

A STATEMENT ABOUT THE DANCE
"RESTLESS EYDEAS ON UNEASY PAD"

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[Faint text, possibly "Examining Committee"]

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by

Chrystelle Lee Trump

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Submitted as an Honors Dance
in the
Department of Physical Education

Woman's College of the University of North Carolina
Greensboro
1960

A STATEMENT ABOUT THE

Approved by

FEDERAL BUREAU OF INVESTIGATION

Virginia Moomaw
Director

"Swing Dance in Jazz Style" is a manifestation of elements in the jazz idiom. The elements of rhythm, dynamics, design in time, and design in space were studied in music, movies, and paintings, and were utilized in this dance.

Examining Committee

The characteristics of rhythm in the jazz idiom are: (a) the rhythm of one group of dancers against the rhythm of another group of dancers; (b) the rhythm of the music against the rhythm of the dancers; (c) the motor rhythm of the moving bodies against the pulse of the music. Another characteristic of rhythm in the jazz idiom is improvisation which could be a symbol of rebelliousness and revolution. In this dance, there are associated movement patterns, associated antipodal motions, and associated variations of dynamics. Still another characteristic of rhythm in the jazz idiom is improvisation which is found in this dance in the burst of quick footwork with complex rhythmic patterns similar to the improvised embellishments of jazz music. Improvisation is also found in the dance when the group "looses" the leader with spontaneous-like variations of the leader's movement pattern to emphasize the leader's movement.

Marian Franklin

Robert Darrell

Ethel Martin

The jazz idiom has varying degrees of dynamics. Dynamics in jazz are utilized by contrast. In this dance, dynamics are found in extreme

A STATEMENT ABOUT THE DANCE
"RESTLESS EYDEAS ON UNEASY PAD"

"Restless Eydeas on Uneasy Pad" is a dance that was choreographed as a manifestation of elements in the jazz idiom. The elements of rhythm, dynamics, design in time, and design in space were studied in dance, music, and paintings, and were utilized in this dance.

One characteristic of rhythm in the jazz idiom is contrapuntal rhythms. Contrapuntal rhythms are found in this dance by: (1) the rhythm of one group of dancers against the rhythm of a second group; (2) the rhythm of the music against the rhythm of the movement; (3) the rhythm of one part of the body against the rhythm of another part of the body; (4) the motor rhythm of the moving bodies against the pulse of the dance. Another characteristic of rhythm in the jazz idiom is syncopation which could be a symbol of restlessness and revolution. In this dance, there are syncopated movement patterns, syncopated antiphonal sections, and syncopated variations of dynamics. Still another characteristic of rhythm in the jazz idiom is improvisation which is found in this dance in the burst of quick footwork with complex rhythmic patterns similar to the improvised embellishments of jazz music. Improvisation is also found in the dance when the group "basses" the leader with spontaneous-like variations of the leader's movement pattern to emphasize the leader's movement.

The jazz idiom has varying degrees of dynamics. Dynamics in turn builds climaxes by contrast. In this dance, dynamics are found in extreme

degrees of muscular contraction, varying degrees of tempo, a variety of spatial relationships, and many contrasting levels of movement.

Design in time and design in space in the jazz idiom are characterized by contrapuntal lines suggesting restlessness, excitement, and conflict. In jazz paintings by Stuart Davis, there are perpendicular lines, sharp angles, broken syncopated lines, and asymmetry. In this dance, there are perpendicular floor patterns, angular movement patterns, and syncopated, percussive movement patterns. There is much asymmetry in this dance suggesting instability, speed, abruptness, inequality of forces, action, and tension--all reflections of American contemporary subject matter. Colors also suggest tense emotions and conflict which are found in the color and design of the costumes of the dance.

A study of jazz painting revealed the most powerful areas in the canvas. It was found that similar areas of space are also the most powerful in a dance, and were therefore utilized in the choreography. The areas used in this dance are: (1) center stage; (2) diagonal floor patterns moving down stage; (3) direct floor patterns moving down stage. These three areas of strength and power were used to build the climaxes in this dance.

Just as jazz musicians use percussive instruments, jazz dancers use percussive movement with sharp contours and a striking quality full of strength and tension. There is much isolation of body parts in this dance which makes it possible for the movement to be syncopated, detailed, and complex. As in jazz painting, jazz dance has no parallel nor successive lines. Movement in the jazz idiom has a sensual, human quality characteristic of the jazz idiom because of the rotational

movement in which one can actually see muscular contraction, and, therefore, be fully aware of the human body moving.

The interplay of elements as found in dance, painting, and music in the jazz idiom has been the basis for the selection and utilization of jazz elements in this dance.

The subject matter of this dance is restlessness that leads to conflict--a contemporary American feeling. The jazz idiom is an American expression which reflects the oppositional groups, conflicts within individuals, nervous intensity, feverish pace, and powerful energy of American life in the twentieth century. Therefore the subject matter was appropriate to the jazz idiom.

SELECTION OF MUSIC FOR CHOREOGRAPHY

From the album: Percussion at Work, by Pete Rugolo, "Fugue for
Rhythm Section." Mercury Recording.

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DANCE GROUP
THE WOMAN'S COLLEGE
UNIVERSITY OF NORTH CAROLINA

April 1, 1960 - 8:00 P.M.

Auditorium Winthrop College Rock Hill, South Carolina

P R O G R A M

CHACONNE Gould
Choreographed by Virginia Moomaw

Danced by Jeanne Bulloch, Arlen Clark, Gail Harley, Sharon Ivester and Lynne Minich
A modern Chaconne retaining the three-four meter and characteristics of a theme and variations. The opening statement is the theme which is varied.

SO LONG HAVE I DREAMED Bowles
Choreographed by Virginia Moomaw

Danced by Rosalie Cornelius, Sylvia Goodwin, Linda Hanchrow, Mary Ross Henley, Lura High, Nancy Kemp, and Ann Wilson

"So Long Have I Dreamed of Thee
Thou Hast Lost Reality" A Surrealistic Poet

JAZZ Rugolo
Choreographed Chyrstelle Trump

Danced by Judi Coats, Bette Davis, Mary Lynn, Jukie Seaton, Jane Shriver, Chyrstelle Trump, Robin Wight, and Judy Wilson

This dance is the result of an Honors Work Problem which was to investigate and study elements of Jazz in music and painting. The dance utilizes especially the characteristics of "call and answer" syncopation, antiphony and improvisation.

I N T E R M I S S I O N

COUNTERPARTS North
Choreographed by Robin Wight

Danced by Phebe Bragg, Jo Burgwyn, and Robin Wight

Movement against movement, rhythm against rhythm.

CONVERSATION PIECE (Recording) Drums
Choreographed by Barbara Kunsman

Danced by Bette Davis, Barbara Kunsman, Jukie Seaton and Jane Shriver

HEBRIDES Traditional
Choreographed by Nona Shuman

Sung by Elliott Hall Chorus directed by W. K. DeVeny

Danced by Jo Burgwyn, Brenda Garrard, Claudia Haynes, Courtney Roane, Jane Shriver and Marianna Williford

Miss Shuman is a professional choreographer and dancer. This dance has been taught from the Labanotated score by Miss Burgwyn and Miss Moomaw.

JAZZ JULIP Bernstein
Choreographed by Holly Chapman

Danced by Pat Carmines, Holly Chapman, Patt Hardy and Sharon Ivester

WESTWARD STIR Tiomkin
Choreographed by Chyrstelle Trump

First Traveler: Chyrstelle Trump Other Travelers: Pat Carmines
Second Traveler: Jo Burgwyn Courtney Roane

This must have been inspired by T V Westerns!