Choreomusical Conversations: Facing a Double Challenge

Stephanie Jordan

Introduction

Dance is virtually always music-and-dance, unavoidably interdisciplinary and ready for "marriage," or so the familiar metaphor tells us (Du Manoir 1664/1985; Humphrey 1959, 164). Apart from a few notable exceptions from within modern dance—like the silent dances of the 1920s and 1930s or the flamboyant rejections of musical tyranny by Merce Cunningham and Yvonne Rainer from midcentury—the centrality of music within dance and the "musicality" of the dancer have long been considered unquestioned facts of life.

Yet traditionally, there have been fundamental differences in practice and conceptual frameworks between these two art forms or (within the academy) "disciplines." Music has a history of being thought "alone" and uncontaminated by matter outside itself. Often, it needs no other partner. Then, in dance, the performer is central—as Yeats famously wrote: "How can we know the dancer from the dance?"[1]—while in music, the score object, written by a composer, has been central and the performer, until quite recently, relatively marginalized.

Today, it is timely to review the two disciplines, noting that they are becoming more mutually permeable, and in relation to their shared interdisciplinarity. Now, we might consider how music theory becomes dance theory and how dance and the body, using the principle of somatic engagement, can impact on musical experience and thinking about music. I will also suggest how intermedia theory becomes a theory of "choreomusical" interrelations.[2]

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I am far from alone in my interest in choreomusical matters. During the last five years there have been no fewer than eight international conferences crossing music and dance, others devoted to the topic of music and the body, and several related publications.[3] But my paper is partly autobiographical, the reflections of a dance analyst resulting from my own practice and academic background in and across both disciplines. This experience has made me sensitive to the distinctions between the disciplines and the problems that can arise when two kinds of specialist approach the same issues on very different terms (in my case adopting a split mindset). The experience has also helped me to engage with the new, changing world of theoretical possibility.

My focus in this article is on choreomusical analysis within the context of Western theater dance; my dance examples include my recent work on Stravinsky (Jordan 2007) and the dances to his music and, currently, my work on Mark Morris and the use of music in his dances. It is important that theoretical frameworks can be moved forward through contact with actual dances. In other words, while use of an analytical method can be revealing about a work, application of it can also lead to its own refinement. First, to set the scene, it is instructive to trace briefly the different recent histories of the two disciplines as fields for analysis.

The Background: Two Disciplines Compared

Through much of the twentieth century, Western musical analysis has been equated with formal[4] analysis, examination extending from the smallest unit (a note)—"close readings" always a strong feature—to complete works, leaving just a little room for hermeneutics. This was my academic background. As the article in the current *Grove Dictionary* suggests (Bent and Pople 2001), musical analysis had its own secure place alongside, as well as interfacing with, the defined fields of musical aesthetics, compositional theory, criticism, and history. It also gave birth to a considerable typology, depending on the methods and on which component of music was singled out for special attention. Analysis of temporally-based form and pitch-based structures seems to have been especially important, far less so rhythmic analysis, with timbre hardly acknowledged at all. Especially influential was Heinrich Schenker's theory of tonal music (1935/1979) as a hierarchical structure, based on the projection of a tonic triad, from the *Ursatz* or fundamental structure through various layers (or "grounds") up to the surface. Many musicologists shared the belief that a musical work is a unified, organic conception and a closed, autonomous entity, and that model forms, like ternary or sonata form, can operate as standards against which works can be measured.

From about 1985, suddenly, the musicological agenda expanded dramatically, with major questioning of the assumptions upon which analysis had been based for many years. This expansion was influenced by other disciplines—literary theory (for example, semiotics [Nattiez 1990/1994]; poststructuralism and intertextuality [Korsyn 1999; Klein 2005]) and the social sciences (for example, cultural and gender studies [McClary 1991; Baur, Knapp, and Warwick 2008]). It also drew from the adjunct field of ethnomusicology, which, with its broad cultural remit, challenged Western hegemonies of many kinds. "Emotion and

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meaning are coming out of the musicological closet," wrote Rose Subotnik (1988, 88), as music became both narrative and socially circumscribed discourse. The movement labelled "New Musicology" had begun, exploration of the interfaces with criticism and history increased, and now scholars admitted that musical structures could assert uncertainty, incoherence as well as coherence, fissures as well as points of unity.

Yet, it is pertinent that, recently, while acknowledging music's capacities for emotion and meaning and the fact of its social construction, some musicologists have suggested ways of coming to terms with their "old" analytical heritage and of using it as a liberating rather than constraining factor.[5] Nicholas Cook acknowledges that our existing analytical frameworks determine how we think about music and provide a regulative function, although looking at music as meaning may eventually lead to new formal categories for analysis. For now, he suggests that "tools conceived under the formalist regime as means of demonstrating music's unity and autonomy may just as well be pressed into service as means of measuring degrees of unity, charting the limits of music's autonomy, and locating aporias and points of slippage" (2001, 191). Thus, the old procedures of formal analysis that were once engaged to prove unity at all costs could now be redeployed to highlight what is untidy, unbalanced, and broken apart; we might think instead of music as made up of "networks or relational events" (Korsyn 1999, 56), with both meanings and formal components as interacting agents. Currently, no better alternative exists. The 1999 *Rethinking Music*, answering to New Musicology, proposed a "musicology of the provisional" recognizing a pluralist approach, a range of tools and methods, concerns for value and meaning shared alongside a notion of the relative autonomy of music (Cook and Everist 1999, x). Today, there is also an emphasis on self-reflexivity, arguing the selection of analytical tools, and demonstrating awareness that analysts, as much as the music they discuss, perform as the product of their context, values, and ideological commitments (Korsyn 2004).

To complete this brief recent history of the field of musical analysis, it is important that over the last twenty-five years, sharing the same period as New Musicology, the field has been increasingly influenced by work in the discipline of cognitive science, including psychology of music, and sometimes involving empirical experimental design. This work does not share the New Musicologists' stress on music as cultural construction; rather it has focused on the processing of music as sound construction (be this inevitably culturally influenced). With this, the emphasis on musical scores has given way to a focus on matters of perception and performance. There are now doubts that traditional music theory (driven by scores) always tells us what we actually hear from music, or at least the full story, and currently under consideration is that basic cognitive capacities that we use in understanding the world also help us to understand music, rather than specialist capacities unique to the processing of music (Huron 2007; Zbikowski 2002). Developing thinking within music psychology and theory is that analysis should be led by what is perceivable and functional, "the specialised use of general capacities that humans use to structure their understanding of the everyday world" (Zbikowski 2002, vii), rather than merely by rules for the initiated (deep-seated within musicology and score analysis). It is especially relevant to dance that today's musicologists more readily admit the central role that our bodies play in understanding music. We draw on schema relating to embodied

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(bodily) experiences (for example, verticality and motion), and allow the fact of music as visceral experience. Recent research into music and gesture (Hatten 2004; Gritten and King 2006) also demonstrates this point.

Compared with music, there are relatively few analyses of dances, and I use the term "analyses" generously, to cover a variety of analytical perspectives and to include, alongside academic writing, some of the more detailed, insightful accounts of dance critics. From within this body of work, there is surprisingly little formal analysis (detailed research into the operations of dances as structures within space and across time) and even less to compare with the equivalent in music. This may well be because dance, an altogether younger, smaller field than music, with a less developed specialist typology, has never been driven by scores and recordings in the same way as music. But neither is formal analysis appropriate to all kinds of dance (nor, for that matter, all music). (Arguably, there has been more work in the area of dance movement analysis and style research, drawing from Laban theory and notation systems.) The main publications concerned with broad dance analytical theory and systems contain examples of formal analysis: Susan Foster (1986), *Reading Dancing*; Janet Adshead (editor, 1988), *Dance Analysis: Theory and Practice;* Janet Adshead-Lansdale (editor, 1999), *Dancing Texts: Intertexuality in Interpretation*; Valerie Preston-Dunlop and Ana Sanchez-Colberg (2002), *Dance and the Performative: A Choreological Perspective—Laban and Beyond.* Unusual, however, within the dance literature is the series of analyses of Doris Humphrey's silent *Water Study* (1928) that began in the 1960s and that address the structure and progress of this dance. (Significantly, there are films and a Labanotation score of *Water Study.*) In 1992 Sheila Marion compared four of these analyses: it is rare to have several analyses of one work up for comparison (Davis and Schmais 1967; Rodiger 1983; Jowitt 1988, 196; Siegel 1985, 27–32). Yet it is interesting that a number of other recent examples of formal analysis stem from scholars who borrow from musical methodologies in choreomusical explorations and examine a variety of twentieth-century choreography: for instance, Damsholt (1999, 2006), Duerden (2003, 2007, 2008), Fogelsanger (2005), Hodgins (1992), Jordan (2000, 2007), Joseph (2002), and Preston (2000).

There is , however, a considerable body of work in dance ethnography that has developed sophisticated methodologies appropriate for structural analysis (their term) of the dances of specific cultures. Especially useful to the broader field of dance analysis is the principle of a basic unit of duration for dance and, following that, a stratification/hierarchical structure of units (like cells, phrases, sections, etc.), together with rules for "syntax" (Kaeppler 1972; Bartenieff et al. 1984; Damsholt 2008). (There are analogous hierarchies in music.) A group of Eastern European folk dance researchers have produced the most substantial body of work of all, beginning in the 1950s and, significantly, integrating an account of relations with musical forms (International Folk Music Council Study Group for Folk Dance Terminology 1974). This ethnographic work culminated in the book *Dance Structures: Perspectives on the Analysis of Human Movement* (Kaeppler and Dunin 2007), which presents for comparison a number of methodologies and case studies from different cultural traditions (Indian, Malaysian, Tongan, as well as various European traditional forms). There are also several examinations of the forms of baroque and early nineteenth-century dance. This

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body of work has intensified since the 1980s, with documentation of links between music and dance, again often drawing from musical methodologies (Witherell 1983; Schwartz 1998; Hammond 1997 and 1998; Pierce 2002; Okamoto 2005).

From the latter half of the 1980s, dance scholarship as a whole (most of it focusing on twentieth- and twenty-first-century dance within Western culture), experienced theoretical and methodological shifts similar to those in music. It shifted rapidly toward interrogation of the interrelations between dance and culture, readily absorbing, like musicology, the influences of semiotics, postmodernism, poststructuralism, and feminism (Thomas 1996, 65–67). If anything, dance scholarship moved further away still from analysis dealing with the detail of movement and its organization within a dance. In her recent *Dance Research Journal* article on interdisciplinarity, Gay Morris (2009, 82–84) discusses the intensification of the alliance between dance and cultural studies during the 1990s and the shift from the discipline term "dance history" to "dance studies," which Susan Manning interprets as "a blurring of boundaries between previously distinct subfields and a heightened exchange between dance and other fields of scholarly enquiry" (2006, 1–2).

It would be hard indeed to rationalize the visual and bodily art of dance in the extremely abstract terms that once seemed to work for music; the focus on the living body, central to dance scholarship, was, as Morris puts it, "concrete experience" that brought dance scholars metaphorically "down to earth" (2009, 94). Neither has dance scholarship stressed to the degree of musicology the idea of the unity and autonomy of the artwork. But, as we have seen, music scholars have questioned this idea since the mid-1980s. They have moved away from the more "purely musical," highly specialist strategies toward an understanding of meaning as both culturally determined (with the individual listener playing a key interpretive role) and intimately related to formal, medium-specific properties. By doing so, they have come closer to theoretical frameworks that make sense to dance while retaining traditional formal methods so far as they can still be useful. Taking my cue from music, it is important in terms of my own methodology that I have not dismissed outright analytical tools that have been useful in the past (some of a formal kind, draw from music more than from dance); rather, I have redirected their usage and added to them new tools suggested by changing theoretical perspectives.

Intermedia Research and Choreomusical Theory

Choreomusical analysis offers additional opportunity to consider common ground between the two arts. Intermedia analysis of various kinds has an extensive tradition, but especially important to choreomusical theory is the work that crosses music with film and the metaphor-based theory from linguistics that has been applied to music and other art forms. In both cases, we are dealing with theories of dynamic interaction, which view the juxtaposed media as subject to change rather than static entities. Rapidly disappearing is the old hard binary of parallelism and counterpoint (even though these concepts serve usefully to identify a continuum of possibility within formal analysis). In the case of music and dance, we are dealing with a composite form. Whilst we might still be able to trace their separate development, especially in the case of music that already exists outside the

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dance and might preserve something of its original identity, these two sensory planes now meet to affect each other and to create a new identity from their meeting.

The film music theorist Claudia Gorbman queried whether

> the music "resembles" or . . . "contradicts" the action or mood of what happens on the screen . . . Is there no other way to qualify film music which does not lie between these opposites but outside them? . . . It is debatable that information conveyed by disparate media can justifiably be called *the same* or *different*. (1987, 64)

Instead Gorbman proposed the concept of "mutual implication," music and image working together in a "*combinatoire* of expression" (1980, 189). Meanwhile, again with regard to film and music and driven by human perceptual capacities, Michel Chion proposed the useful concept of "transsensorial perception" that cuts across the usual boundaries between the senses. He referred to these senses as "channels" or "highways" more than "territories" or "domains." Thus, the visual can convey the aural (even if the visual dimension is still central) and vice versa:

> Silent cinema, in the absence of sync sound, sometimes expressed sounds better than could sound itself, frequently relying on a fluid and rapid montage style to do so. Concrete music [*musique concrète*], in its conscious refusal of the visual, carries with it visions that are more beautiful than images could ever be. (1994, 137)

Nicholas Cook's *Analysing Musical Multimedia* (1998) puts forward a general theory of how potentially *all* different media—music, words, moving pictures, dance—can work together—in theater, commercials, film, and music videos. In keeping with his emphasis on issues of denotation, Cook proposes metaphor as a viable model for intermedia interaction and, with "enabling similarity" at its root, the possibility of the "transfer of attributes," which results in the creation of new meaning. He draws from the linguistic theory first proposed by George Lakoff and Mark Johnson in 1980, influenced by cognitive science's discoveries about the nature of mind. According to their theory, given "enabling similarity," we can map across two conceptual domains and understand a target domain in terms of a source domain. For instance, we can understand love (target) in terms of war (source) within the metaphor "Love is war" because the two concepts have attributes in common: they involve more than one party, and, in certain circumstances, love can absorb from war the concepts of conquest, strategy, and siege. But the metaphor, Lakoff and Johnson would say, "gives love a new meaning" (1980, 142).[6]

Aside from his application of linguistic theory in assessing a multimedia work as "a distinctive combination of similarity and difference" (1998, 98), Cook puts forward three basic and potentially overlapping models of multimedia interaction: *conformance*, where there is direct congruence and no element of incompatibility, a concept associated with theories of synaesthesia; *contest*, a more dynamic concept indicating essential contradiction and potential for irony, the media "vying for the same terrain, each attempting to impose its own characteristics upon the other . . . each medium strives to deconstruct the other, and so create space for itself" (103); *complementation*, a kind of midpoint between these two extremes. In what he terms a relationship of contest, Cook proposes that there can be

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a sense of relationship through opposition, connection despite major disconnection, as in punning (which is often introduced between visuals and music in commercials), but the issue of connection/disconnection can arise in far less connotationally loaded contexts, where there is loud music to very gentle dance, strong movement to soft sound and so on.

As an example, in Fokine's first Firebird solo (in *The Firebird*, 1910), there is a clear relationship of conformance: light Scherzo orchestration and a bird in flight, and the magical bird-woman dancing to music that draws upon a long Russian tradition of representing otherworldly characters chromatically. Yet, if we take settings of *Le Sacre du printemps*, perhaps burdened by its tradition more than any other dance score, we often find strong examples of disjunction (contest). Some choreographers have "renewed" the score through mockery and defiant humor, creating a conceptual clash as music and dance meet in the space between. In his 1980 *Le Sacre du printemps (The Rehearsal)*, Paul Taylor introduced the crazy mix of cartoon detective story (set c. 1930) and modern dance rehearsal set against ancient rite (the score in the rattling piano reduction), though, in a reading that is fundamentally critical, he admits the callousness of his humor. For him, the literal point about the score as terrifying burden remains, resurfacing at the end with multiple "deaths," of the detective story protagonists and, as they fall at final curtain, the rehearsal dancers.

For a more detailed model of contest (extending from Cook's theory), a good example is Mark Morris's *Dido and Aeneas* (Purcell, 1989)—the brief recitative in Act 2, Scene 1 when the Sorceress exhorts her fellow Enchantresses to join her in bringing about Dido's downfall. Here, the contest involves not only music and dance but also the third medium of text. Nahum Tate's text reads as follows:

> The Queen of Carthage, whom we hate,
> As we do all in prosperous state.
> Ere sun-set shall most wretched prove,
> Deprived of fame, of life and love.

Morris treats this passage with a mix of coded and automatically understood gestures. "Hate" (end of line 1) is juxtaposed with the opposite concept, "love/sex," hand gestures hollowing out the core of the body and twisting into a circular path with left fingertips pressing down, under and up, trying to reach the right pushing up over the top of the circle. Later (line 4), "life" is juxtaposed with "death," the gesture of ripping out the guts and slitting the throat. Of course, we might argue that Morris (who also danced this role) is merely enacting the real textual meaning "deprived of . . . life" here, except, within the same phrase, he matches "fame" and "love" straightforwardly, to the extent that we might easily forget or overlook the word "deprived." Ironically, this unpredictable gesture to word response tends to make narrative continuity take a back seat, and we are more likely to read a series of distinct "word moments," movement highlighting sung words selectively: as opposition to the simultaneous sung word, or opposition between one movement word and the next, or as opposition between "good" and "bad" words. But formal relations with the music (using the understood "up" and "down" spatial metaphor within music) also demonstrate opposition. The movement for "love," so devious in its spatial mes-

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sage, seems to "question" or work against the melodic descent to "hate." It works against melodic descent, even when it matches the word "love" (end of line 4). Thus, too, Morris chooses to emphasize and preserve a sense of triumph at the end of the recitative (the cadential resolution, and modulation from F minor to C major) rather than highlight in movement level the earlier melodic peak at "life/death." Morris uses the textual narrative "voice" in conjunction with musical structure as springboard for telling us more about the Sorceress. He tells us about how dangerous and slippery she is, duplicitous, constantly contradicting herself, yet inviting us into the fun of her cabal and, by making us "work" through the oppositions, into her (his) irony.

Such disjunctive processes, a hallmark of twentieth-century dance theater, lead us into the field of "conceptual dance," where performances turn around, look back at the spectators, and draw attention to their own processes of looking and thinking. (This is the kind of work that Ramsay Burt refers to as "theatrical" or "discursively oriented"—and thus interdisciplinary—in his 2009 *Dance Research Journal* article "The Specter of Interdisciplinarity.") Yvonne Rainer's *Agon* (called *AG Indexical, with a little help from H.M.*, 2006) does just this: cast for four women (three of them contemporary dancers) as a "re-vision" of one of her favorite Balanchine works, and incorporating what is fundamentally, but never entirely straight, Balanchine together with her own choreography and "interventions." The new piece also poses choreomusical questions. Aside from commenting on Balanchine practice—manhandling of women (seen as negative) and formal ingenuity (seen as positive)—the piece is fascinating as a work through which we see another lurking in the shadows, and through its music as well as its choreography. Stravinsky's score is a rescuing device that reminds us from moment to moment of the Balanchine original. And here is the major disjunction: at the end, the repeat, evoking Stravinsky—Balanchine, of the opening Pas-de-Quatre, clashes absurdly with the sudden replacement by Henry Mancini's (H.M.) "The Pink Panther," which fits! With Rainer's finger pointing at us and demanding a reaction, I think about how easy it is to become comfortable alongside our (all-too?) familiar masterpieces. The new ease and symmetry is fun because it is both silly and refreshing. The rhythm and dynamics remind us of the sharp, hard motor cliché that has come to be associated with Balanchine-Stravinsky, here through subversion, marked absence, and the opposition of the Mancini cliché. With the new version proving the elasticity and rhythmic unrest of the old comes the suggestion that motor cliché has been unfairly exaggerated.

In less discursive contexts, formal relationships lead to meaning in another way. There is, for instance, the phenomenon of movement exaggerating musical events, which, heard alone, may be barely perceptible, and unduly influencing our perceptions of the music. In psychology, this phenomenon is known as "visual capture," although it has also been described aptly by psychologist Lawrence E. Marks as one medium "sopping up" attributes from another (1978, 197). In other words, visual stimuli, in this instance, are strong enough to influence people to interpret simultaneously presented auditory stimuli as somehow related. The phenomenon can also work in the opposite direction, as "auditory capture," sound stimuli affecting our perception of visual information. Now turning to a dance example of "auditory capture": a recent scientific experiment (Afanador et al. 2008) suggests

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that different musical tempi may change our perceptions of (and—I add—feelings in our bodies about) the speed of dance movement—it looks faster or slower than it really is.

A solo (2007) that Mark Morris made for himself to the central movement of Bach's *Italian Concerto* provides a good illustration of "visual capture."[7] The solo is like a metaphor for thought process shadowed by a mercurial subconscious. This is quite unlike what we usually associate with Morris—he is quite casual here with musical details such as pitch and rhythm and often ignores them. On several occasions, however, shared accents turn into structural signposts, in other words, moments in the score pulled out of their melodic surroundings by dance movement, as if "frozen" out of their context, and thus afforded additional impact. For instance, Morris shows us a distinctive lunge and swing out backwards with an arm. Each time, he draws upon a syncopated leaping interval in the melody line, and the leaps become larger and more urgent. He shows us too that "up" in music can (metaphorically, and through Chion's concept of "transsensorial perception") connote distance (away from place or goal), not simply height in the vertical dimension (Eitan and Timmers, 2006). There are two other moments when he appears to pull an imaginary rope taut, drawing attention to another syncopation, this time on a descending interval: he pulls forward and down, to one side, and then to the other, lowering further with the interval when it repeats.

Questions might be asked: Is there not a degree of mutual enhancement here between music and dance? Yes, certainly. But could this also be a case of auditory or visual capture? The argument for visual capture is that the physical movements at these particular points are especially powerful (or, in science language, "salient") within their context. They stand out from their context, as five major accents, more so than the "accompanying" musical syncopations, which are part of the regular style of the unfolding long, long melody. And this "freeze phenomenon" (another concept from psychology)[8] undoubtedly disturbed the expectations that I had from already knowing the music by itself. I also experience a sudden "lift" or "tension" within my body when I encounter these moments: they structure my experience of the whole solo. But it is important that their effect draws from music and dance *together*. Perhaps too these "common accent" moments can be read metaphorically, as moments of sudden realization or crystallization emerging from thought process or the murmuring subconscious.

To date, there is little scientific research on dance and music. Looking to the future of choreomusical analytical theory, however, the discipline of cognitive science (including neuroscience) could well help us understand how we process hearing and seeing within a dance context, and thus give us more detailed information about some of the formal concerns that we face in choreomusical analysis. It is interesting, for instance, that, within the field of philosophy (including aesthetics), the boundary between the conceptual and empirical has become more porous in recent years: current philosophy is now informed by cognitive science.[9] In the choreomusical field, a raft of experiments readily suggests itself, such as testing our perception of aural and visual beat and their respective strengths, or our kinaesthetic empathy in conditions of music-dance congruence and incongruence. Yet working toward an integrated approach would seem crucial, with empirical work taking into account cultural issues, our aesthetic judgments, as well as the varying dance and musical experience of experiment participants.

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From Rhythmic Analysis to Meaning: Some Dance Examples

In terms of the formal aspects of my methodology, I have stressed rhythm as the main component for the comparison of music and dance, even though rhythm directly informs, and is informed by, other components such as harmony in music and spatial factors in dance. Rhythm is an immediate point of contact between the two art forms. As a phenomenon, it can, after all, enter through both the eye and ear, and in both cases it reaches us in a part of the brain connected with motor function, at which point it is decoded as rhythm. But I have borrowed theoretically from music, which has developed a much more thorough detailing of concepts and of their interrelationship than dance. To summarize, rhythmic categories can be divided into three strands:

1. Categories that refer to duration and frequency: note or move (the basic unit of duration in dance and music); beat (or pulse); rubato/breath; speed.
2. Categories of stress, or accent.
3. Categories referring to the grouping of sounds or moves through time, the interaction of 1 and 2: meter; metrical hierarchy; hypermeter (a larger sense of meter, with single bars [measures] grouped together into hypermeasures); units (of grouped notes or moves that are not necessarily congruent with metrical structure); downbeat and upbeat units that are organized to begin at or before the bar-line; the hierarchy of units (for example, the smallest clusters of notes or moves, phrases, sections, up to the level of the dance as a whole).

Music theory also suggests that we engage with rhythmic structure as drama, responding to its capacity to build and defeat expectations, to the effects of syncopation as a feature of instability forced against stability, to patterns of mobility and closure that suggest tension and release. In other words, rhythm, like other formal principles, gives rise to meaning, which is more precisely defined by specific contexts. Rhythmic categories, together with their implications for meaning, can also contribute directly to choreomusical analysis: patterns of interaction can be observed, formal schemes admitting that musical features can be both reinforced and contradicted (even erased from attention) by dance, and vice versa.

Moving on to detailed application of rhythmic strategies in specific dances, I propose that a choreomusical approach, which draws from formal methods taken from musicology and includes discussion of meaning, offers a new way of understanding, or line through, Pina Bausch's *Sacre* (*Das Frühlingsopfer*, 1975). Referring to a "line through," however, does not mean forcing any point—in the musicological sense—about the work's "unity." For her stripped-down, brutal account of the victim who is selected and sacrificed for the benefit of her community, Bausch devised a structure of sharply contrasting attitudes toward rhythm: a regularity with highly predictable features, driven by an often thunderous pulse, though it might be stopped, cut off, at any point, and the opposite—a state of diffusion, messiness, disarray. It is the highly regularized sections that constitute the trajectory of power through her *Sacre*, pressing toward the event of annihilation. Passages like this, with pulse a fundamental impetus for movement, dominate with their presence, until, in the "Sacrificial Dance," pulse turns into a taunting agent, a presence that always warns of absence, an absence that threatens presence. Bausch emphasizes rhythmic contrast

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as two polarities far more than Stravinsky does in the score alone, taking advantage of the driving tendency within the music, and exaggerating it when she uses it, to make a composite statement with especially sharp outlines.

The first half of "Augurs of Spring" (in Part 1 of *Sacre*),[10] for instance—featuring a group of women in unison and some breakout solos along the way—comprises a series of passages, each different, but made up of exactly repeating units of material (of 4 or 8 dance counts), all of these emphasizing the pulse and regular 2/4 musical meter. Sometimes the dancers syncopate across the music, most clearly with a sharp strike of clasped hands from overhead down between the legs in second position. So Bausch presents her own independent accent pattern, although, through remorseless repetition, she tends to settle us metrically, overriding the most unsettling syncopations in the music. Thus, too, she exaggerates the image of the machine in the music. More than Stravinsky, she emphasizes plain repetition. We also have a heightened awareness of Stravinsky's motor pulse because Bausch shows it so emphatically: she distracts us from other musical details in order to achieve this aim.

Later, in the "Ritual of the Rival Tribes," Bausch starts up her next big dance "machine," which leads directly into, and drives to a huge climax at the end of, the Procession of the Sage. The women again provide the example: an arm phrase, characterized by an elbow pulling sharply into the body, and a swing driving downwards, grouped as 9 counts (3 × 3), seen in all nineteen times, cut off with the twentieth elbow pull. The phrase traces a 3/4 drum beat thud, which you barely hear, that gives the movement an edge as if the elbow action is a stomach punch. The women could be seen as pinned down by the drum, trapped and brutalized like a herd of animals. Later, I read that the women's pulse is literally dominated, crushed by the rest of the music (including the men's music) during the brutal climax, a metaphor in musical terms for the narrative content of the work—we can see it but can hardly hear it. Even so—returning to the concept of interaction, the possibility of mutual highlighting between media—Bausch makes us hear better the least emphatic layer in the score which, in this unusual context, we also understand to be overpowered. Like Morris, Bausch interacts with, and changes our perceptions of, a piece of existing music.

In Part 2 of *Sacre*, "The Sacrifice," much of the music of Ritual Action of the Ancestors can be heard as plain four-square, the syncopations and instabilities by now cleaned up, or at least Bausch lets us hear it this way. Here, all the main musical accents and beats match the big dance accents; it is as if the music now exerts full controlling capacity and absorbs the mass into unitary action, which only intensifies the slipperiness in the score and the breakdown of the Sacrificial Dance that follows. Stravinsky once described this final part of his score as "excentrique" and "outside the piece"—thereby shattering any illusion of musical unity—having used the image of a "driving rod" that sets the "rhythmic machine" of *Sacre* in motion.[11] The Sacrificial Dance signifies a machine that has stopped working.

Thus, choreomusical analysis suggests a way of rationalizing the accumulation of power in Bausch's *Sacre* and its awful tension, between desperate human spillage—sweat, dirt, dishevelled hair, panting—and increasingly regimented mob. It also encourages us to hear Stravinsky in a new way, a point that I will soon return to again. These assertions are, of course, influenced by my own background in formal musical analysis but also, looking

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outside this *Sacre*, by the burden of many others, which highlight what is distinctive about Bausch's version.

Bronislava Nijinska's 1923 *Les Noces*, a collaboration with Stravinsky, demonstrates a very different kind of interplay between music and dance structures. Her method is to put a clamp around sections of the score, as if to counteract its unruly tendencies. Thus, she makes the larger structural divisions within each of the four tableaux bolder than Stravinsky does: introducing at the beginning of the first three, for instance, passages of total stillness, or group sculptures, , which balance the gradually assembled mass sculpture that ends the work. Then, for the long Wedding Feast Tableau 4, she curbs the impending overspill of energy by marking out strict blocks of time with fiercely geometrical group formations. The language is tight too, hardly any steps—whereas Stravinsky gives us a rich variety of song tunes, Nijinska gives us the same few movements reworked in many different ways.

It is easy to forget, given the fact that Nijinska's choreography is the means through which many people know the music, that Stravinsky's own conception of his score's theatrical identity was quite different from hers. His notion of masquerade and divertissement suggests a more colorful, playful, and "rough" kind of theatricality than Nijinska produced. He was the force too behind the text, a cacophonous, sometimes bawdy, nonsense assemblage of phrases from traditional sources.[12] But Nijinska, with the implacable boundness and facelessness of her uniformed peasant protagonists, and her suggestion of social critique—showing the painful aspects of the Russian wedding tradition and emphasizing the woman's point of view—offers a very different perspective. As any choreographer would, Nijinska invites us to hear the score in "her" way. As much as cross-modal processes allow, she erases from consciousness those aspects, especially textual aspects, that lead us toward the contradictory aspects of Stravinsky's theatrical vision. Hers is a kind of visual purge that overrides the coarse components of language.

But Nijinska counteracts her repressive tendency with lively choreomusical rhythmic tactics. One of the most extreme, yet plain, examples of this is the end of Tableau 2, the men's gathering at the Groom's house, when dogged reinforcement of musical events gradually gives way to choreomusical uproar. Now, the men begin to circle the Groom, accumulating energy through repetition, more of this than at any other point in the choreography; yet at the same time the phrase lengths are highly irregular. A great deal is achieved through the simplest means in terms of the actual steps: a series of runs interrupted by an occasional huge spring and pounce to the floor (arms outstretched in "eagle" position). But you can never predict when these spring-pounces will happen. The count sequence runs as follows, with each spring-pounce timed to occur on the 1 of each group of counts:

> 3 counts of introductory runs (equal in length to one musical bar), then: 8 3 6 3 3 6 3 3 6 3 10 3 3

A further rhythmical problem is that, while 3s (equal to 3/4 meter) and multiples of 3 predominate in the choreography, we do not hear the music with it in 3s. Here, with most of the score until the end of the Tableau barred as 6/8 (2 main beats in a bar), the rhythm is led by the instrumental accompaniment: a 4/4 bass ostinato (repeating pattern), a syn-

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copated upper instrumental texture against this in no clear meter, and a series of strong melodic/percussive accents that mark every 2 (written) bars as a major point of articulation.

The spring-pounces sometimes coincide with the major musical articulations but most often do not. There are 9 musical accents, 13 pounces, and only 3 moments of coincidence. This is a long passage, but the effect is one of remarkable uncertainty and pressure—an almost unbearable crescendo of male bravado—with the increasing expectation of, or rather need for, release into stability and regulated behavior.[13]

In such passages as this, it is as if Nijinska "adds value" to Stravinsky's contribution, by adding a line or "voice" of her own. She called her construction a choreographic "concerto," presumably meaning the bringing together of distinct orchestral/dance forces. Never before (so far as evidence suggests) had a choreographer introduced such complex interweaving of aural and visual, such intricate knitting of steps around musical patterns. Nor were there precedents for such pronounced and prolonged dislocation of music and dance. The moments of congruence are brief, and strategies are carefully managed to generate the greatest contrapuntal excitement at the Wedding Feast, before final rhythmic resolution, or rather disappearance—the motor stops. Rhythmic interplay constitutes the liberating force within Nijinska's *Noces*. It unleashes a kind of Dionysian charge, or what might be called the "body" in the work.

We might now expand Nijinska's point that dance and music can speak as two "voices" and muse on the notion of more than one independent, emerging *subjectivity*.[14] This relates to the purely musical idea of different voices heard simultaneously in a polyphonic texture but is highlighted when dance and music are combined: in such circumstances, we are likely to conceive of the two media as distinct, as much as at other times they interact with, and sometimes blur into, each other. Here, the dancers, who might be experienced by the audience as an independent force, appear to engage in a dialogue with what they hear, and in some dance work, this impression is further enhanced by the presence of musicians on stage, visible alongside the dance.

Engineered in a different way, for a very different kind of wedding, choreomusical relations are also a major power source behind Anne Teresa De Keersmaeker's *Noces* within *(but if a look should) April me . . .* (2002). In her first three Tableaux, detailed rhythmic attention evokes the playful testing of skills and rough unisons, the mix of everyday movement with basic dance steps—treading in plié or on the toes, stamping and skipping—that we know today from any ceilidh or disco. In Tableau 2, for instance, arranged in circles, lines, or as perimeter activity, the men show the difficulty of holding on to a part accurately (furthermore, a part that matches what is written but is not necessarily what is heard) and a determination to keep up with and support colleagues. Even amusingly pedantic, mind-body exercises are transformed into an enjoyable communal enterprise. The tactics for the final Tableau are totally different: motor steps give way to the free melody-driven outbursts of a contemporary wedding feast in which people get drunk and go wild.

De Keersmaeker is one of several modern dance choreographers working today whose work has definite "formal" leanings and yet who would also be considered amongst the more critical and politically engaged: like Siobhan Davies, Shobana Jeyasingh, Jonathan Burrows, Rainer, and if we look back to her *Sacre*, in 1975, Bausch. But this formal aspect

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of their work is not the focus of most dance debate today, and it is pertinent that Burrows recently admitted to being "defensive" about a kind of "abstract" work that seems to be "unpopular . . . belonging to modernism [instead of postmodernism], cold, inhuman, unspontaneous, formalistic."[15] I suggest that this kind of work might be opened up further to formal, even choreomusical, debate. Just as for Nijinska's *Noces*, pursuing this line can reveal, rather than deny, the power of the "body" within work.

Dancing into Dance Analysis

Dance analysts might also experiment with movement, or "do dance," getting into their own bodies as part of their analytical process.[16] From my experience, exploration of this kind can certainly inform analysis of relations between music and dance. Embodiment highlights information that we do not necessarily acquire from looking at often inadequate resources, video and film, that are frequently of poor quality, distorting the live theater experience. Even through "sketch learning," we can find the drama within counter-rhythms, between what we do and what we hear. We might even "interpret," working in the spirit of a creator, a participant in the process of bringing into being the work analyzed. (It is pertinent that many music analysts naturally edge toward the piano in their work and, today, increasingly, they view performance itself as an analytical act [Rink 1995]). For instance, learning material with graduate students, it was fascinating to discover the drama of De Keersmaeker's counter-rhythms in Tableau 2 of *Noces*, the effect of growing tension (and difficulty) in the more sustained passages between points of rhythmic resolution. I refer here to the excitement of direct experience of conversation with music, unmediated by counts. Or, in Nijinska's *Noces* (the beginning of the women's allegro quartet in Tableau 1, at the Bride's house), we could "feel" the shaping of a rhythmic pattern through internal repetition (expansion), the quickening rate of steps, and finally the large syncopated jump that confirms center. Here, there is a dynamic curve, a sense of breath, to counteract the underlay of a relentless motor and repeating motif in the music, and it is possible to discover a rhythmic momentum "happening" (as if the dance material develops a mind of its own). In both instances, something of the drama experienced could be conveyed to an audience via kinaesthetic empathy.

Experimenting with rhythm and dynamics in more than one way, with and without a score, or doing and then watching/listening, appears to clarify and deepen understanding of rhythm and sharpen rhythmic skills. Different dynamic qualities emerge through learning movement material in different ways: with a sing-song accompanying voice shaping the contours of a dance phrase, or using the pulse/count framework of the same phrase (perhaps scored in simple rhythmic notation) in order to "feel" more deeply the push and pull between a metrical foundation and its elaboration.[17]

Embodiment and Music

It could be that embodiment through performance, somatic engagement, is an area where dance can offer something important to music, or at least reinforce the ideas about em-

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bodiment that increasingly interest musicologists. Today, there is a range of writing that refers overtly to the body or the "carnal" in music. Cook, for instance, suggests that we "might speak of the feel of the sounds in the fingers or gut," which is hard to explain in words yet which can be powerfully concrete and deeply "known" (Cook 2001, 188). In her book *Boccherini's Body: An Essay in Carnal Musicology* (2006), Elisabeth Le Guin suggests that, as listeners, "we join our eighteenth-century counterparts in 'reading' apparently sonic events for imagistic or tactile associations" (102), and, writing from her experience as a professional cellist:

> No music I have ever played seems to invite and dwell upon the nuances of physical experience as does Boccherini's: one can count on tiny variations of position, weight, pressure, friction, and muscular distribution having profound structural and affectual consequences. (5)[18]

These ideas complement Roland Barthes's theories (in his well-known essay "The Grain of the Voice" [1972]) that "body" can be transmitted directly from the body of the musician performer to become an embodied musical feature. He calls for the return to an aesthetics of musical pleasure, "jouissance" (with all the erotic connotations of that word), after years of performance as execution. Thus, he admires the voluptuousness and physicality of the Russian church bass, of the baritone Charles Panzera (as opposed to pristine Dietrich Fischer Dieskau). In terms of instrumental voice, he rejoices over the physicality of Wanda Landowska's playing, in contrast with the "petty digital scramble, of so many harpsichordists . . . As for piano music," he goes on, "I know at once which part of the body is playing—if it is the arm, too often, alas, muscled like a dancer's calves, the clutch of the fingertips (despite the sweeping flourishes of the wrists), or if on the contrary it is the only erotic part of a pianist's body, the pad of the fingers whose 'grain' is so rarely heard" (189). In his pursuit of the idea of somatic energy, Cook (1998, 265–66) notes the important role of the conductor, whose movement often "goes far beyond the strict requirements of orchestral coordination . . . [and] a long way towards reinstating what listeners lose through being immobilised in their seats."[19] Thus, the conductor's "dance" reminds us of the crucial link between music and the body.

But what about dance intended as such? There are many occasions when dance has intensified and reminded us of this bodily experience of music, of a potential that we might not access from musical performance alone. There is fresh nuance here to that old cliché of "music visualisation" as sound seems to insinuate itself into the dancer's private spaces and by proxy into the spectator as well. Or, giving her more agency, the dancer listens acutely and responds. (This is another occasion when dance counts have to be relinquished—in order for listening to take over.) But there is now a different issue at stake, more about mutual possession than two-way dialogue: the effect of a dancer inhabiting and being inhabited by a musical line, breathing with the swell of sound, touching a note, opening our ears so that we can relate what we see and feel in our bodies from her, the dancer, to what we hear. Perhaps the effect emerges most frequently from the more visceral forms of dance that indulge weight, explore the deeper internal regions of the body, or show us the "pad" or "grain" of the feet (for instance, the choreography of Siobhan Davies or Mark Morris).

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The business of dancing to music also has implications for our understanding of the music itself: as a new "performance" of that music. Dance refreshes our perceptions of a score that might already be familiar as concert music. In drawing attention to features that we might hardly have noticed before (like the drumbeat in the Ritual of the Rival Tribes in Bausch's *Sacre*), it might also offer new perspectives for the future.

One particular dance theater genre makes the point about the "body" in music with special force, the kind that introduces the doubling of singers and dancers/mimes in the same roles. For here there is an unmediated link between the body of the dancer and the body of the musician. As Morris once said, justifying his unusually large repertoire of choreography to vocal music, and wanting more body: "Singing is like dancing. It's the body, the body in the world, with nothing in between, no instrument between' (Acocella 1993, 82). Indeed, singing has an intensely visceral edge, emanating from *inside* the body. But we might well ask whether it is always "like dancing." It could be that the opera singer's wooden visual presence obstructs our access to the physicality of her/his song, especially when the singer is on view alongside the dancer.

At least two productions of Stravinsky's early opera *Le Rossignol* (1914) have explored the relationship between singer and mover when sharing a role. This work is based on Hans Christian Andersen's tale about the Nightingale, a personification of Nature, who restores to life the dying Emperor of China. In his 1918 production for the Maryinsky Theatre, the director Vsevolod Meyerhold confronted the standard, naturalistic opera acting of his time by radically reducing the theatrical activity of his leading singers. So his Fisherman (who, delighted each night by the bird's singing, frames the action), the figure of Death and the Nightingale carried their music stands with them: "commenced their solo at a sign from the conductor, sang while looking at the score and after completing their part would sit (or stand) with an absent facial expression." The chorus, also static, flanked the stage while silent extras mimed the plot. "The dead to the dead, the live to the living," Meyerhold described his staging (Rudnitsky 1981, 250–51). He seems to have stressed that the real, remarkable body of opera lies in the music, while the physical body of the opera singer is "dead" (invisible): the mime has the "live," to-be-seen body, intensifying, "adding value" to the body as singing voice.

On the other hand, the David Hockney/John Dexter production of *Rossignol* in 1981, with a fully developed dance line by Frederick Ashton, showed the power of mutual possession, as the singing voices and dancers so clearly engaged with each other, even in predatory fashion. (Anthony Dowell was the Fisherman, Natalia Makarova the Nightingale and the two matching solo singers watched the stage proceedings, only turning round to be heard by the audience when they sang.) Here again, there is a sense of separation, voices literally seen as outside as well as speaking through the dancers, but the device of divided roles now seemed to reinforce connection, the bond between deepened as it were, and presence was enlarged (doubled). In this production, crucially, originally disembodied characters,[20] now embodied and highly sensual, were seen to invade, invigorate, and literally give body (life) to the mechanical world of the Chinese court.

To conclude this account of increasingly entangled meetings between media, it seems

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more than a coincidence that one of the new generation of "conceptual" choreographers, the French practitioner-theorist Xavier Le Roy, has recently made a series of pieces about the teasing tension between the indivisible link and conceptual separation of music and movement. Deconstructing the conventions of the concert-hall and theater, he explores music as both a visible and invisible, heard and imagined phenomenon. And he has returned to the phenomenon of the conductor's dance while presenting it in a new guise. In 2007 Le Roy made a *Sacre* that drew partly from the movements of Simon Rattle as he conducted it with the Berlin Philharmonic, as if this was in itself a piece of choreography. Le Roy positioned and conducted the audience as orchestra, with loudspeakers under their seats representing instruments. A publicity statement read:

> An inversion of cause and function unfolds: the gestures and the movements that are meant to prompt musicians to play appear at the same time to be produced by the music *they* are supposed to prompt.

And yet we know that Rattle was the innocent, unknowing source of the dance; so, in our minds, cause and effect works in both directions simultaneously. Then:

> When is one playing and when is one being played by this highly mobile music? . . . What does the musician, the conductor or the spectator hear when listening becomes part of an embodied—inevitably visceral—experience of movement and sound?

But the questions expand further. Can the same issues arise for musicians without a conductor, both playing and played by their music? Do we the spectators too enter this game, our bodies too brought into play, both played upon, and defining the way in which we perceive the music? Then, do particular gestures imply particular qualities of sound in particular contexts? And the converse?

Postlude

This idea of indivisibility through common roots in the body acknowledges very powerfully the renewed conceptions of music and dance, with their boundaries troubled. Yet, at the same time, Le Roy's worrying of the binary relationship, refocusing our attention on it, to a certain extent reinforces its existence. The paradox of intermedia work is that it can both emphasize the autonomy of the media and celebrate their engagement and interactivity, and still today, dance and music often operate as distinctive "voices" within artistic practice. Several examples in this article have demonstrated this too, and I do not apologize for drawing on specialist, traditional, technical skills as part of my own analytical toolbox. Yet the old, separatist ways of thinking about dance and music are now forever exposed, and, as we have seen, intermedia, choreomusical work exerts a constant pressure, a potent force, drawing attention to the fundamental commonalities across our experience and gnawing away at the current limits of our conceptualization.

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Notes

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1. William Butler Yeats, from the poem "Among School Children," 1927.

2. The term "choreomusical" seems to be gaining currency, first used, to my knowledge, by Paul Hodgins (1992), later by Inger Damsholt (1999, 2006) and myself (2007). Hodgins also formulated a method for analyzing choreomusical relationships, which has since been developed, for instance, by Damsholt (1999) and in my own writings (2000, 2007). See also Barbara White (2006) for her especially useful contribution to choreomusical theory.

3. Conferences embracing the subject are Sound Moves, Roehampton University, London (2005); Die Beziehung von Musik und Choreographie im Ballett [The Relationship between Music and Choreography in Ballet], Hochschule für Musik und Theater, Leipzig (2006); Tanz im Musiktheater—Tanz als Musiktheater, Hochschule für Musik und Theater, Hanover (2006); Movimento et Volumina (marking the 125th anniversary of Stravinsky's birth), University of Salzburg (2007); Dance, Timing and Musical Gesture, University of Edinburgh (2008); La musique (tout) contre la danse? Université Paris 8 at St. Denis (2009); Movements Between Hearing and Seeing: Music, Dance, Theatre, Performance and Film, Forschungsinstitut für Musiktheater, University of Bayreuth, Thurnau (2009); Dance and Music: Moving Dialogues, McGill University, Montreal (2011); Music and Gesture II, Royal Northern College of Music (2006); The Musical Body, Institute of Musical Research, University of London (2009). Also acknowledging the rise in activity, the journal *Opera Quarterly* dedicated a full issue to choreomusical topics (Morrison and Jordan 2006). See also Malkiewitz and Rothkamm (2007), Betzwieser et al. (2009), and *Proceedings of Sound Moves: An International Conference on Music and Dance*, Roehampton University (2005).

4. In this article, I will use the term "formal" as opposed to "structural" in order to avoid suggesting that there necessarily has to be a link between music- or dance-specific properties and a "structuralist," philosophical approach. I choose not to use the term "formalist" because it has become loaded with hard-line abstract, purist connotations that I argue strongly against.

5. Agawu (1997, 302) points out that "New Musicologists" have also continued to use the existing tools of formal analysis, which they could have questioned alongside other values.

6. In his later book *The Body in the Mind* (1987), Johnson put forward the key proposition that metaphors are grounded in bodily experience. More recently, the theory of conceptual blending developed by the rhetorician Mark Turner and linguist Gilles Fauconnier (1995 and 2002) has extended the metaphor principle to account for coordinate mappings between two or more conceptual domains (several media may, for instance, be in operation). These work from a generic space and yield a new blended space, a further domain, all together forming a conceptual integration network (CIN). This is also a more interactive structure, less determined by movement in one direction, from source to target. Lawrence Zbikowski has argued how the theory can be applied within music studies; his most detailed application is a study of relationships between text and music within nineteenth-century lied (2002, 243–86). In my own work, the theory of conceptual blending has proved most useful in making me more aware of the possibilities for analogy between media, but systematic use of the method is an area for future research in dance.

7. For further information on this piece, see Jordan, "Mark Morris Marks Music, Or: What Did He Make of Bach's *Italian Concerto*?" in the forthcoming proceedings of the conference Movements between Hearing and Seeing, University of Bayreuth Forschungsinstitut für Musiktheater, 2011.

8. The "freeze phenomenon" was first noted working in the opposite direction, with sound enhancing visual perception, in Jean Vroomen and Beatrice de Gelder (2000).

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9. See note 4 in the chapter "Feeling Movement: Music and Dance" (Carroll 2010).

10. Bausch did not use the score subtitles for her dance but, for ease of precision in locating moments in her *Sacre*, I have used the score subtitles here.

11. Dufour (2003, 153). Dufour references Stravinsky as quoted in Paul Collaer, "Actuel: Paul Collaer à propos d'Igor Strawinsky," interview by Jean-Louis Jacques and Marcel Doisy, Archives R.T.B.F. broadcast, March 3, 1971.

12. See Stravinsky (1975, 106) and also the account of Stravinsky's intentions behind his *Noces* score in Jordan (2007, 336–37; 378–80).

13. The dissonance and unpredictability of the Royal Ballet staging (1966, by Nijinska) adds considerably to the build-up of tension at this point in the ballet. It is noteworthy that, in the version of *Noces* staged by Nijinska's daughter Irina, all these spring-pounces are performed straight, *with* the main musical accents.

14. For a useful discussion of the voice concept within music (with implications for dance), see Edward T. Cone (1974) and Carolyn Abbate (1991). Whereas Cone maintains that the composer talks to us from within a work, Abbate, taking her cue from the poststructuralist program, refers to multiple subjectivities of other kinds arising from musical discourse. Moving to a more discursive context than Nijinska's *Noces*, the concepts of voice and independent subjectivities can also apply to situations where two or more media conflict or pull apart semantically (as in "contest").

15. Burrows was speaking at the seminar event Why Patterns? within the series that he curated, Parallel Voices, at the Siobhan Davies Studios, March 15, 2007.

16. In *Dance and the Performative* (2002), Valerie Preston-Dunlop and Ana Sanchez-Colberg also advocate studio practice as a central part of their analytical process.

17. These ideas could have implications for professional practice, renewal of the repertory, and the education of dancers and choreographers, not simply for dance academics and students.

18. See also Abbate (2004).

19. The idea of the conductor's "dance" has a long history, going back at least to the musings of the early Dalcrozian music critic Jean d'Udine about motor image as the common root between music and dance: "The expressive gesticulation of the conductor is really a dance . . . All music is dancing" (d'Udine 1910, xiv and 66).

20. In the original 1914 production, the Fisherman appeared only in Act I and was heard offstage in Acts II and III.

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