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DOBBINS, PAULA. "Veneer". A video tape of the dance is available for consultation at the Walter Clinton Jackson Library at the University of North Carolina at Greensboro. (1977) Directed by: Dr. Lois Andreasen. Pp. 26.

The choreographer found the relationship between music and dance to be a significant and necessary area of study for the creation of her thesis dance entitled VENEER. Her appreciation of music was expanded by listening to various types of music in order to find an appropriate selection for the dance. Through this process the choreographer's interest in what experienced artists had to say about this unique relationship was awakened.

How a choreographer chooses to combine music and dance for the final product varies according to personal preference. There are three common ways to obtain music for a dance;

- (1) have music created for a completed dance
- (2) have both music and dance created simultaneously
- (3) have the dance set to a musical selection already composed.

In the case of this choreographer's dance the third alternative was chosen. The music did at times serve as inspiration for the movement but the choreographer chose the three selections for very specific reasons. The three sections varied widely in mood, character and costuming. The passages of the first musical selection had an airy, surrealistic character which was reflected in the choreography; the second in contrast incorporated humor; the third combined selected movements from Sections I and II with large locomotor patterns. The costumes for Section I were

dark brown leotards and tights. In Section II jumpsuits were worn over the leotards and tights and in Section III they were taken off again but put on at the very end.

The music for Section I by Donald Ellis was entitled "Open Beauty" and it was edited by the choreographer. Both Section II "Lean on Me" by Bill Withers and Section III "Chain Reaction" by Hank Levy were played in entirety.

"VENEER"

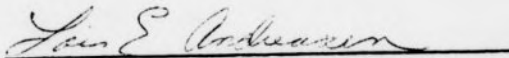
by

Paula Dobbins

A Thesis Submitted to
the faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

Greensboro
1977

Approved by



Thesis Advisor

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

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1/25/77
Date of Examination

ACKNOWLEDGEMENTS

This choreographer would like to thank her advisor Dr. Lois Andraesen for her time, effort and help. She would also like to thank Daniel Witman, a fellow colleague for his musical guidance and patience during the choreographic process. Most of all this choreographer would like to thank her dancers whose cooperation and effort made this dance possible.

Regina Gariglio

Madeleine Lord

Roberta Graves

Jane Rogers

Jo Keegan

MUSICAL ANALYSIS

Section I "Open Beauty"
Donald Ellis
Recording: CS 9585
Columbia Records, Inc.
Score: Objective Music Co.
Division of Ellis Music Enterprises,
Inc.

Section II "Lean on Me"
Bill Withers
Arranged by Earle Corry
Recording: KC 31766
Columbia Records, Inc.
Score: Not available

Section III "Chain Reaction"
Hank Levy
Recording: KC 31766
Columbia Records, Inc.
Score: Objective Music Co.
Division of Ellis Music Enterprises,
Inc.

TOTAL TIME: 17 minutes 40 seconds

Ellis Music Enterprises
5436 Auckland Ave.
North Hollywood, Calif. 91601

TABLE OF CONTENTS

INTRODUCTION.....	1
General Explanation of the Sections.....	2
Section I.....	8
Section II.....	8
Section III.....	10
CLARIFICATION OF MOVEMENT.....	12
COSTUME DESIGN.....	17
LIGHTING AREAS.....	19
LIGHTING PLOT.....	20
INSTRUMENT SCHEDULE.....	21
LIGHTING AND MUSIC CUES.....	23
PHOTOGRAPHIC DATA.....	25
BIBLIOGRAPHY.....	26

INTRODUCTION

This choreographer found the relationship between music and dance to be a significant and necessary area of study for the creation of her thesis dance entitled VENEER. Gilbert and Lockhart in their book Music for the Modern Dance believe

A good deal of educating needs to be done. Musicians need to be trained in...accompaniment and composition for choreography....[and] Dancers...need to be initiated into the fundamentals of music analysis, form and composition so that they¹ can work intelligently with a professional partner.

This choreographer's appreciation of music was expanded by listening to various types of music in order to find an appropriate selection for her dance. Through this process her interest in what experienced artists had to say about this unique relationship was awakened.

Whether man first expressed himself through the medium of tone or gesture is a moot question, however, according to numerous writers gesture or dance, the parent art,² came first and music derived from dance its rhythmic impulses, form and structure. These rhythmic pulses and therefore movement and locomotion stem from the body's natural rhythms; heart beat, breath rate and endocrine flow.³ The varying

¹Gilbert and Lockhart, Music for the Modern Dance, (Iowa: Wm. C. Brown Co., 1970), p. 1.

²Nadel and Nadel, The Dance Experience, (New York: Praeger Publishers, 1970), p. 190.

³Betty Walberg, "Music and Dance" Impulse, (1968), p. 41.

intensities, stresses, speeds and irregularities of these functions effect and satisfy the body's need for rhythmic movement.⁴ For ages dance and movement have been used in this manner as therapeutic and cathartic tools.⁵

Movement through the use of muscles in strong emotional situations, is one natural means of expression, another is the voice. Historically humans have become increasingly capable of using their voices to reveal emotions, arouse others and incite action.⁶ The sounds of joy, fear, pain and sorrow were the first music. As language developed these sounds became words and when coupled with music, song. When words asserted their independence poetry came into being. "Thus three separate arts arose where one had existed"⁷ each having the common thread of rhythm but each creating its own forms and principles.

In Aaron Copland's book What to Listen for in Music it is stated that rhythm, melody, harmony and tone color are elements of music.⁸ Gilbert and Lockhart state that the most important of these is rhythm for it "...is the foundation

⁴Margaret H'Doubler, Dance A Creative Art Experience, (Wisconsin: University of Wisconsin Press, 1974), p. 153

⁵Claire Schmais, Dance Therapy in Perspectives, Focus on Dance VII, AAHPER, (1974), p. 7.

⁶Margaret H'Doubler, Dance A Creative Art Experience, (Wisconsin: University of Wisconsin Press, 1974), p. 153.

⁷Ibid., p. 154.

⁸Aaron Copland, What to Listen for in Music, (New York: McGraw-Hill Book Co., 1957), p. 31.

and most essential element in any art form."⁹ All of these elements in combination give music its power to express emotion and to affect human beings.

"[The] close relationship between the two arts [music and dance] has in times past led to unhappy circumstances of reducing the dance to trivial and servile status."¹⁰ The opposite is also true. Much experimentation was done by early modern dance choreographers on the relationship between the two arts and they seem to agree that the "two arts belong together."¹¹ In the 1930's after Humphrey experimented with unaccompanied dance (Water Study), she concluded that "something was missing when [dance was] done to silence...dance [she said] the oldest of the arts and progenitor of music, must continue to live with it."¹²

According to José Limón, choreographer and performing artist now deceased, music "is the strongest ally to a dancer's way of life"¹³ although "not all music can or should be danced to."¹⁴ Humphrey has categorized dance music into three useable types; "melodic, rhythmic and dramatic."¹⁵ This excludes a sizeable portion of the musical literature

⁹Gilbert and Lockhart, Music for the Modern Dance, (Iowa: Wm. C. Brown Co., 1973), p. 3.

¹⁰Nadel and Nadel, The Dance Experience, New York: Praeger Publishers, 1970), p. 190.

¹¹Ibid., p. 191.

¹²Ibid.

¹³Ibid., p. 189.

¹⁴Ibid., p. 192.

¹⁵Doris Humphrey, The Art of Making Dances, (New York: Grove Press, 1959), p. 132.

but some music is complete in and of itself and needs no 4
further embellishment. "Music for dance should be neither
overwhelming nor mere background accompaniment"¹⁶, it should
merge with dance for a total effect so that both may benefit.
How a choreographer chooses to combine music and dance for the
final product varies according to personal preference.

There are three common ways to obtain music for a dance;

- (1) have music created for a completed dance
- (2) have both music and dance created simultaneously
- (3) have the dance set to a musical selection already
composed.¹⁷

Lockhart states that "ideally the compositional process
should flow from choreographer to composer."¹⁸ However,
this limits the source for inspirations and thematic material
for the choreographer. Contemporary choreographers are more
frequently using existing music.

If the choreographer has selected an existing musical
composition, it is important that the music be learned well
and the background and mood be understood so that the final
product work with not against the composer.¹⁹ If the dance
is a reproduction of the music in a different medium, the
emotion and form are the same.²⁰ No new art has been created.

¹⁶Nadel and Nadel, The Dance Experience, (New York: Praeger
Publishers, 1970), p. 189.

¹⁷Gilbert and Lockhart, Music for the Modern Dance, (Iowa:
Wm. C. Brown Co., 1973), pp. 33-34.

¹⁸Ibid., p. 33.

¹⁹Russel Meriweather Hughs (La Meri), Dance Composition
The Basic Elements, (Jacobs Pillow Dance Festival, 1965), p. 42.

²⁰Margaret H'Doubler, Dance A Creative Art Experience,
(Wisconsin: University of Wisconsin Press, 1974), p. 156.

Humphrey and La Meri also point out that the dance must have⁵ something to say in its own right^{21 22} or its birth cannot be justified.

Each one of these processes has merit of its own although some are preferred, but more important is that every choreographer be able to explain the approach used and his conception of the relationship between the music and movement. For example Cage and Cunningham "were both interested in bringing about a freedom of the dance and freedom of the music with respect to one another, rather than one being constrained by the other."²³ Their point of departure was time structure not a literary or emotional idea.

In the case of this choreographer's thesis dance, VENEER, the musical selection was chosen first and the dance created second. The music did at times serve as inspiration for the movement but the choreographer chose the three selections for very specific reasons. The three selections varied widely in mood and character. This was intentional because the choreographer set up for herself the problem of moving the dancers in such a way as to create three distinct moods. In the first section the choreographer gave the dancers slow, controlled movements, in the second, playful, humorous movements and in the third large locomotor movements. The music aided the choreographer's dance in that it reinforced her intentions in sound.

²¹Doris Humphrey, The Art of Making Dances, (New York: Grove Press, 1959), p. 137.

²²Russel Meriweather Hughs (La Meri), Dance Composition The Basic Elements, (Jacobs Pillow Dance Festival, 1965), p.43.

²³Alice Teirstein, Dance Scope, (Sp/Su: 1974). p. 26.

General Explanation of the Sections

The selection of the music for a major work such as a thesis dance was of great importance to this choreographer. After listening to many selections in various styles the choreographer was given some jazz records by a musician friend.²⁴ Through more listening and readings in this area the choreographer became very interested in the various styles of jazz and began to think about using this kind of music for her dance. Through concerts and listening sessions the choreographer was exposed to additional experiences in jazz music.

After narrowing down the selections possible for dance the choreographer became interested in the works of composer-musician Donald Johnson Ellis. Additional readings uncovered some new ideas this composer was working with in the area of composing jazz music. New instruments not normally associated with jazz, unusual time signatures, accents and subdivisions of meters and electronic advancements were some of the innovations associated with this contemporary innovator.²⁵

According to Paul O. W. Tanner and Maurice Gerow in their book A Study of Jazz the musical selection for this choreographer's dance was classified as Eclectic Jazz.

²⁴Daniel Witman, Greensboro, N.C. September 1976.

²⁵Digby Diehl, Electronic Bath The Don Ellis Orchestra, (Columbia Records, CBS, Inc. N.Y. CS 9585 n.d.)

The pieces "Open Beauty", "Lean on Me" and "Chain Reaction" ⁷ were chosen because they made you "...listen in a very involved way with fresh perspectives."²⁶ The choreographer felt that experimenting with this music was an adventure just as it was when Ellis conceived the pieces. These musical selections were on different records and were composed independently but they did interrelate. Phrases of one section could often be heard in another and their juxtaposition offered a variety of mood within a whole.

The three sections of the dance were dependent upon each other to be complete. Each section had a different movement style and costuming. The passages of the first musical selection had an "airy, surrealistic character"²⁷ which was reflected in the choreography; the second in contrast incorporated humor; the third combined selected dance movements from Sections I and II with large locomotor patterns. The costumes for Section I were leotards and tights. In Section II jumpsuits were worn over the leotards and tights and in Section III they were taken off again but put on at the very end.

²⁶ Ibid.

²⁷ Ibid.

Section I

Four dancers (leotards and tights)

Section I began with two dancers on a dimly illuminated stage. Ascending and descending scales in the music were the motivation for the beginning movements. They were based on breath rhythms. Two additional dancers entered and the section continued with slow and controlled movements. A layered effect in the music which was created by numerous muted instruments, slurred note qualities and soft undertones of a bowed bass was responsible for the peaceful mood of the section. Unison movement, involving all four dancers occurred when the rhythm section in the music became more pronounced, the brass dominated the melodic line and the accents were changed. Less confined, sustained movement, a brighter stage, and the music contributed to the climax of the section. The end of Section I returned to the peaceful setting created at the beginning of the dance. Rhythmic breath movements, mellow undertones of instruments and ascending and descending scales helped achieve this setting.

Section II

Five dancers (jumpsuits over leotards and tights)

The motivation for Section II was the music. Its selection was based on the idea that the style and mood contrast with Section I. The first musical phrases of this section

were of a gospel character, later ones were of a more popular disco sound. Parts of the music incorporated elements of musical wit necessary for the change of mood desired. The dance reflected this change in that it was intended to be light, spontaneous and at times humorous.

A single dancer began this section standing upstage center. Four dancers entered downstage right as a group. The following posture motifs were used throughout this section:

- (1) on all fours, hands and feet "creature"
- (2) standing with the upper torso curved forward "ape man"
- (3) standing, bent over fully from the waist with one arm over the back representing a tail. "cow"

The names "creature", "ape man" and "cow" were used for the dancers to identify the various positions. The creature motif was used by the dancers upon first entering. Many exits and entrances were incorporated to enable the choreographer to introduce the different motifs in new ways and to change motifs. The movements of the dancers throughout the section were playful and their juxtaposition was at times humorous. It was not the original intention of the choreographer to rely on characters as a vehicle for humor but it was a natural outgrowth of the movement. A sharp blackout was used when the dancers reached their final positions.

Section III

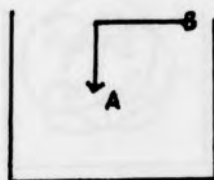
Five dancers (leotards and tights)

The music for Section III entitled "Chain Reaction" was divided into parts and moods. It began with a singular melodic line somewhat similar to the first section, then developed into a fully orchestrated middle portion. The last part had some of the spontaniety of Section II because it used free improvisation on certain groups of instruments. This improvisation built to a climax and then diminished to a clear single line, a reflection of the beginning of this section and the dance as a whole.

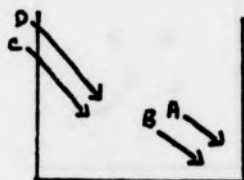
Since the music of this section incorporated elements of the other sections, the choreographer decided to have this reflected in the movement, although new material was added. All five dancers were placed on stage in the position they were last seen. The beginning movements were suggestive of people talking and listening to each other. As the music progressed to the full orchestrated section three dancers moved in floor patterns created by chance techniques. The other two dancers exited. The floor patterns were arrived at by drawing numbers for the paths. These movements were locomotor in nature involving swings, falls and recoveries. During the portion of the music where improvisation on various instruments occurred all five dancers, now in jumpsuits repeated selected movements from Sections I and II depending

CLARIFICATION OF MOVEMENT

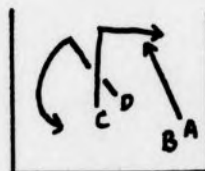
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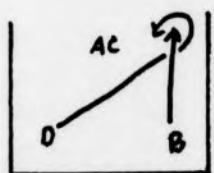
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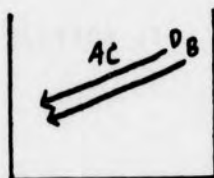
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Upstage

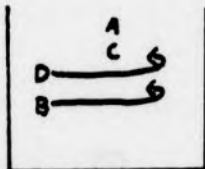
Downstage



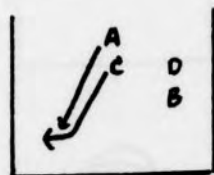
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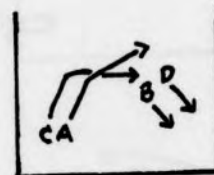
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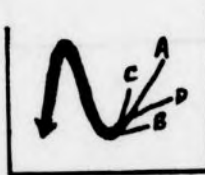
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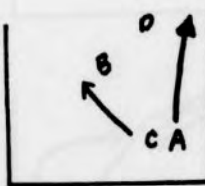
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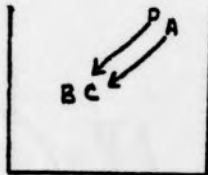


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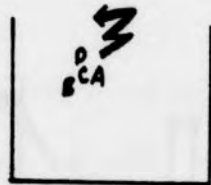


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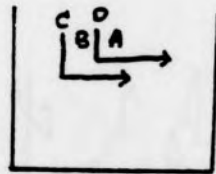
Five dancers labelled A-E.



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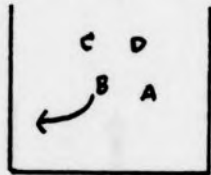
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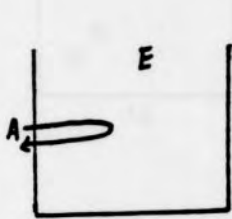


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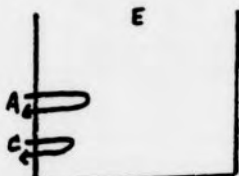


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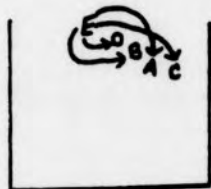
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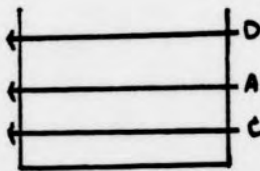
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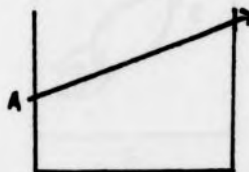
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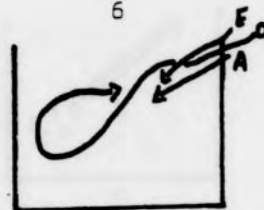
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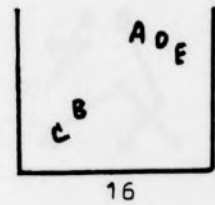
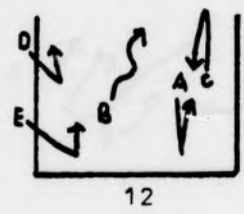
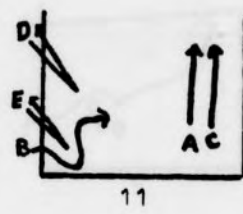
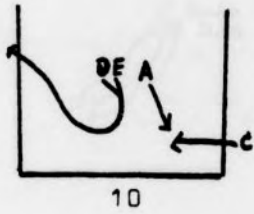
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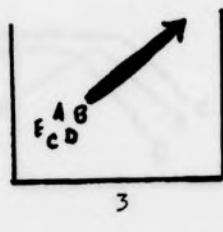
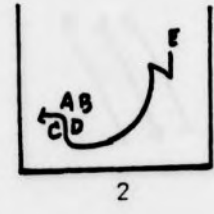
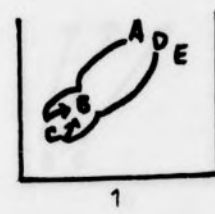
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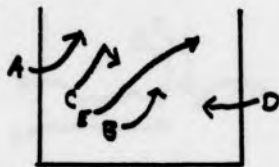




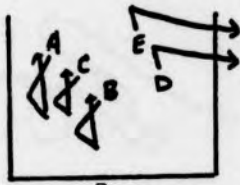
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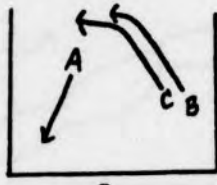
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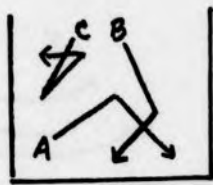
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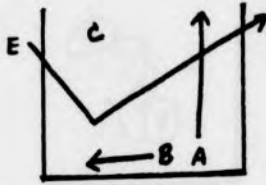
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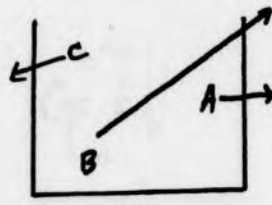
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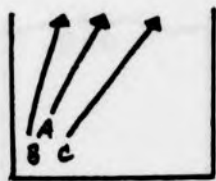
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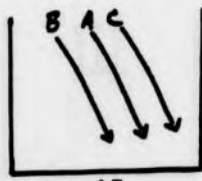
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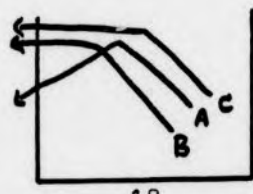
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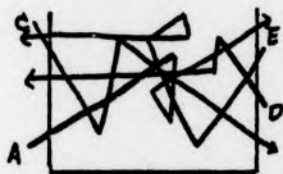
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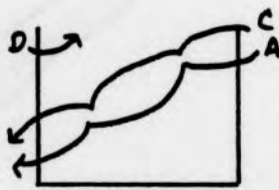
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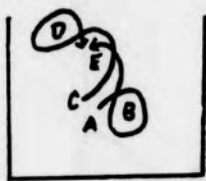
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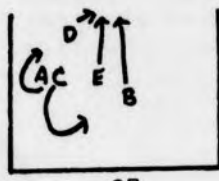
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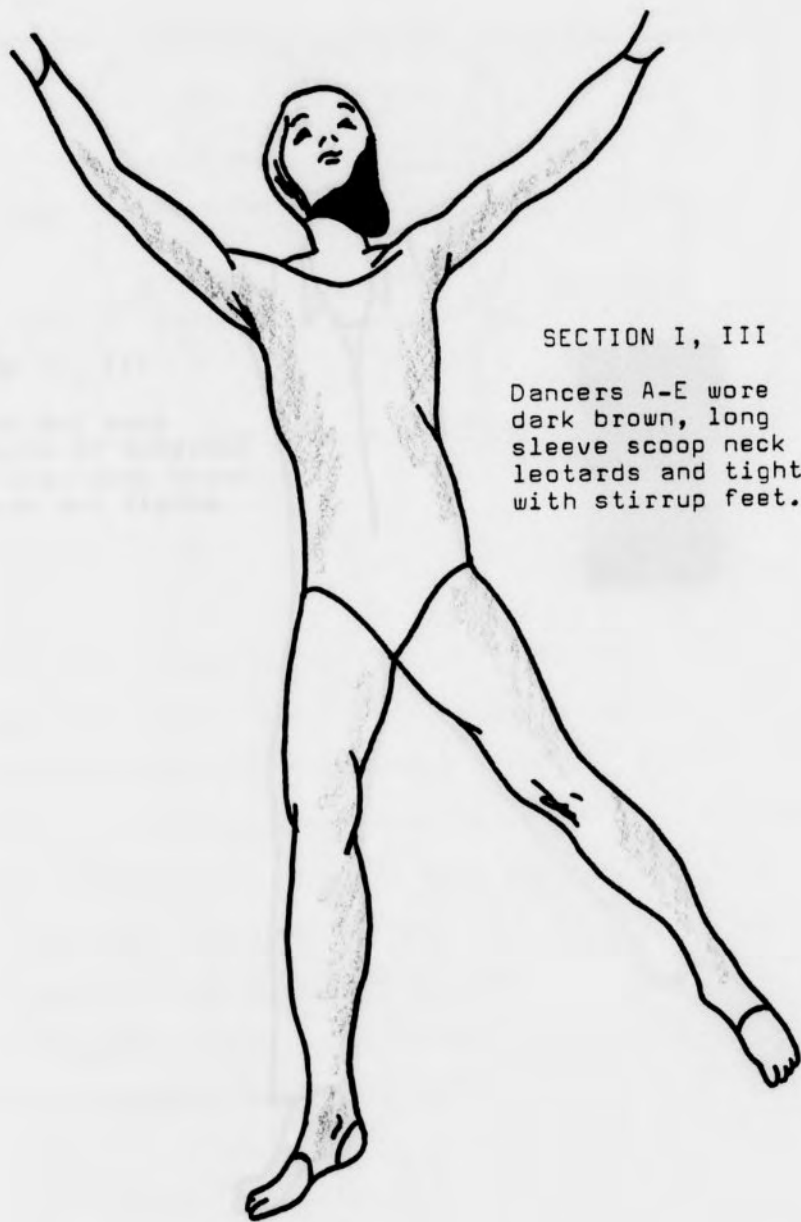


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COSTUME DESIGN

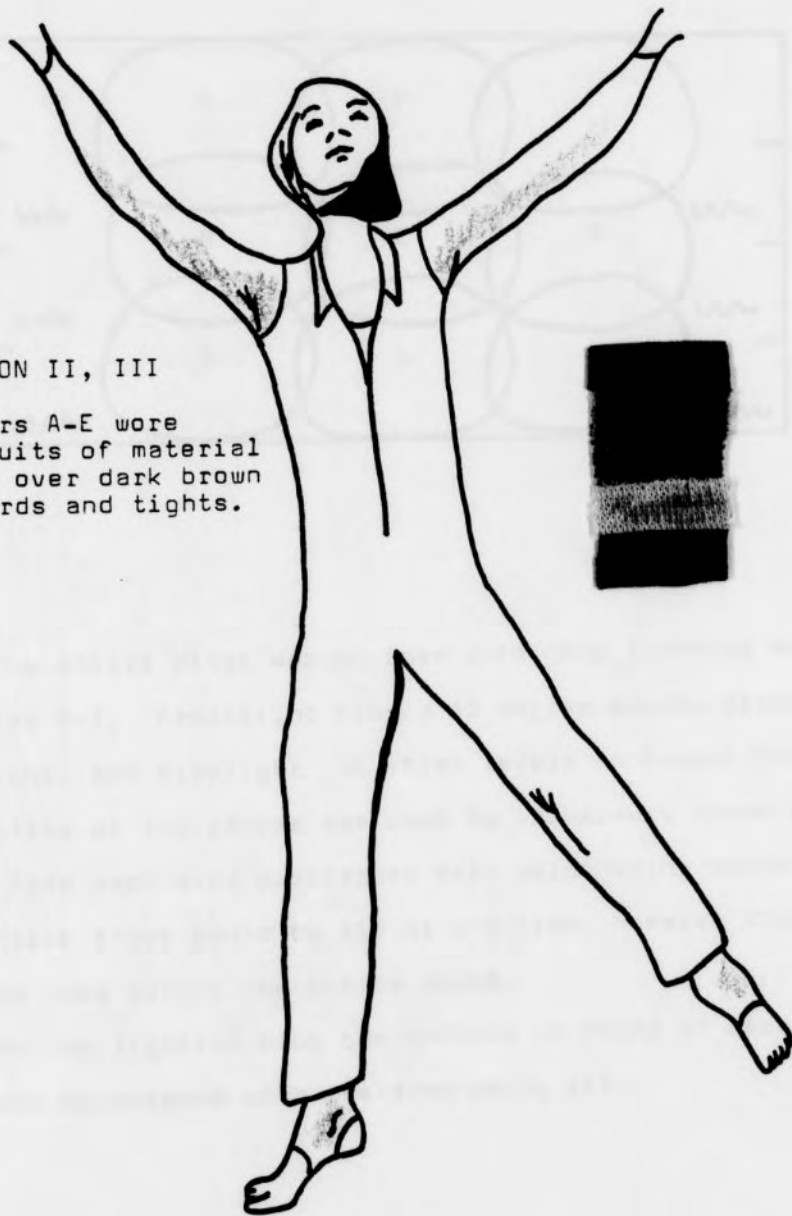


SECTION I, III

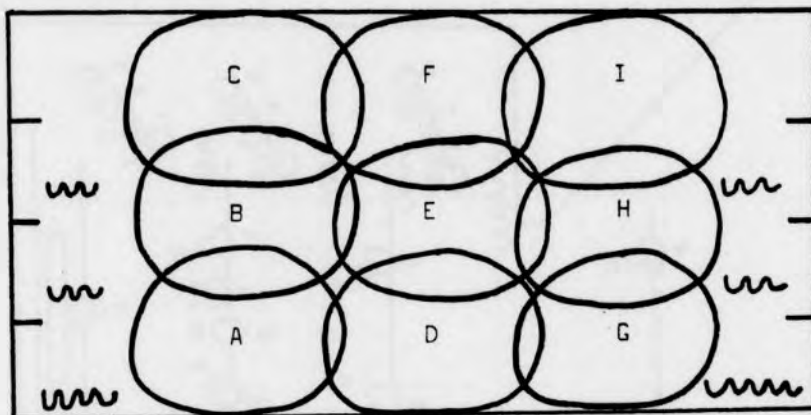
Dancers A-E wore
dark brown, long
sleeve scoop neck
leotards and tights
with stirrup feet.

SECTION II, III

Dancers A-E wore jumpsuits of material shown over dark brown leotards and tights.



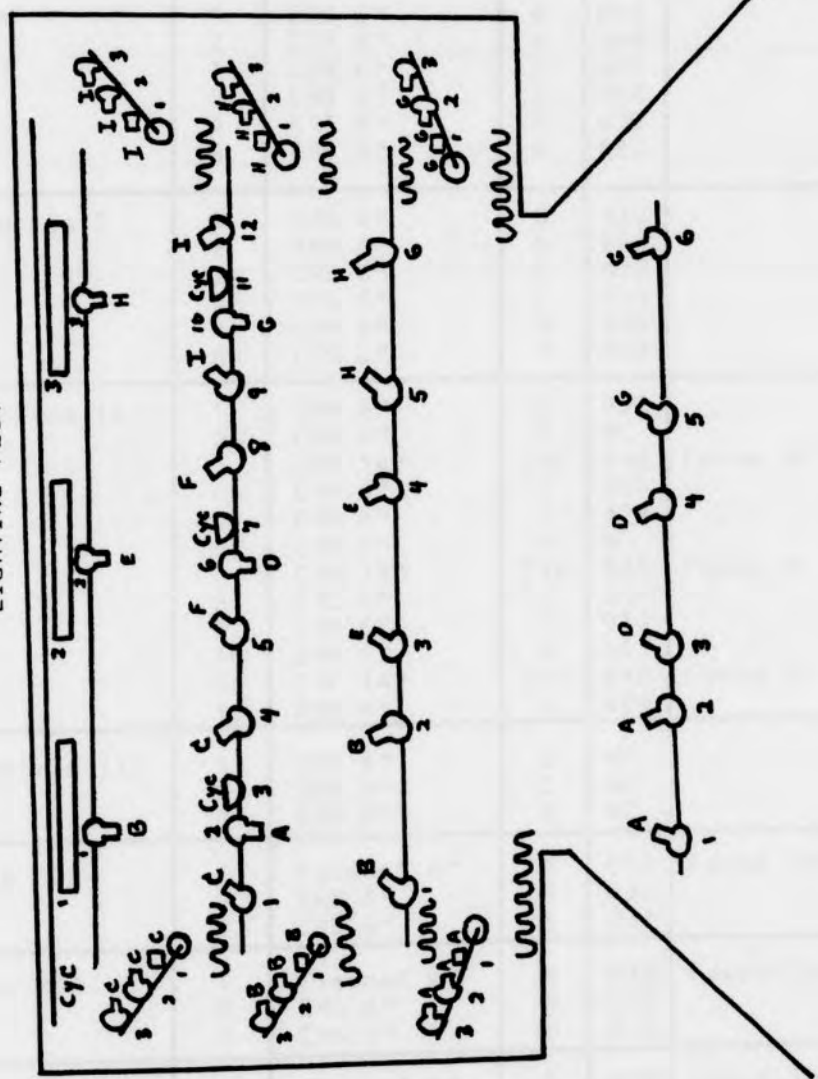
LIGHTING AREAS



The entire stage was divided into nine lighting areas labelled A-I. Frontlight from a 45 degree angle, direct backlight, and sidelight at three levels to insure total visibility of the dancer was used to illuminate these areas. Light from each area overlapped with neighboring areas so the entire stage could be lit at one time, however this was not the case during the entire dance.

On the lighting plot the letters in front of each instrument correspond with the area being lit.

LIGHTING PLOT



Elec. III

Elec. II

Elec. I

Beam

INSTRUMENT SCHEDULE

Location	No.	Instrument	Focus	Color	Remarks
Beam	1	ERS 6"	A	832	
"	2	ERS 6"	A	804	
"	3	ERS 6"	D	832	
"	4	ERS 6"	D	804	
"	5	ERS 6"	G	839	
"	6	ERS 6"	G	863	
Electric I	1	ERS 6"	B	832	
"	2	ERS 6"	B	804	
"	3	ERS 6"	E	832	
"	4	ERS 6"	E	804	
"	5	ERS 6"	H	839	
"	6	ERS 6"	H	863	
Electric II	1	ERS 6"	C	832	
"	2	ERS 6"	A	NC	
"	3	ERF 14"	Cyc	842	Focus on Cyc.
"	4	ERS 6"	C	804	
"	5	ERS 6"	F	832	
"	6	ERS 6"	D	NC	
"	7	ERF 14"	Cyc.	842	Focus on Cyc.
"	8	ERS 6"	F	804	
"	9	ERS 6"	I	832	
"	10	ERS 6"	G	NC	
"	11	ERF 14"	Cyc.	842	Focus on Cyc.
"	12	ERS 6"	I	804	
Electric III	1	ERS 6"	B	NC	
"	2	ERS 6"	E	NC	
"	3	ERS 6"	H	NC	
Pole DSR	1	Fresnel 6"	A	832	Focus low.
"	2	ERS 6"	A	832	
"	3	ERS 6"	A	832	
Pole MSR	1	Fresnel 6"	B	832	Focus low.
"	2	ERS 6"	B	832	
"	3	ERS 6"	B	832	
Pole USR	1	Fresnel 6"	C	832	Focus low.
"	2	ERS 6"	C	832	
"	3	ERS 6"	C	832	

Location	No.	Instrument	Focus	Color	Remarks
Pole DSL	1	Fresnel 6"	G	863	Focus low.
"	2	ERS 6"	G	863	
"	3	ERS 6"	G	863	
Pole MSL	1	Fresnel 6"	H	863	Focus low.
"	2	ERS 6"	H	863	
"	3	ERS 6"	H	863	
Pole USL	1	Fresnel 6"	I	863	
"	2	ERS 6"	I	863	
"	3	ERS 6"	I	863	
Floor in front of cyc.	1	Strip 6"X6'	Cyc	832	Focus up
	2	"	"	804	
	3	"	"	863	

832 - rose pink
 804 - no color straw
 839 - rose purple
 863 - medium blue
 842 - special lavender

LIGHTING AND MUSIC CUES

Cue #	Cue	Lights	Intensity	Time in Seconds
Section I				
1	Two dancers on stage, curtain up, lights then music	All instruments areas E,D, H,I. no sidelight	0-5	Immediately
2	Two dancers enter stage right	All instruments areas A,B, C,D,F,G. no sidelight	0-5	Immediately
3	All dancers gather center stage, unison movement.	CyC.	0-7	8
4	Dancers finish runs in a circle.	CyC.	7-0	8
5	Dancer B moves stage right as music fades.	All areas fade with music	5-0	with music
Section II				
1	One dancer USC, lights, then music.	All instruments area F.	0-5	Immediately
2	One dancer enters SR.	All instruments areas A,B, E. Sidelight areas A,B.	0-4 full	3 3
3	Four dancers enter MSR	Frontlight areas D,G,H. Sidelight areas G,H,I.	0-4 full	3 3
4	Dancer A shakes head.	Sidelight A,G. All frontlight	full-0 0-4	3 3

LIGHTING AND MUSIC CUES

Cue #	Cue	Lights	Intensity	Time in Seconds
5	Dancer A walks USL puts head on back of Dancer D	Sidelight B,H.	full-0	3
6	Two seconds after Cue 5	Sidelight C,I.	full-0	Immediately
Section III				
1	Dancers A-E in position, lights then music.	Sidelight A,B,H,I.	0-full	Immediately
2	First two dancers move DSR	Frontlight A,B,E,D,H.	0-4	5
3	Dancers A,B,C, unison movement	Frontlight A,B,E,D,H. Frontlight C,D,F,G,I. Cyc.	4-7 0-7 0-7	5 5 5
4	Pyramid breaks up.	All frontlight and Cyc.	7-3	3
5	Dancer A rolls.	Sidelight A.	full-0	Immediately
6	Dancer C rolls.	Sidelight B,H.	full-0	Immediately
7	Dancer A,C walk off stage.	Sidelight I.	full-0	Immediately
8	Fade in music.	All frontlight and Cyc.	3-0	5

PHOTOGRAPHIC DATA

Video Tape

Distance from Camera to Stage	Forty Feet
Lighting	Regular studio lighting with additional front stage lights.
Camera make and number	Sony Video Camera AVC 3200
Lens	16-64 mm.
Tape	$\frac{1}{2}$ inch tape
Process	Stationary
Videorecorder	(Deck) Sony AV 3650
Sound	Microphone three feet from tape recorder volume setting 10.
Copy Process	video Copy

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