time. As soon as the contrasts between the classical ballet and the pelvic girations which were on display in the dance halls in the sixties is established, the idea turns out to be the nonidea of the century. (Sorell) 29

Tharp has been the only choreographer to date to incorporate in her style a thorough amalgamation of all that was most superficial about the events and fashion of the sixties. . . . Tharp celebrates mindlessness. She confuses what is fundamental with what is superficial. She is most complex when she is engaged in the sort of rhythmical hijinks which jazz virtuosi tout as art. Her dances reflect emotional bankruptcy. (Highwater) 30
What other critics saw as innovative and original, Sorell and Highwater evaluate as a gimmick. What Croce describes as "anthology choreography, incorporating the best of everything,"31 Highwater sees as an amalgamation of superficialities and Sorell as a "nonidea." The defensiveness and "subconscious dread of getting involved (Siegel) is evaluated as "emotional bankruptcy" (Highwater).

Two less appreciative reviews of Sue's Leg confront the great number of eulogies. MacLain Stoop, reviewing the TV premiere of the piece, writes:

... the deceptively rag-doll style of dancing was jarring with that music (mostly by Fats Waller), and ... Tharp's intellectualized randomness out of kilter with those rhythms ... the choreography gave the impression ... that one was watching four solos done in the same place at the same time with each dancer turned in to completely different music ...31

Commenting on the camera work of this program, Lorber writes:

... the often inert monitor field somehow deadened the discontinuous, paroxysmic "go-nowhere" vitality of her style.32

One can recognize in the above descriptions that the two reviewers have seen the "same dance" which has been appreciated as rich, pulsating, complex (Robertson),34 or as far-flung dance bits which are there both to entertain and carry the dance forwards (Kendall),35 and seen as an exquisitely balanced quartet which has enough dynamic variety for a company of forty (Croce).36 The "same dance" has thus been evaluated differently.

Dan Wagoner's choreographic activity, on the other hand, has been far less in the public eye; thus he has been less passionately discussed. For example, only one review of Songs has been found, and it is written
in an appreciative tone (Hering). Discussing experimental dance of the early 1970s, Siegel refers to Wagoner, Tharp and Viola Faber who are doing something recognizable as pure dance and who use Cunningham devices to defocus and understate the dancers' virtuosity. Evaluating the innovation of modern dance companies of the mid-seventies, Siegel writes:

Dan Wagoner, James Cunningham, or Gus Solomon may not be making breakthroughs choreographically, but they are presenting dance in a very advanced form to their audiences, and the audiences are accepting what they do.

Two other critics who reviewed Wagoner sympathetically are Anderson—stating that the concerts of Wagoner's company make him feel good as do Balanchine's—and Vaughan, who regrets the pleasurable performances of Wagoner's company at Pace University were not sold out.

Croce is less empathetic. Her comment on Wagoner as a fourth generation choreographer has been cited above. What has been seen as a personal way "of changing mind, direction and dynamics" by Anderson or by Vaughan as "way of interrupting the flow of the choreography to remind us of the process involved" is seen by Croce as "Nothing fits together; nothing can be made to fit." Even Wagoner's personal qualities of "genial wit and good-nature" and his individual way of moving "with sudden, awkward, even feral outbursts ..." described by Vaughan, Croce sees as if "Wagoner takes the audience into his confidence, so that we don't question his lack of coordination." Thus what has been seen by some critics as personal qualities and choices, Croce judges as a limitation.

Some of the above quotations display the critic's sensibilities to the immediate experience of the dance as well as their attempts in
building a language to describe movement and dance in more specific terms. These attitudes have been researched by Irene Meltzer, who interviewed several key dance critics. From the discussions one can glean the critics' intents such as Jowitt's attempt to concentrate on the dance experience at hand and respond to the kinetic forces and the movement dynamism, and Vaughan's major concern with "bracketing" the process of thinking and forming sentences in one's mind which may cut one off from the immediate experience of watching dance. Kendall and Croce discuss the importance of an adequate language for describing one's responses to dance. Kendall comments on the problem of the lack of direct kinesthetic identification and thus the lack of appropriate vocabulary. Croce, on the other hand, emphasizes the need to make people trust their own responses to dance. Siegel is concerned with quick and precise observation, capable of dealing with the distinct movement qualities of dance. Meltzer concludes her study by stating that dance criticism is still largely an intuitive and creative process without any formal methodology nor theory. The present research, however, suggests that theory and method are not opposed to intuitive and creative approaches but rather create a context in which they may be appropriately applied.

The methodology outlined in this dissertation, therefore, may be seen as bridging the gap between dance criticism, aesthetics, choreology and dance education. A solid grounding in the description of movement and dance with its own specific language is the common denominator to all three disciplines. The simultaneity of experiential and cognitive
approaches of practice and theory can ensure both its creative alive-
ness and its conceptual soundness.

2. **Requirements for the Research**

It has been seen that the methodology includes multiple processes
based on inspirational or intuitive, analytical and critical approaches.
It therefore requires a researcher's proficiency in several directions:

(i) the rendering of one's experiential images in a language
evocative to other readers;

(ii) the observation of movement and discernment of particular
bodily, temporal, spatial, and energy choices of the
choreographer and performer;

(iii) the recording of observations as evidence or data for
subsequent elaborations.

The above listed skills are based on the researcher's sensibilities
of perception—the experiential aspect—and his or her coherent inter-
pretations—the cognitive aspect.

Although following general guide-lines, the researcher has no
ready-made schemes or pre-set models. He or she is to combine the
creative aspect of perception with an insightful approach towards the
infinite number of possibilities of articulations of spatiality and
temporality through the energy of bodily movement. The articulation is
different in each particular dance style, depending on the choreographer's
individual motivations, insights, and points of view. It can be seen
from the comparative study of Tharp and Wagoner that variables observed
in each style had an individualized structure within the broad frame of
Temporality, Spatiality, Energy, Bodily Articulation, and Interaction.
3. Validation of the Research

The validity of the methodology could be examined by one or several co-researchers with the above qualifications. The results are expected to be essentially corresponding, although with individual variations in interpretations. So far the correlation of the research to dance criticism has shown some degree of credibility of the instrument. Another possible test for validity would be a follow-up research examining several other works by Tharp and Wagoner from different choreographic phases, and to compare them with the present findings.

Sections of the Appendix show the quantification of observational records. It was found useful to be able to substantiate statements about the structural components of the two choreographic works by means of these data. On the other hand, quantification in itself would not yield an understanding of dance per se; a broader framework capable of articulating and elaborating its qualitative dimensions and meaningful human context is required. These findings are in concordance with Meyer Schapiro's contention that qualitative measurements on the whole "confirm conclusions reached through direct qualitative research."

4. Potential Applications of the Methodology

The experiential and cognitive approach to dance, as formulated in this research, appears to be highly relevant to expanding University Dance curricula which are already established, as well as appropriate for creating new ones. Graduate dance curricula may benefit from new approaches to both dimensions, the experiential and the cognitive one. The phenomenological method of immediate, direct description of experience, which has been found in the best writings of dance critics,
could be helpful to dance teachers and students. Engrossed in the complex technicalities of the craft of dance, they often lose sight of the experience of dance. The practice of immediate description of one's performances and of viewing of others, may throw another light on the dance experience which was taken for granted, and help to re-establish the connection with the art form.

There is also a general need for a constant reminder that "my body is myself," is the subject and not the object on which I work, or the teacher or choreographer works. The current phrase "to make the dance on someone"—rather than with someone—is indicative of the still prevailing body-mind dichotomy, the treating of the body as object, the separation of the person from his or her world.

On the other hand, in the context of dance training, of coaching, choreographing, and performing repertory—as well as in researching dance—there is a need for analytical reflection leading to clear discernment and articulation of inherent structures of space, time, and energy in body movement. Here Rudolf Laban's choreological contributions are crucial. As referred to in the Introduction, Laban described choreology as a kind of grammar and syntax of the language of movement, dealing not only with the outer form of movement but also with its mental and emotional content. In this research the choreological tool was developed on the basis of Laban's concepts, forming an important part of the methodological processes of describing choreographic styles.

In the context of creating new Ph.D. dance curricula, the experiential and cognitive approaches to dance may assist the forming of
choreographers, performers, as well as research scholars. The proposed methodology offers an understanding of the inherent structures of dance, and opens an insight into the significance of this art form in our society. Such a widening of horizons as well as deepening of expertise is equally significant for training and forming of future dance experts.
Notes for Chapter III


2 See above, p. 52.

3 Laura Shapiro, "Twyla Tharp: Her Dances Are Full of Bumps, Slumps and Drops . . . But There's Something in the Way She Moves," Rolling Stone (June 2, 1977), p. 64.


5 See above, p. 52.


13 See above, N. 10, Ibid.

14 See above, N. 11, p. 78.

15 See above, pp. 61-3; 69-72; 82-3; below, Appendix sections 1-6.


19. See above, pp. 86-87.


21. See above, N. 9, p. 79.


23. See above, N. 16, Ibid.

24. Jowitt, see above N. 12, Ibid., p. 166.

25. Baker, see above Ch. II, N. 33, Ibid.

26. Kendal, see above N. 11, Ibid.

27. Schapiro, see above, N. 3, Ibid.


30. See above N. 28, Ibid., p. 207.

31. Croce, see above N. 4, Ibid., p. 133.


35. See above N. 11, Ibid.

36. See above N. 4, Ibid., p. 133.

37. See above N. 16, Ibid.

39 See above N. 10, Ibid., p. 294.

40 See above, N. 17, Ibid.

41 See above, N. 18, Ibid.

42 See above, p. 110.

43 See above, N. 22, Ibid.

44 See above, N. 18, Ibid.

45 See above, Ch. II, N. 56, Ibid.

46 See above, N. 18, Ibid.

47 See above, Ch. II, No. 56, Ibid.


49 See below, Appendix, sections 3, 6, 9, 10, 11, 14 and 15.

50 See above, Ch. I, N. 54.
APPENDIX: OBSERVATIONAL RECORDS

1. Organization of Observations of Tharp's "Quartet II"

The score contains observations of Temporality and Interaction for all four dancers, and observations of Dynamics (or Effort) and Bodily articulation for the performance of Twyla Tharp (meas. 1-22). Aspects of Temporality are recorded by means of relating the rhythm of Bodily actions to the division of the score into measures of $\frac{4}{4}$ according to the music of the dance. The recordings of Effort, Body-flow, and Interaction are also related to this temporal grid or meter. The observations are to be read in their vertical flow from the bottom of the page upwards, except for the effort notation for which the page needs to be turned ninety degrees clockwise. As indicated above, measures 1-22 contain a more complete observation of Tharp's performance, and from measures 23-68 only Bodily actions and Interaction are recorded. Dancing in unison, the four dancers perform the same Bodily actions with some variations in Interaction.

1) The far left column of Tharp's score (meas. 1-22) contains observations of Effort sequences. Effort is notated with Laban's Effort-graph which denotes polarities of space, weight, time and flow. For the graph cf. Laban, R. & F.C. Lawrence, 1947, p. 12, or Laban, 1960, p. 81. The following symbols are used to describe: (a) weighty quality $\backslash$, (b) resilient quality $\backslash$, and (c) $\overbrace{\text{denotes a phrase with emphasis in the middle.}}$
(ii) Two columns have been allotted for the distinction of successive and simultaneous body flow (meas. 1-22). Their occurrences are marked with a vertical line in the respective columns.

(iii) Bodily actions are indicated in Motif writing. Cf. Preston-Dunlop, 1967.

(iv) Interaction is notated by means of relationship signs used both in Labanotation and Motif writing. Cf. Hutchinson, 1970, Chapter 20. Sign ☐ is used to describe "relating to oneself" or a "self-contained attitude." Abbreviation P = partner; F = floor.
2. Tharp "Quartet II" Observational Records (meas. 1-4)
Tharp "Quartet II" (meas. 5-8)
Tharp "Quartet II" (meas. 9-12)
Tharp "Quartet II" (meas. 13-22)
Tharp "Quartet II" (meas. 23-30)
Tharp "Quartet II (meas. 31-38)"
Tharp "Quartet II" (meas. 39-46)
Tharp "Quartet II" (meas. 47-54)
Tharp "Quartet II" (meas. 55-62)
3. **Summary of Quantifications of Effort Observations of Tharp's Performance of "Quartet II" (meas. 1-22)**

a. Total number of Effort action variants  

b. Total number of Effort actions  

   (i) Occurrence of single elements  
       0  

   (ii) Occurrence of two elements  

       weight & time 8 (22.22%)  
       space & flow 7 (19.44%)  
       time & flow 6 (16.67%)  
       space & weight 5 (13.89%)  
       space & time 3 (8.33%)  

   (iii) Occurrence of three elements  

       space & time & flow 3 (8.33%)  
       space & weight & time 2 (5.56%)  
       space & weight & flow 1 (2.78%)  
       weight & time & flow 1 (2.78%)  

 c. Total number of Effort elements  

    (i) Non-modified elements 17 (21.52%)  

    (ii) Modified elements 62 (78.48%)  

       neutral 19 (24.05%)  
       diminished 37 (46.83%)  
       exaggerated 2 (2.53%)  
       weighty 1 (1.27%)  
       resilient 3 (3.80%)
4. **Key for the Organization of Observational Records of Tharp's "Solo I"**

"Solo I" is danced to the same music as the "Quartet II," thus there is the same temporal division of the score into measures of \(\frac{4}{4}\). This score is to be read from left to right in its horizontal flow.

It has five columns: three indicating the Effort actions of the Body, one for the rhythm of steps, and one for aspects of spatiality. From measure 37 till the end, the rhythm of Fats Waller's lyrics is written on top of the staff to indicate yet another rhythmic component.

(i) The first of the three Effort & Body columns shows the qualities of neck and head gestures, the second records the qualities of upper body, i.e., chest, shoulders and arm gestures, and the third indicates gestures of the lower body, i.e., pelvis, hips and legs. When the Effort is performed with an isolated body part, the particular part is indicated in front of the Effort symbol by means of Labanotation signs.

(ii) The metrical rhythm of steps is notated in the fourth column in musical notation.

(iii) Aspects of spatiality are described verbally in the fifth column.
6. Tharp "Solo I" Observational Records (meas. 1-16)
Tharp "Solo I" (meas. 17-32)

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<tr>
<td>Body</td>
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**Spaciality**

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<tr>
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<td>Rhythm of steps</td>
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Tharp "Solo I" (meas. 33-48)

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Tharp "Solo I" (meas. 49-64)

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Tharp "Solo I" (meas. 65-68)
6. Summary of Quantification of Effort

Observations of Tharp's "Solo I"

a. Total number of Effort action variants 75

b. Total number of Effort Actions 217

(i) Occurrence of single elements 51 (23.50%)

weight 24 (11.06%)
time 16 (7.37%)
flow 10 (4.61%)
space 1 (.46%)

(ii) Occurrence of two elements 138 (63.59%)

space & time 46 (21.20%)
space & weight 22 (10.14%)
time and flow 20 (9.22%)
weight & time 18 (8.29%)
weight & flow 18 (8.29%)
space & flow 14 (6.45%)

(iii) Occurrence of three elements 28 (12.90%)

weight & time & flow 13 (5.99%)
space & weight & time 12 (5.53%)
space & weight & flow 2 (.92%)
space & time & flow 1 (.46%)

c. Total number of Effort elements 411

(i) Non-modified elements 221 (53.77%)

(ii) Modified elements 190 (46.23%)

diminished 93 (22.63%)
neutral 65 (15.82%)
weighty 14 (3.40%)
exaggerated 12 (2.92%)
resilient 4 (.97%)
emphasized 2 (.49%)
7. **Organization of Observations of Wagoner's "Duet I" from Songs**

There are two sets of observations of this piece: Set A includes observations pertaining to Temporality, Dynamics or Effort, and Interaction. Set B includes aspects of Spatiality.

Observations A are organized as follows: The top column indicates the clock-time for the section in silence and the musical meter, rhythm and phrasing of Mendelssohn's "On the Wings of Song." The scores of both dancers are divided into measures of $\frac{6}{8}$ time. The order of columns in the scores of Clifford and Fregalette-Jansen differs. Phrasing and Effort are notated in his first and her second column; Bodily actions in his second and her third column; Interaction is placed in his third and her first columns to facilitate the interlinking of symbols.

Ways of recording used are: musical notation, Effort-graph, phrasing bows, Motif writing, and relationship signs. A key for adaptations of the standard symbols is given below.

**Phrasing bows:**

- $\bigtriangledown \bigtriangledown$ = emphasis at the beginning of the phrase
- $\biguparrow \biguparrow$ (i) = accent " " " i) light ii) strong
- $\bigtriangleleft \bigtriangleup$ = emphasis towards the end of the phrase
- $\bigtriangledown \bigtriangledown$ (i) = accent " " " i) light ii) strong
- $\biguparrow \biguparrow$ (ii) = accents in the middle of the phrase

Observations B include four columns describing aspects of spatiality: shaping of space, orientation, harmonics and floor patterns. The designation of "neutral" indicates that the body does not
actively shape the space or direct the movement. Verbal descriptions are used throughout this score.

Key for abbreviations of stage areas:
DC = downstage center
UL = upstage left
DR = downstage right
CB = center back
UR = upstage right
DL = downstage left
SL = stage left
SR = stage right
8A. Wagoner "Duet I" Observational Records, Set A (seconds 1-16)
Wagoner "Duet I", Set A (meas. 1-8)
Wagoner "Duet I", Set A (meas. 9-16)
Wagoner "Duet I", Set A (meas. 17-24)
Wagoner "Duet I", Set A (meas. 25-32)
Wagoner "Duet I", Set A (meas. 33-40)
Wagoner "Duet I", Set A (meas. 41-48)
Wagoner "Duet I", Set A (meas. 49-56)
Wagoner "Duet I", Set A (meas. 57-64)
Wagoner "Duet I", Set A (meas. 65-end)
8B. Wagoner "Duet I" Observational Records, Set B (seconds 1-16)

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| Orientation|    | Sagittal  | Sagittal  | Dimensional |
| Fregalette-Jansen |    | parallelism | parallelism |    |    |    |    |    |
| Harmonics  |    |    |    |    |    |    |    |    | patterns |
| Floor      |    |    |    |    |    |    |    |    | patterns |</p>
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Wagoner "Duet I", Set B (meas. 9-16)

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</tr>
<tr>
<td>space</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Orientation</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Floor patterns</td>
<td></td>
<td></td>
<td></td>
<td>straight towards UR</td>
</tr>
<tr>
<td>Fregellet-Jansen Harmonics</td>
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<td></td>
<td></td>
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<td>dividing enclosing</td>
</tr>
<tr>
<td>space</td>
<td></td>
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<td>Vertical</td>
<td></td>
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<tr>
<td>Orientation</td>
<td></td>
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<td>complementary</td>
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</tr>
<tr>
<td>Floor patterns</td>
<td></td>
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<tr>
<td>Fregellet-Jansen Harmonics</td>
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</tr>
<tr>
<td>Shaping</td>
<td></td>
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</tr>
<tr>
<td>space</td>
<td></td>
<td></td>
<td>(penetrating)</td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td></td>
<td>Dimensional/</td>
<td>Sagittal</td>
<td></td>
</tr>
<tr>
<td>Floor patterns</td>
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<td></td>
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</tr>
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<td></td>
<td>opposition</td>
</tr>
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Wagoner "Duet I", Set B (meas. 33-40)

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<td>Orientation</td>
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<td></td>
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</tr>
<tr>
<td>Clifford</td>
<td>Floor patterns</td>
<td></td>
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</tr>
<tr>
<td>Shaping of space</td>
<td>twisting (passive dropping over)</td>
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<td></td>
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<td>Orientation</td>
<td>Segittal</td>
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<td>Harmonics</td>
<td>Chord-like parallelism</td>
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<td></td>
<td></td>
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<tr>
<td>Orientation</td>
<td>Harmonics</td>
<td></td>
<td></td>
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</tr>
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<td></td>
<td></td>
</tr>
<tr>
<td>Shaping of space</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td>Harmonics</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pregalet- Jansen</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonics</td>
<td>Floor patterns</td>
<td></td>
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straight towards DL

straight tow. SR circling tow. SR
Wagoner "Duet I", Set B (meas. 41-48)

<table>
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<td>Enclosing</td>
<td>Dimensional</td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td>Floor patterns</td>
<td>Tow. SL</td>
<td>Straight tow. Center</td>
<td></td>
</tr>
<tr>
<td>Shaping of space</td>
<td>Frescaletti-Jansen Harmonics</td>
<td>Penetrating</td>
<td>Dimensional</td>
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<td>Clifford Harmonics</td>
<td>Enclosing</td>
<td>Dimensional</td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td>Floor patterns</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaping of space</td>
<td>Frescaletti-Jansen Harmonics</td>
<td>Penetrating</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Floor patterns</td>
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Wagener "Duet I", Set B (meas. 49-56)

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<th>51</th>
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</thead>
<tbody>
<tr>
<td>Shaping of Space</td>
<td>(twisting) dividing</td>
<td>/./</td>
<td>/./</td>
<td>enclosing</td>
</tr>
<tr>
<td>Orientation</td>
<td>towards Dimensional (upright) Vertical Sagittal Horizontal Sagittal</td>
<td>Opposition</td>
<td>Opposition</td>
<td>Opposition</td>
</tr>
<tr>
<td>Harmonics</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Floor patterns</td>
<td>straight towards DL</td>
<td></td>
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</tbody>
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<table>
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</thead>
<tbody>
<tr>
<td>Shaping of space</td>
<td>enclosing</td>
<td>neutral</td>
<td>dividing</td>
<td>/./</td>
</tr>
<tr>
<td>Orientation</td>
<td>Sagittal</td>
<td>Vertical</td>
<td>/./</td>
<td>dividing</td>
</tr>
<tr>
<td>Harmonics</td>
<td>chord-like</td>
<td>(opposition)</td>
<td>/./</td>
<td>(parallelism)</td>
</tr>
<tr>
<td>Floor patterns</td>
<td>returning to Partner on circular path</td>
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</table>

<table>
<thead>
<tr>
<th>Measures</th>
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</thead>
<tbody>
<tr>
<td>Shaping of space</td>
<td>enclosing</td>
<td>penetrating</td>
<td>dividing</td>
<td>/./</td>
</tr>
<tr>
<td>Orientation</td>
<td>Horizontal</td>
<td>Dimensional</td>
<td>Vertical</td>
<td>/./ Sagittal</td>
</tr>
<tr>
<td>Harmonics</td>
<td>(opposition)</td>
<td>chord-like</td>
<td>Opposition</td>
<td>/./ Parallelism</td>
</tr>
<tr>
<td>Floor patterns</td>
<td></td>
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Wagoner "Duet I", Set B (meas. 57-64)

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</thead>
<tbody>
<tr>
<td>Shape of space</td>
<td>enclosing</td>
<td>dividing</td>
<td>dividing 3x</td>
<td>enclosing penetrating</td>
</tr>
<tr>
<td>Orientation</td>
<td>Vertical Sagittal</td>
<td>Vertical Sagittal</td>
<td>Vertical Sagittal</td>
<td>Vertical Sagittal</td>
</tr>
<tr>
<td>Jansen Harmonics</td>
<td>opposition</td>
<td>symmetry</td>
<td>chord-like</td>
<td>symmetry</td>
</tr>
<tr>
<td>Floor patterns</td>
<td>Looping from SL to SR</td>
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<table>
<thead>
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<th>62</th>
<th>63</th>
<th>64</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape of space</td>
<td>dividing twisting enclosing</td>
<td>enclosing</td>
<td>penetrating</td>
<td></td>
</tr>
<tr>
<td>Clifford Orientation</td>
<td>Vertical Diagonal Dimensional</td>
<td>Dimensional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonics</td>
<td>Volute-like</td>
<td>(parallelism)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Floor patterns</td>
<td>straight to DL</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Measures</th>
<th>61</th>
<th>62</th>
<th>63</th>
<th>64</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shape of space</td>
<td>dividing twisting enclosing</td>
<td></td>
<td>penetrating</td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td>Vertical Diagonal Dimensional</td>
<td>Dimensional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jansen Harmonics</td>
<td>Volute-like</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Floor patterns</td>
<td>straight to DL</td>
<td></td>
<td></td>
<td></td>
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</table>
Wagoner "Duet I", Set B (meas. 65-end)

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<tbody>
<tr>
<td>Shaping of space</td>
<td>enclosing</td>
<td></td>
<td></td>
<td>enclosing</td>
</tr>
<tr>
<td>Orientation</td>
<td>dimensional</td>
<td></td>
<td></td>
<td>complementary</td>
</tr>
<tr>
<td>Clifford Harmonics</td>
<td></td>
<td></td>
<td></td>
<td>straight to DL</td>
</tr>
<tr>
<td>Floor patterns</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

| Shaping of space | penetrating | enclosing | |
| Orientation | Dimensional | | |
| Pregast | Jansen Harmonics | complementary | |
| Floor patterns |           |         |           |

| Shaping of space | | |
| Orientation | Clifford Harmonics | |
| Floor patterns | straight to DL | | |
9. Summary of Quantification of Phrasing in Wagoner's "Duet I"

Total number of observed phrases

<table>
<thead>
<tr>
<th></th>
<th>CLIFFORD</th>
<th></th>
<th>FREGALETTE-JANSEN</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>even stressed</td>
<td>12 (57.14%)</td>
<td>10 (43.48%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>impactive</td>
<td>5 (23.81%)</td>
<td>8 (34.78%)</td>
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</tr>
<tr>
<td>impulsive</td>
<td>3 (14.29%)</td>
<td>3 (13.04%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>swing-like</td>
<td>1 (4.76%)</td>
<td>2 (8.70%)</td>
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</tbody>
</table>

10. Summary of Quantification of Effort Observations in Wagoner's "Duet I"

a. Total number of Effort action variants

<table>
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<tr>
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<th>CLIFFORD</th>
<th></th>
<th>FREGALETTE-JANSEN</th>
<th></th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>17</td>
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<tr>
<td></td>
<td></td>
<td>26</td>
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</tbody>
</table>

b. Total number of observed Effort actions

<table>
<thead>
<tr>
<th></th>
<th>CLIFFORD</th>
<th></th>
<th>FREGALETTE-JANSEN</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>64</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>62</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(i) Occurrence of single elements

<table>
<thead>
<tr>
<th></th>
<th>CLIFFORD</th>
<th></th>
<th>FREGALETTE-JANSEN</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>23 (35.94%)</td>
<td>21 (33.87%)</td>
<td></td>
</tr>
<tr>
<td>time</td>
<td>15 (23.44%)</td>
<td>13 (20.97%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>flow</td>
<td>4 (6.25%)</td>
<td>5 (8.06%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>weight</td>
<td>3 (4.69%)</td>
<td>3 (4.84%)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>space</td>
<td>1 (1.56%)</td>
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<td></td>
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</table>
(ii) Occurrence of two elements

<table>
<thead>
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<th>CLIFFORD</th>
<th>FREGALETTE-JANSSEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>weight &amp; time</td>
<td>32 (50.00%)</td>
<td>19 (30.65%)</td>
</tr>
<tr>
<td>time &amp; flow</td>
<td>5 (7.81%)</td>
<td>10 (16.13%)</td>
</tr>
<tr>
<td>space &amp; time</td>
<td>2 (3.13%)</td>
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</tr>
<tr>
<td>space &amp; weight</td>
<td>1 (1.56%)</td>
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</tbody>
</table>

(iii) Occurrence of three elements

<table>
<thead>
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<th>CLIFFORD</th>
<th>FREGALETTE-JANSSEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>space &amp; time &amp; flow</td>
<td>1 (1.56%)</td>
<td>7 (11.29%)</td>
</tr>
<tr>
<td>weight &amp; time &amp; flow</td>
<td></td>
<td></td>
</tr>
<tr>
<td>space &amp; weight &amp; time</td>
<td></td>
<td></td>
</tr>
<tr>
<td>space &amp; time &amp; flow</td>
<td>1 (1.61%)</td>
<td></td>
</tr>
</tbody>
</table>

(c) Total number of Effort elements

<table>
<thead>
<tr>
<th>CLIFFORD</th>
<th>FREGALETTE-JANSSEN</th>
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</thead>
<tbody>
<tr>
<td>106</td>
<td>110</td>
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</table>

(i) Non-modified elements

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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>95 (89.62%)</td>
<td>79 (71.82%)</td>
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</tbody>
</table>

(ii) Modified elements

<table>
<thead>
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<th>Element</th>
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<th>FREGALETTE-JANSSEN</th>
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</thead>
<tbody>
<tr>
<td>diminished</td>
<td>8 (7.55%)</td>
<td>23 (20.91%)</td>
</tr>
<tr>
<td>weighty</td>
<td>3 (2.83%)</td>
<td>3 (2.73%)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Element</th>
<th>FREGALETTE-JANSSEN</th>
</tr>
</thead>
<tbody>
<tr>
<td>diminished</td>
<td>23 (20.91%)</td>
</tr>
<tr>
<td>emphasized</td>
<td>3 (2.73%)</td>
</tr>
<tr>
<td>weighty</td>
<td>3 (2.73%)</td>
</tr>
<tr>
<td>heavy</td>
<td>3 (2.73%)</td>
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</table>
11. Quantification of Spatial Aspects of Wagoner's "Duet I"

(a) Shaping of Space

<table>
<thead>
<tr>
<th>Dancers</th>
<th>penetrating</th>
<th>dividing</th>
<th>enclosing</th>
<th>twisting</th>
<th>neutral</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clifford</td>
<td>5x</td>
<td>22x</td>
<td>16x</td>
<td>4x</td>
<td>4x</td>
</tr>
<tr>
<td>Fregalette-Jansen</td>
<td>12x</td>
<td>24x</td>
<td>16x</td>
<td>5x</td>
<td>3x</td>
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</tbody>
</table>

(b) Orientation

<table>
<thead>
<tr>
<th>Dancers</th>
<th>Dimensional</th>
<th>Diagonal</th>
<th>Vertical Pl.</th>
<th>Horizontal Pl.</th>
<th>Sagittal Pl.</th>
<th>(Horiz./ Sagit.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clifford</td>
<td>16x</td>
<td>3x</td>
<td>18x</td>
<td>3x</td>
<td>10x</td>
<td>1x</td>
</tr>
<tr>
<td>Fregalette-Jansen</td>
<td>15x</td>
<td>3x</td>
<td>20x</td>
<td>9x</td>
<td>14x</td>
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</tr>
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</table>

(c) Harmonics

<table>
<thead>
<tr>
<th>Dancers</th>
<th>opposition</th>
<th>parallelism</th>
<th>symmetry</th>
<th>chord-like</th>
<th>complementary</th>
<th>volute-like</th>
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</thead>
<tbody>
<tr>
<td>Clifford</td>
<td>8x</td>
<td>5x</td>
<td>6x</td>
<td>4x</td>
<td>2x</td>
<td>3x</td>
</tr>
<tr>
<td>Fregalette-Jansen</td>
<td>10x</td>
<td>8x</td>
<td>4x</td>
<td>9x</td>
<td>5x</td>
<td>2x</td>
</tr>
</tbody>
</table>
12. **Organization of Observations of Wagoner's "Solo"**

The score contains observations of aspects of Temporality, Dynamics or Effort, Bodily Actions, and Spatiality.

The top column indicates the approximate timing of the entrance, and gives the meter, rhythm and phrasing of the "Cradle Song" by Brahms. The second column contains Phrasing and Effort; the third, Bodily actions; fourth, Shaping of space; fifth, Orientation; sixth, Harmonics.

A combination of musical notation, Effort-graph, phrasing bows, Motif writing, and verbal descriptions are used.
12. Wagner "Solo" Observational Records (meas. 1-21)

<table>
<thead>
<tr>
<th>Music 3/4</th>
<th>Entrance in silence</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effort</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bodily actions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaping of space</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td>Dimensional</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonics</td>
<td>enclosing, dividing, penetrating</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Music 3/4</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effort</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bodily actions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaping of space</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td>Vertical</td>
<td>Dimensional</td>
<td>Diagonal</td>
<td>'/'</td>
<td>Sagittal</td>
<td>Vertical</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harmonics</td>
<td>complementary</td>
<td>opposition</td>
<td>parallelism</td>
<td>opposition</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Music 3/4</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
<th>21</th>
</tr>
</thead>
<tbody>
<tr>
<td>Effort</td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bodily actions</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shaping of space</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Orientation</td>
<td>div. encl., penetr.</td>
<td>enclosing</td>
<td>dividing</td>
<td></td>
<td>Vertical</td>
<td>Vertical</td>
<td>Dimensional</td>
<td></td>
</tr>
<tr>
<td>Harmonics</td>
<td>opposition</td>
<td>chord-like</td>
<td>opposition</td>
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</tr>
</tbody>
</table>
Wagoner "Solo" (meas. 22-end)
14. **Summary of Quantifications of Effort**

**Observations of Wagoner's "Solo"**

a. Total number of Effort action variants 21

b. Total number of Effort actions 39

(i) Occurrence of single elements 9 (23.08%)

- time 7 (17.95%)
- weight 2 (5.13%)

(ii) Occurrence of two elements 17 (43.59%)

- weight & time 7 (17.95%)
- time & flow 7 (17.95%)
- weight & flow 2 (5.13%)
- space & time 1 (2.56%)

(iii) Occurrence of three elements 13 (33.33%)

- weight & time & flow 11 (28.20%)
- space & weight & flow 2 (5.13%)

c. Total number of Effort elements 82

(i) Non-modified elements 61 (74.39%)

(ii) Modified elements 21 (25.61%)

- diminished 9 (10.97%)
- emphasized 5 (6.10%)
- exaggerated 5 (6.10%)
- weighty 2 (2.44%)
15. **Quantification of Spatial Aspects of Wagoner's "Solo"**

(a) **Shaping of Space**

<table>
<thead>
<tr>
<th></th>
<th>penetrating</th>
<th>dividing</th>
<th>enclosing</th>
<th>twisting</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4x</td>
<td>7x</td>
<td>6x</td>
<td>2x</td>
</tr>
</tbody>
</table>

(b) **Orientation**

<table>
<thead>
<tr>
<th>Dimensional</th>
<th>Diagonal</th>
<th>Vertical Pl.</th>
<th>Horizontal Pl.</th>
<th>Sagittal Plane</th>
</tr>
</thead>
<tbody>
<tr>
<td>2x</td>
<td>5x</td>
<td>7x</td>
<td>1x</td>
<td>3x</td>
</tr>
</tbody>
</table>

(c) **Harmonics**

<table>
<thead>
<tr>
<th>Opposition</th>
<th>Parallelism</th>
<th>Chord-like</th>
<th>Complementary</th>
<th>Volute-like</th>
</tr>
</thead>
<tbody>
<tr>
<td>7x</td>
<td>4x</td>
<td>1x</td>
<td>3x</td>
<td></td>
</tr>
</tbody>
</table>
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