

RHAPSODY IN BLUE:

A CELEBRATION OF AMERICAN MUSIC AND DANCE

A THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN DANCE AND RELATED
ARTS WITH SPECIALIZATION IN THE
PERFORMING ARTS IN THE GRADUATE
SCHOOL OF THE TEXAS WOMAN'S UNIVERSITY

COLLEGE OF
HEALTH, PHYSICAL EDUCATION, AND RECREATION

BY

ANN HAYS BAILEY, B.S.

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We hereby recommend that the **THESIS** prepared under
our supervision by **ANN HAYS BAILEY**
entitled **RHAPSODY IN BLUE: A CELEBRATION OF**
AMERICAN MUSIC AND DANCE

be accepted as fulfilling this part of the requirements for the Degree of
MASTER OF ARTS

Committee:

Admiral D. Fisk
Chairman
Arthur Lockhart
Frank Behrler
Glady M. Keeton

Accepted:

Phyllis Bridges
Dean of The Graduate School

DEDICATION

To my parents,
and to the memory of
Dr. Anne Schley Duggan

ACKNOWLEDGMENTS

I wish to express my sincere appreciation to Mrs. Adrienne Fisk, my chairperson, for her guidance, encouragement, assistance, and inspiration. Gratitude and appreciation are extended also to my committee members Dean Aileene Lockhart, Mrs. Gladys Keeton, and Dr. Frank Boehnlein for their guidance, patience, and expertise in the development of this thesis.

I am indebted to my husband and to my parents who gave their support, to my aunt and seamstress Mrs. Myrl M. Schooley, and to my photographer, Mr. Buddy Myers.

Special thanks is extended to Dr. Rosann Cox who viewed the work in progress and offered valuable criticism and helpful suggestions.

It is difficult to express the gratitude I extend to the dancers of the Texas Woman's University Dance Repertory Theatre who gave their time, energy, and talent thus contributing immeasurably to the ultimate success of the work described herein.

APPENDICES

- Appendix A. Evaluation Forms
- Appendix B. Concert Program
- Appendix C. Concert Publicity Flyer
- Appendix D. Lighting Plot
- Appendix E. Photographs

. . . I heard it as a sort of musical
kaleidoscope of America--of our
vast melting pot, of our unduplicated
national pep, of our blues, of our
metropolitan madness.

--George Gershwin

CHAPTER I

INTRODUCTION

Brief Historical Survey of Rhapsody in Blue

Rhapsody in Blue, a well-known musical composition composed by George Gershwin in 1924, was viewed by the investigator as a typically American piece of music. The investigator heard characteristics of American lifestyle in the music such as appetite for space, leisure, variety in dynamics and mood, the hectic pace of the city, and a mixture of ethnic influences. Gershwin made a similar statement about his composition. He said, "I heard it as a sort of musical kaleidoscope of America--of our vast melting pot, of our unduplicated national pep, of our blues, of our metropolitan madness."¹ Because of this statement by Gershwin, and the characteristics of American life that the investigator heard in the musical composition, it was chosen as appropriate accompaniment for this choreographic thesis which was intended to be an expression of American music and dance in recognition and celebration of the bicentennial year of the United States.

Gershwin composed the piece in 1924 in less than one month. He created the work specifically for an experimental

¹Isaac Goldberg, George Gershwin (New York: Frederick Unger Publishing Company, 1958), pp. 139-140.

concert presented at Aeolian Hall in New York City. The concert was experimental for two reasons: 1) It was one of the first formal concerts at which Blues and jazz were performed, and 2) It was given for concert goers, but also for a panel of judges who were attempting to answer the question "What is American Music?" This first performance of Rhapsody in Blue in 1924 aroused much controversy amongst critics of the day. Jazz musicians contended that the work was not jazz, that jazz could not be notated for orchestra because in doing so a very important component of jazz would be excluded, that of improvisation.¹ Furthermore, they resented that which they called Gershwin's attempt to "make a lady out of jazz." Other critics, however, praised the work and Gershwin's success in composing a piece for piano and orchestra which used components of jazz such as syncopated and complex rhythmic patterns, the slurring and bending of tones, and the use of the "blue" scale.

The significant musical components incorporated in Rhapsody in Blue such as the use of jazz and classical motifs, the variety of mood and dynamics, and the use of the jazz components mentioned in the preceding paragraph were an inspiration for the thesis because they lent themselves to choreographic treatment.

Statement of the Purpose

The purpose of this choreographic thesis was to offer a

¹Robert Kimball and Alfred Simon, The Gershwins (New York: Atheneum, 1973), p. 36.

bicentennial celebration of American music and dance by expressing characteristics of American life through the medium of dance.

Statement of the Problem

The thesis problem was to choreograph a dance to George Gershwin's Rhapsody in Blue combining the elements of movement and sound so that the total visual and auditory experiences would be mutually complementary. The investigator faced two inherent problems in the use of Rhapsody in Blue as a basis for the choreography. The first was that the musical composition is widely familiar. The reason that this was a problem is aptly stated by Pia Gilbert and Aileene Lockhart in Music for the Modern Dance:

. . . the well known popular variety of music should be avoided as a general rule for these reasons: (1) The choreographer and the dancers must compete with preconceived specific or hazy dance images in the audience's "inner eye"; (2) Since the music is so very "dancey," it has to a large degree fulfilled its dance purpose already, and a specific choreographic undertaking almost always proves disappointing; and (3) Too often a large part of the audience feels that it would have envisioned some other treatment of the music, thus again the choreographer must compete with distinct preconceived ideas.¹

The second inherent problem was that the musical score is written for piano and full orchestra or band. Gilbert and Lockhart caution against using such accompaniment for the following reason:

Avoid the temptation of using too many instruments

¹Pia Gilbert and Aileene Lockhart, Music for the Modern Dance (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1961), p. 38.

or too full sounding a score, either "live" or recorded The main reason for this elaboration is again to point out that the music must never overpower the dance idea.¹

General Nature of the Work

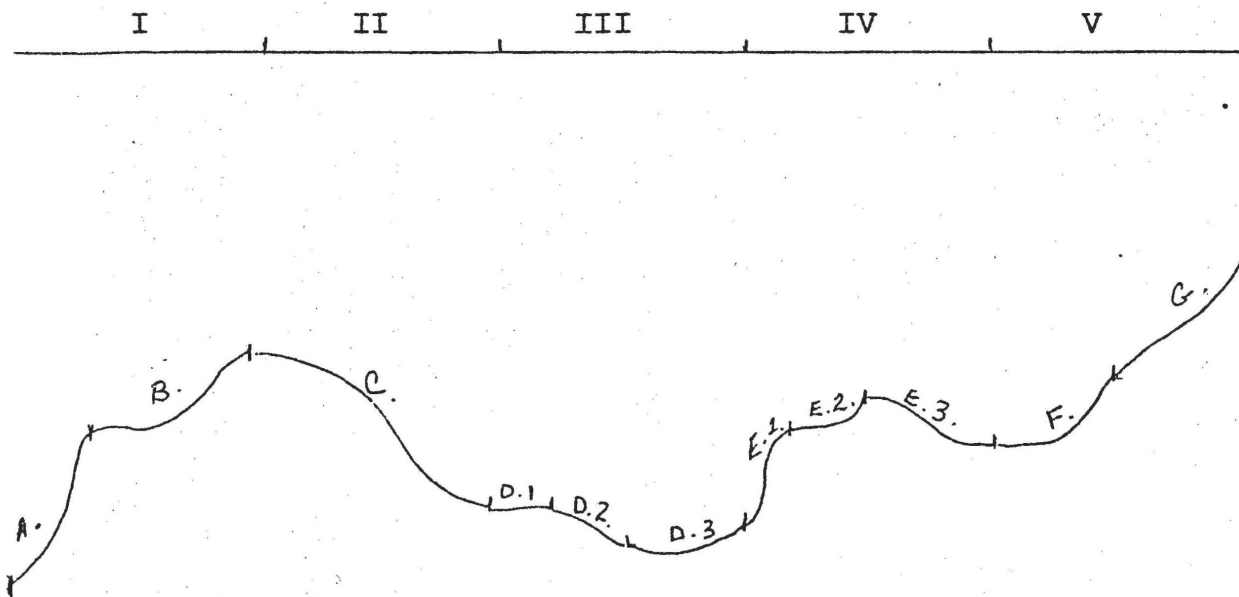
The choreographer decided that movement choreographed in the jazz, modern, and ballet idioms was needed in order to express the variety of qualities of American life, and also to emphasize the musical components choreographically, particularly the jazz and classical motifs within the musical composition.

The length of the choreographic work was limited to the length of the music, which was eighteen minutes. The music varied a great deal dynamically, and the choreographer sought to parallel the dynamics of the music with movement. All of the movement throughout the work was abstracted from essences of characteristics of American lifestyle or from choreographic ideas that had a basis in the use of musical components. Some sections of the choreographic work aspired to bring to mind lazy, leisurely qualities, while other sections, particularly the large group dances, involved energetic movement sequences that covered the stage suggesting the American appetite for space. At times, two different movement sequences were seen simultaneously that accented different rhythmic patterns in the music. In section D.1 (see graphic below) the music was a piano solo that mixed jazz and classical motifs. The dancer during this section was seen executing a sequence of ballet

¹Gilbert and Lockhart, Music for Modern Dance, p. 38.

steps interspersed with an occasional jazz movement.

The investigator chose to use brightly colored knee-length skirts and matching leotards for approximately the first half of the dance, and long floor-length dresses of more subtle color were used for the second half of the dance. Since the thesis problem required that the movement and music balance one another, the investigator sought to involve the audience's eye in the costuming as much as possible. Therefore, brightly colored costumes, as well as a change of costume were incorporated in the choreographic work.



Roman numerals in the first line indicate general divisions, while the lower wavy line indicates subdivisions and the rising, falling, and climactic points in the work.

Definition of Terms

The following definitions of terms are included here in order to clarify terminology used throughout this chapter and in the remaining chapters of the thesis:

- A. Abstract--to extract the essence or essential meaning of an idea apart from the realistic or literal image.¹
- B. Blue scale--in music, the major scale with lowered third and seventh tones.²
- C. Motif--in music, a short figure of characteristic design that recurs throughout a composition or a section as a developmental element.³
- D. Rhapsodic form--in music and dance, when there is an expression of ecstatic feeling and intense emotion which bursts through the regulative bounds of conventional forms and establishes form that is definable only in terms of itself.⁴
- E. Rhapsody--originally, a section of a Greek epic or a free medley of such sections sung in succession. Musicians have used the term with different meanings, chiefly for

¹Aileene Lockhart and Esther E. Pease, Modern Dance: Building and Teaching Lessons (Dubuque, Iowa: Wm. C. Brown Company Publishers, 1973), p. 153.

²Leroy Ostransky, The Anatomy of Jazz (Seattle: The University of Washington Press, 1960), p. 119.

³Willi Apel, Harvard Dictionary of Music (Cambridge: Belknap Press of Harvard University Press, 1962), p. 545.

⁴Elizabeth R. Hayes, Dance Composition and Production (New York: The Ronald Press Company, 1955), p. 81.

free fantasies of an epic, heroic, or national character.¹

The ballet terminology used in Chapter IV, Description, is from Gail Grant's Technical Manual and Dictionary of Classical Ballet.²

Limitations and Delimitations

The thesis was subject to the following limitations:

- A. The academic responsibilities of the dancers and their availability for rehearsal.
- B. The length of the music.
- C. The availability of lighting equipment.
- D. The stage space of the facility in which the thesis was presented.

The thesis was subject to the following delimitations:

- A. Nine dancers were selected from the Texas Woman's University Dance Repertory Theatre.
- B. Each dancer rehearsed a maximum average of three hours per week for a period of two months.

Outline of Remaining Content of the Thesis

The remaining sections of the thesis include chapters on Related Literature, Procedure, Description, Critical Analysis, and Conclusion. A Bibliography and Appendices follow the chapter. Included in the Appendices are the evaluation forms, the concert program, the concert publicity flyer, the

¹Apel, Harvard Dictionary of Music, p. 728.

²Gail Grant, Technical Manual and Dictionary of Classical Ballet (New York: Dover Publications, Inc., 1967).

lighting plot, and photographs of the finished choreographic work.

CHAPTER II

RELATED LITERATURE

Related Works

Three noted choreographers have created works that are related to this thesis since they have used Gershwin's music to accompany their choreographies. The first is George Balanchine who choreographed a work to Gershwin's "Who Cares" which was performed by the New York City Ballet and premiered in 1970.¹

Stephen Peck, a choreographer in Los Angeles created a work entitled "A Man Called George" which premiered in 1970 in Los Angeles. This latter work, as the title suggests, not only employed Gershwin's music, but was based on his biography. Peck's work was choreographed in the modern, ballet, and jazz idioms. It has recently been revised and is presently entitled "A Tribute to George Gershwin."

A third noted dancer and choreographer, Gene Kelly, choreographed a dance to Gershwin's rhapsodic ballet, American in Paris; it was choreographed in the tap and jazz idioms. This work is most widely known through the Hollywood film version, An American in Paris.²

¹Bernard Taper, Balanchine (New York: Collier Books, 1974), p. 332.

²An American in Paris, Metro-Goldwyn-Mayer, 1951.

Walt Disney's animated film Fantasia and this thesis are related in their purposes.¹ Fantasia was an effort to visually represent various classical pieces of music. Some of the film sequences were animated from actual choreography.

Related Choreographic Approaches

Several choreographers work in a manner similar to the one which the present investigator used in choreographing the thesis; that is, using musical components as a basis for the movement. Two particular examples are Twyla Tharp and George Balanchine.

Tharp has an extensive musical background in piano, harmony, theory, and composition.² Her work "Deuce Coupe" is particularly related to the present thesis since in it she has used classical dance blended with stylized jazz and social dance movements from the 1960's. The piece is set to music by the Beach Boys.

Balanchine is particularly noted for his musicality. In his work Episodes he included a movement wherein his dancers do a ballet beating movement with their feet while they are standing on their shoulders. Balanchine's inspiration for this movement was that since the musical theme had been inverted, he therefore inverted the dancers.³ Stravinsky once

¹Fantasia, RKO, 1941.

²Robb Baker, "'Deuce Coupe' or How Alley Oop Came to Dance with the Joffrey," Dance Magazine, XLVII, No. 5 (April, 1973); 35.

³Bernard Taper, Balanchine (New York: Collier Books, 1974), p. 266.

stated, "To see Balanchine's choreography . . . is to hear the music with one's eyes."¹ The following is an excerpt from Walter Terry's The Dance in America:

His (Balanchine's) long association with Stravinsky culminated in one of the great short ballets of the century, Agon (1957), and many other works by this man who has been hailed as the choreographic genius of the twentieth century were cast in that form in which he is unequalled: the extending of musical forms, shapes, rhythms and dynamics into movement.²

According to B. H. Haggin, the slow movement of Balanchine's Concerto Barrocco clearly illustrates the relation of the music to the movement in his ballets. "The movement doesn't express or interpret the music, but like a line of counterpoint completes the music and gives it additional significance."³ Balanchine's new version of Act Two of Swan Lake is another example of his musicality. What Balanchine discusses most is Tchaikovsky's music, and the fact that it had been put together with "a mastery of musical construction like Stravinsky's, that it had always been played and danced in a way which had destroyed its subtleties of accentuation and phrase-construction."⁴ Balanchine's choreography insured that these musical components were seen as well as heard.

One of the investigator's criteria for selecting three

¹Ibid., p. 268.

²Walter Terry, The Dance in America (New York: Harper and Row Publishers, 1971), p. 183.

³B. H. Haggin, Ballet Chronicle (New York: Horizon Press, 1970), p. 14.

⁴Ibid., p. 25.

of the four soloists for the choreographic thesis was the musicality of the soloists. Balanchine is noted for selecting soloists with well-developed musicality. The following is from a conversation with a New York City Ballet company member who is discussing Violette Verdy's performance of Balanchine's choreography:

. . . and in the passé it's not just the foot and leg moving up from the stage to the knee: She brings them up as though they bounced right from the music. Another example of this feeling for the music comes near the end of the piece, where she does some turns, then stops, but doesn't really stop: She hits that final pose with the music, but as the music continues and diminishes her arms and fingertips are still going with it, then the air just beyond her fingertips; her movement goes through her body, her arms, her fingertips, and pushes the air a bit just before it ends.¹

Balanchine has said of his beginnings as a choreographer that he began to "move people to music."² The pas de deux of Patricia McBride and Edward Villella in Rubies is characterized by sharp, perverse, grotesque thrusting and twisting movements, all contrived to heighten the effect of Stravinsky's sculptured melody.³

Kirstein has elaborated on Stravinsky's scores used for Balanchine's choreography remarking that some of them which were not originally intended for dance have been very effective for dance. He says it would be impossible to enumerate all of Stravinsky's orchestral innovations that Balanchine

¹Haggin, Ballet Chronicle, p. 75.

²Ibid., p. 96.

³Ibid.

embodied in ballet.¹ Kirstein explains:

Typical of these is the brief, strategically placed silence, alternating with moments of paper-thin mandolin accompaniment that last only seconds in clock time, which, in sequence with inset movement, frame action or designed inertia in arresting and disconcerting duration. Concentrated semisilences permit no rest or relaxation; indeed, dancers often move on silence, as sometimes they stay quiet on focuses of sound. Motivation from aural discontinuity in a metrical structure pinpoints movement, clearing our often blurred or inattentive eyes from familiar or expected combinations. Miniature shocks, like small short circuits, clear the eye and ear, demanding closer viewing. Stravinsky's late scores are without plot or pretext; they are "about" music and, incidentally--but not accidentally--movement.²

George Balanchine's work, "Who Cares," Stephen Peck's work "A Tribute to George Gershwin," and Gene Kelly's work American in Paris are related to the investigator's choreographic thesis because Gershwin's music was used to accompany the choreography. Gene Kelly was faced with the same inherent problem in choreographing American in Paris that the investigator faced; that is, the use of a grandiose orchestral score to accompany the dance.

Twyla Tharp's procedure of using classical dance blended with social dance in her work "Deuce Coupe" is similar to the investigator's use of classical dance interspersed with jazz dance in one section of the choreographic thesis.

Balanchine's works cited under Related Choreographic Approaches concern his use of inverted musical themes, counter-

¹Lincoln Kirstein, Movement and Metaphor (New York: Praeger Publishers, 1970), p. 33.

²Ibid., p. 33.

point, and other musical components incorporated choreographically. The investigator sought to use the musical components in Rhapsody in Blue as a basis for movement.

CHAPTER III

PROCEDURE

Selection of Accompaniment

After approval of the thesis project by the thesis committee, the investigator sought to determine which recording of Rhapsody in Blue would be most suitable for the proposed choreography. Selection by the investigator of the specific recording was based on the following criteria: 1) Tempos of various sections of the music, 2) performance of piano solos in regard to clarity of rhythm and interpretation, and 3) interpretation by the conductor in regard to dynamics and transitions within the musical composition.

The investigator listened to nine different recordings of Rhapsody in Blue performed by various symphonies and pianists. The recording selected was by Columbia Symphony Orchestra with Leonard Bernstein conducting and performing as pianist. The slower tempos of different sections of the music in this particular recording were closest to what the choreographer desired, and thus fulfilled the first criterion listed above.

Bernstein's recording was selected in order to meet the second criterion because the investigator felt that his performance at the piano was superior to that of other pianists

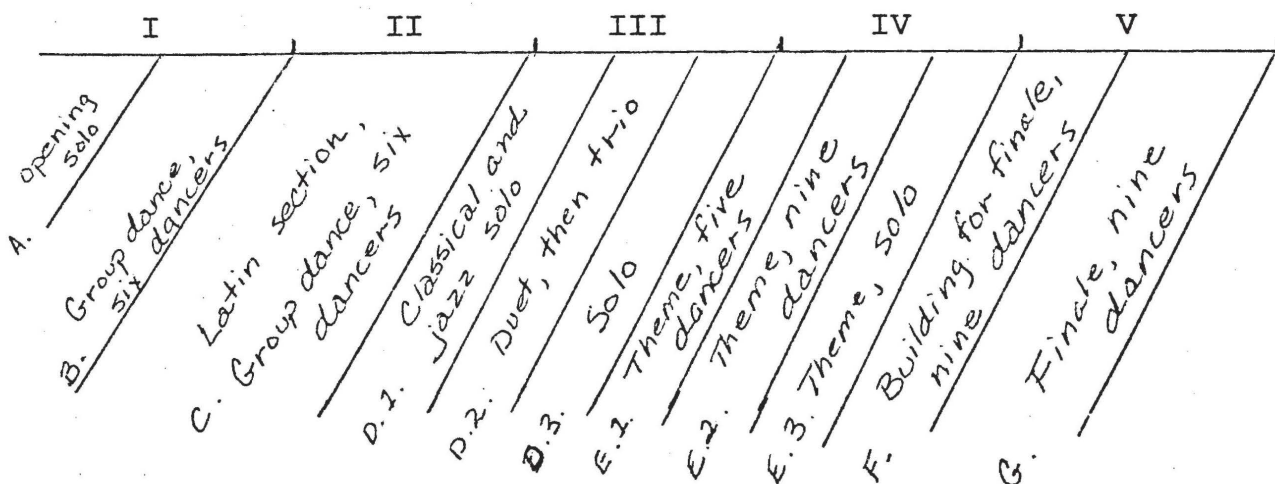
since the intricate triplet rhythmic patterns in many of the piano sequences were most clearly accented by Bernstein. It was important that the dancers be able to hear this accent while they performed the movement in order for the dancers to perform the movements exactly together. The second criterion also involved the pianist's interpretation of the piano solos. The investigator noted that many pianists used a strict interpretation of the music whereas Bernstein incorporated the element of "swing" which is another component of jazz music. This was important because the choreographer wished to show a contrast between classical and jazz components choreographically, and the same effect was needed in the accompaniment to reinforce the idea.

The third criterion involved the conductor's interpretation of Rhapsody in Blue in reference to dynamic treatment and in handling of transitions within the musical composition. Many recordings that the choreographer heard employed a blaring repetition of the theme which was not deemed desirable for the writer's purpose. The investigator wanted a soft, sensitive treatment of the theme, which is the middle section of Rhapsody in Blue. Dynamically, Bernstein's treatment was considered preferable to that of other conductors. Rhapsody in Blue has many very abrupt transitions. The choreographer needed a recording that handled the transitions as smoothly as possible. The Bernstein recording was, again, the most desirable in this aspect.

Selection of Dancers

There were many different criteria involved in the selection of the dancers. Nine dancers were chosen because the choreographer wished to use an uneven number in order to avoid an excess of symmetry. The choreographer desired a full stage at particular points in the composition and felt that nine was the maximum number that could appear on stage at one time and still have room to move. An effort was made to select willing dancers who were available for rehearsal and who were active members of the Texas Woman's University Dance Repertory Theatre in the fall as well as spring semester since the work would be performed on the spring concert program if approved for public performance in the fall.

The strengths of individual dancers were considered in their selection for various sections of the work. The following graphic description given also in Chapter I may assist the reader in understanding the general nature of the work and its form, and the reasons for selecting dancers:



The first line with Roman numerals indicates general divisions

in Rhapsody in Blue, while the lower wavy line indicates subdivisions, and also the rising and falling and climactic points in the work. A more detailed description of the work is given in Chapter IV, but the following outline of the writer's choreographic work explains criteria for selection of dancers:

- I. A. The opening of the dance was a solo, and here a dancer was needed who was skilled in jazz adage movement. Gradually five more dancers entered whose movement during this section was very free and "breathy." Dancers who had a lyrical movement quality were selected for this section.
- B. This section was danced by the six dancers who had danced in the preceding section. The music changed abruptly and called for percussive movement and jumps; therefore, the lyrical dancers who were chosen for the previous section had to be able to change their movement quality abruptly.
- II. C. This section was continued by the same dancers; rhythmically, however, the music indicated an abstraction of Latin movement. This section also moved at a very fast tempo demanding still more versatility from this group of dancers.
- III. D. 1. The music during this section is a piano solo which mixes jazz and classical motifs. A classical ballet dancer who could also perform jazz isolations was selected for this section.

- D. 2. The piano solo continued in the same fashion. Another dancer joined the soloist with a movement that required well-developed leg extension. The duet was joined by a third dancer who was selected for her ability to move with abandon, a requirement for her solo which followed.
- D. 3. This was a solo that began in a soft-shoe style and increased dynamically. As mentioned in the preceding section, this dancer had to be not only technically proficient but also had to be able to move in a very free, loose, uninhibited manner.
- IV. E. 1. This was the first time the theme was heard. The dance movement in this section was very soft and lyrical. The choreographer desired a floating and dream-like quality in this section for five dancers.
- E. 2. The musical theme was repeated and four more dancers entered. The movement quality did not change.
- E. 3. This was the third time the theme was heard which was a piano solo. The choreographer chose a soloist for this section who had well-developed leg extension so as to make the most of the quarter and half circle designs of the full, floor-length dress, accentuating the lyricism of the musical theme.
- V. F. This section marked the beginning of the finale. It incorporated all of the dancers and some of the movement sequences from different sections of the

work reflecting the compositional structure of the music.

- G. This section was the climax of the finale which required the dancers to be versatile enough to be able to perform various kinds of movement sequences which were performed throughout the work.

Choreographing the Dance

The inspiration for the actual movement sequences used in choreographing the work came from listening to the recording of Rhapsody in Blue with particular attention given to the characteristics of American life that the investigator heard in the musical composition, and to the musical components which lent themselves to choreographic treatment. Because the thesis problem was to insure that the music and movement were mutually complementary, particular attention was given to the especially grandiose sections of the music, and much thought and experimentation devoted to the choreographic possibilities that would solve the thesis problem. The choreographer decided to reflect in movement 1) the variety of mood in the music which indicated qualities of American life-style, 2) the rhythmic patterns in the music, and 3) the use of jazz and classical motifs in Rhapsody in Blue. The choreographer decided that during the sections in the music for piano solo, or when the orchestra passages were quiet, it would suffice to use one, two, or three dancers on stage, while the louder, more grandiose sections for full orchestra required larger

group dances and a full stage filled with color, energy, and well-defined, dynamic movement sequences.

The reader should remember that the structure of the choreographic form followed the rhapsodic form of the music which was described graphically earlier. Rhapsodic form is basically free and loose.

The larger group dances were choreographed and taught first because usually larger groups need more rehearsal. The choreographer began with section A. and worked through to the finale. Then the solos, duets, and trios were choreographed and taught in sequence. In some instances it was necessary for the choreographer to notate the sequences to be taught, but usually the choreographer had worked so intensively on particular sequences that notation was not necessary. At one of the beginning rehearsals the choreographer tried experimentation in moving the dancers. This proved to be a very frustrating experience for the choreographer as well as the dancers, and thereafter this method was abandoned.

After approximately one month of rehearsal, the members of the thesis committee viewed the work in progress and offered their suggestions regarding how to strengthen the work. Their recommendations and corrections were incorporated into the work, and at the second studio showing the work was approved for a public performance, thereby signifying that the thesis problem had been solved.

The thesis work was then rehearsed approximately three hours per week until the week before the public performance

when more rehearsal time was scheduled, including rehearsals on the stage where the public performance actually took place.

Costuming

The costumes were designed by the choreographer early in the choreographic process. It was decided by the investigator that two costumes would be used in the work. The first costume was a sleeveless leotard, tabbed at the bust, with a matching circular tricot skirt which hung to just below the knee. The following colors were used for these costumes: gold, red, orange, coral, canary yellow, green, blue, hot pink, and lemon yellow. This costumed was not designed as an extension of the movement. The choreographer desired a simple costume with an emphasis on color for the first half of the dance which was the reason for the selection of the previously described costume. These costumes were worn through section D. 3. At the beginning of section E. 1. the dancers appeared in the costume in which they completed the dance. This was a floor-length dress with a circular skirt. These dresses were also made of tricot and were sleeveless. One side of the dress was made of a dark shade of color, the other a lighter shade of the same color. This created a slimming effect on the dancers as well as provided a quarter and half circle design, depending on the movement. The dresses had an empire waist which added length to the dancers and to the movement. The colors ranged from light pink and rose to light blue and dark blue. There were five different color combina-

tions used for the nine dresses. An effort was made to include colors on either side of the color spectrum closest to blue.

The fabric was purchased, a seamstress was selected, and the costumes were finished early in the choreographic process so that the dancers were able to rehearse in them.

Lighting

Lighting effects for the choreographic work were set at the technical rehearsal in Main Auditorium at Texas Woman's University. The choreographer was assisted by the production manager, the stage manager who actually called the lighting cues, and the University lighting crew members who had previously received a lighting plot from the choreographer. Lighting effects were limited to the equipment available in the facility. Choreographic effects were achieved by using one "special" light, side lighting, and area lighting. (See Appendix D for Ground Plan, Hanging Plot, and Instrument Schedule).

The first lighting cue was the "special" which was a light hung from the batten which created a small circle of light on the soloist who began the dance while the rest of the stage was darkened. This created a solitary feeling that the choreographer desired for this opening jazz adage sequence. As the soloist moved toward the group of five dancers the intensity of the remaining area and side lights was gradually increased to light the entire stage so that all of the

dancers could be seen. At the first clash of the cymbals in the music, the lighting intensity became brighter, paralleling the movement and music, and then decreased as the dancers hit a static pose. All of the remaining lighting cues simply involved increasing and decreasing the intensity of the side and area lights, with the exception of the last cue.

The intensity was increased for the first group dance in unison, section B., because the movement increased dynamically and required more brightness, and increased even more for section C. which involved a higher degree of energy. The lights were dimmed for the next dance, the classical ballet solo because the choreographer desired a softer lighting effect for this section. The intensity was increased for the following duet, then increased again for the trio, then lowered for the solo that followed. The lighting again paralleled the amount of activity on stage.

As the dancers entered for section E. 1. in the long dresses, the intensity was lowered to enhance the soft, lyrical, dream-like quality of this sequence. The choreographer would have used intense side-lighting during sections E. 1., E. 2., and E. 3. had there been an adequate number of instruments. Instead, the lights were dimmed the first time the theme was danced, section E. 1., increased for section E. 2., and decreased for the solo, section E. 3.

Section F. was the beginning of the finale, and here the intensity was increased which the choreographer felt was appropriate for the approaching finale, and then brought to

the fullest intensity for the finale which added to the climax. As the dancers began their final movement sequence which took them offstage, all of the area and side lights were gradually dimmed until only the upstage center area of the stage was lit. The last dancer approached this area and executed a leap in the center of the lit area on the last beat of the music. The remaining lights were taken out abruptly creating a "blackout" at the height of the leap.

Production

The first preliminary production procedure involved reserving the facility in which the public performance was presented for technical rehearsal time, dress rehearsal time which included video-taping the choreographic work, and the actual performance. This was accomplished through the office of the Vice President for Academic Affairs of the Texas Woman's University, and was done three months before the actual performance.

The second procedure concerned making a rehearsal tape recording of Rhapsody in Blue, as well as a concert tape recording. The sound and tape recording equipment of the Texas Woman's University was used for this procedure.

The third process involved publicity. A concert flyer was duplicated at the Duplicating Office of the Texas Woman's University and posted throughout the campuses of Texas Woman's University and North Texas State University in Denton as well as throughout the Denton community. When needed,

permission was obtained to display the concert flyer. Local radio stations KDNT and KNTU were asked to announce the event. (See Appendix C., Concert Publicity Flyer).

The choreographer typed the concert program which was copied at the Duplicating Office of the Texas Woman's University approximately one week before the performance. (See Appendix D, Concert Program).

Details such as the assignment of dressing rooms, order of events at the technical rehearsal, dress rehearsal, and video-taping, taping of the stage, mopping of the stage, the blocking off the first twelve rows of seating in the facility, and the selection of ushers were handled by the choreographer, production manager, and stage manager.

The public performance was presented on Sunday, December 7, 1975, at 4:00 p.m. in the Main Auditorium of the Texas Woman's University.

Evaluation

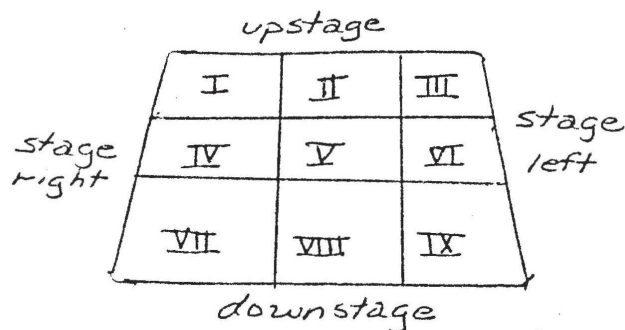
The choreographer chose to have the thesis evaluated by seven persons, including members of the thesis committee. The three persons chosen to evaluate the thesis who did not serve on the thesis committee were knowledgeable in the field of music or dance. Each evaluation form was sealed in an envelope and issued to each evaluator immediately preceding the concert. The evaluators were asked to return the completed evaluation forms to the thesis chairperson as soon as possible. The criteria for evaluation is discussed in Chapter

V. (See Appendix A, Evaluation Forms).

CHAPTER IV

DESCRIPTION

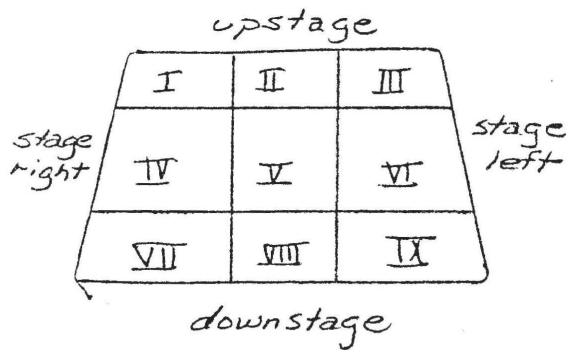
Rhapsody in Blue begins with what has been called "a drunken whoop of the clarinet." It is a clarinet solo that opens with a glissando and then works up and down the "blue" scale. The dance opened with a soloist lying on her back in area IV, head to the audience, in a small circle of light.



The rest of the stage was darkened. On the "whoop" of the clarinet the soloist executed a chest lift and gradually ascended with a series of jazz adage movements. The quality the choreographer desired in this opening section was sleepy, lazy, and

"bluesy." As more instrumentation was heard in the music, five dancers entered from stage left walking toward areas II and III with a trance-like quality. These stage areas were lit as the dancers approached them. The soloist slowly began walking toward the group, and the dancers gathered in area III executing a series of slow pliés and relevés with a breathing quality, and slowly turned to face area V. The music began to build and at a loud burst in the music the dancers ran to

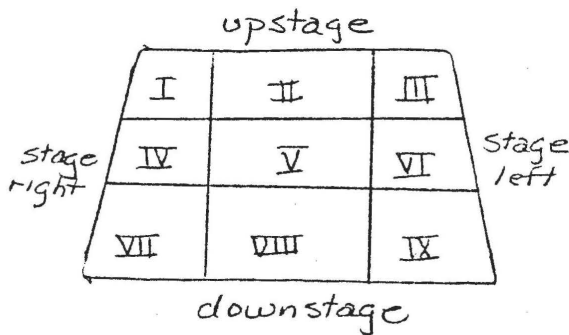
occupy previously assigned stage spaces which included six different stage areas, executed a head spin which turned them, and they immediately ran back to areas II and III, turned and filled the stage again performing head impulse spins at each clash of the cymbals. They hit a static pose with the right arm thrown straight up, backs to the audience. The lights were dimmed at this point, and the dancers slowly swayed to the right and left, moving to areas I and II. The soloist



broke from the group and began to move quickly across the stage and around and through the group of dancers. She picked up one or two dancers at a time and they assembled in areas V and VI in a wedge formation. The music retarded just as the dancers

grouped in this area and began swaying to the right and left again. On a musical cue and with a breath, the dancers stepped into an off-balance oblique line which fell into aspiral turn, and repeated this movement until it carried them off stage right. The soloist continued with a series of lyrical leaps and turns. The music during this section had a rising and falling quality, and the movement paralleled this effect. Two dancers arranged themselves with this movement on a diagonal line in areas I, V, and IX. At two accents in the music they stepped into pique en arabesque followed by a sharp coupé

with a body contraction, then continued walking with a relaxed lifting and falling movement of the torso until they reached area I. The tempo of the music increased and the dancers began individual running patterns, broken by two jumps. As the tempo picked up even more, the remaining three dancers entered with various running patterns until they were evenly arranged on stage. Suddenly they threw the right arm toward area VIII with a lunge, and then toward area IX, and this move-



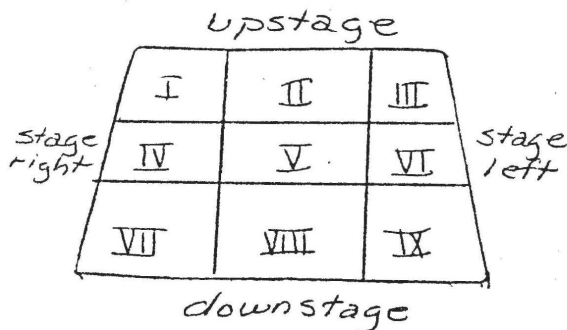
ment happened at an accent in the music. Then they made a large circle shape with the arms which came above their heads and carried them offstage. This constituted the end of section A., although there was no break in the movement or music.

The same six dancers entered immediately with jumps that carried them into two lines upstage. They ended in this formation with the spine curled forward. On five very quick arpeggios in the music, the lighting intensity was increased and the dancers uncurled their spines. Now section B. actually began. The music during this section was drastically different dynamically. The bass drum boomed and the trumpets blared, and the piano sequences sounded very hurried. It brought to mind an appetite for space, so the choreographer sought to move the dancers as a unit with large movement covering as much space as possible. The dancers performed large

jumps and leaps and running patterns that moved from upstage toward downstage left, across the downstage area, and finally around to center stage.

Section C., dynamically speaking, was very similar to section B. The major difference was that a Latin influence was evident in the music which encouraged the choreographer to incorporate the use of the basic rumba hip movement.

Again, the music suggested large movement, therefore large



kick sequences were executed in unison and then performed in two lines moving through one another.

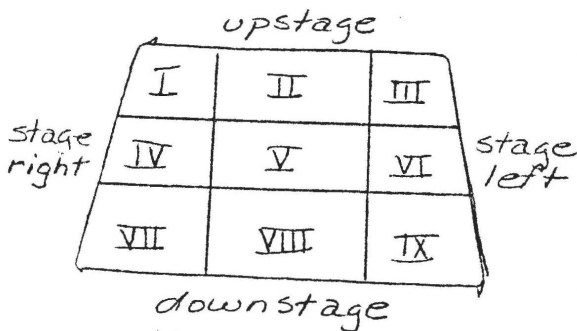
The movement, stylistically speaking, was indicative of the arrogant Spanish character dances.

The movement incorporated the use of the arched back in many se-

quences. Intensity of the lights was increased above that of the previous section during section C. Suddenly the tempo of the music slackened, and the dancers exited by twos with three short repetitious music patterns accompanying each exiting movement.

Immediately, the classical ballet dancer entered with a very fast run as the piano ran up a chromatic scale. This was the beginning of section D. 1. The music was a piano solo which had a classical as well as a jazz quality. The dancer executed a series of delicate ballet steps broken occasionally by a jazz movement in the shoulders and hips. For the most

part, this solo used stationary movement in contrast to the previous two sections which incorporated a great deal of locomotor movement. Most of this solo was performed at center stage with low light intensity. The soloist moved slowly toward area IV where she performed a quick frappé sequence with her feet flexed, while another dancer entered from stage left with slow sustained leg extensions to the front, side, and back. This was the beginning of section D. 2. The second



dancer executed her entering movement to the half note of a single French horn which contrasted the rapid rhythm of the piano solo.

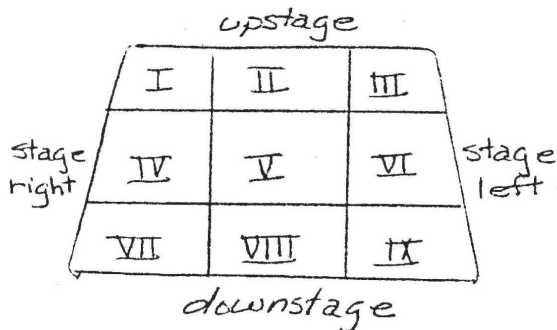
The second dancer moved toward the first dancer in area IV, and they moved in unison with another

ballet sequence of smooth glis-

sades and soutenu turns in plié to area I. At this point, the second dancer began the solo movement sequence while the first dancer was seen executing the slow leg extension theme that the second dancer entered with, picking up a third dancer out of the upstage right wing with this same movement sequence.

At this point, the piano musical patterns which had previously been rhythmically even, began to incorporate a "swing" quality, and the three dancers began to move to a line across center stage with a camel walk sequence in which the torso and head curled forward and backward. They executed a foot circle sequence with a relaxed, soft-shoe quality, and then moved to

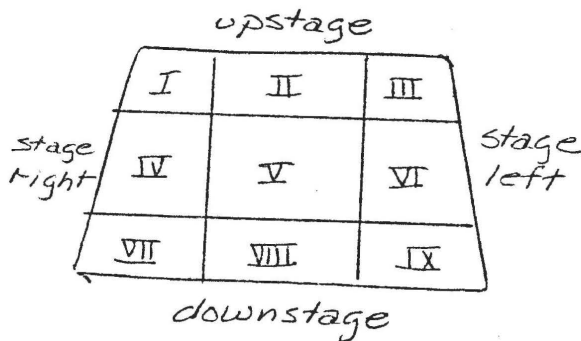
area II with the camel walk, facing the back curtain. They turned to face the audience and began to sway to the left and right, each time increasing in momentum, and then jumped up and over to the left, ran upstage into pique en arabesque, and then back downstage throwing the torso and arms parallel to the floor. They exited with a series of little pas de chats with the head and torso circling, with the exception of the third dancer who moved to area VI to begin her solo.



Basically, section D. 3. can be divided into two parts. It is another piano solo with the first half of the music being moderately slow and dramatic in quality, while the second half is very fast and frantic. The dancer repeated the soft-shoe

quality of the previous section, descending to the floor with a series of step-ball-change steps. She lifted her arms in a high V while on her knees, and then rolled upstage. This lift and roll was repeated, and then she ascended with the step-ball-change sequence. This particular dancer had excellent musicality and was able to move with the subtle tempo changes in the first part of this solo. The tempo picked up slightly, and the dancer moved across the front of the stage with a sequence of step-hops wherein the working leg was slowly extended, then brought around to the front with a fan kick. When she reached area IV, she beat the right leg twice

against the left ankle and extended the right leg to the right side with her torso leaning toward the extended leg, then repeated the sequence, this time leaning away from the extended leg. This movement was lifted into relevé, and the dancer fell off-balance to the upstage right area. At this point, the music changed to a very fast, frantic tempo with the dancer moving quickly across the back of the stage to area III, through areas V and VII, back to area III, and up



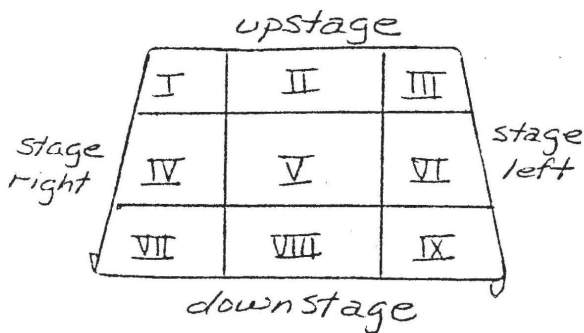
again to area VII. The movement during this sequence involved hitch kicks, turning leaps, temps de poissons, chassés, demi-fouettés, and sissonnes. In area VII the soloist executed a slow windmill turn which flowed into alternating développé kicks with

flexed feet facing stage right and stage left finishing facing stage right and lifting the right leg into parallel passé with a high release in the back. This movement carried her off stage through the downstage left wing. She entered immediately again from center stage left with a run which finished with a leap, exiting at center stage right.

The end of this solo, section D. 3., more or less could be considered the end of the first half of the entire work. The dancers performed the second half in the floor-length dresses. Section E. 1. was the first time the familiar theme from Rhapsody in Blue was heard. The intensity of the light-

ing was decreased, and five dancers entered from upstage right one and two at a time with a small, smooth running step that made them appear to "float" onto the stage, finishing with a turn which caused the long skirts to gently lift and then slowly settle to the floor. The stringed instruments were heard during this section which provided a soft quality. The dancers were in two diagonal lines with two in the front line and three in the back line. The movement during this soft,

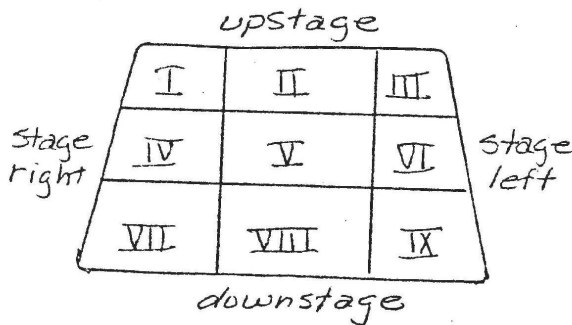
lyrical section involved slow développés, fan kicks, serpentine running patterns, and movements that sought to emphasize the design of the costumes as well as the soft, flowing effect of the skirts. These dancers descended to the floor with a curved design



in their arms while four more dancers entered from upstage right for the second repetition of the theme, section E. 2.

More instrumentation in the orchestra was added, and this section, choreographically, looked much like the previous movement sequences but with more dancers on stage. It involved complementary movement between the front and back lines, with one line ascending from the floor while the other line descended. One line executed a running pattern to the back of the stage, turned and ran forward while the other line turned three revolutions and then stopped abruptly which caused the skirt to float to the floor as the dancers descended to the

floor. They lifted the arms to en haut while the left leg extended to the back, then curved the left arm toward the extended leg. The back line executed this same movement with the arms while posing behind the front line. The front line ascended and all of the dancers turned and slowly walked through area III, exiting through the upstage right wing, with the exception of one dancer who remained on stage moving to area VII.

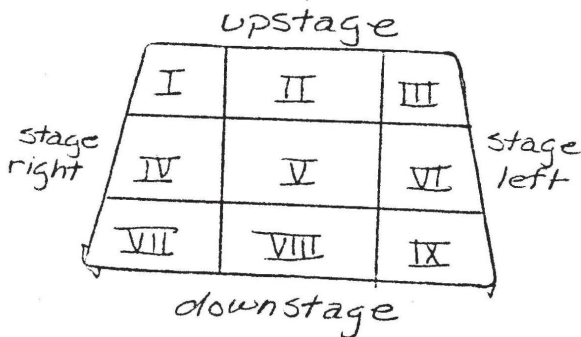


Section E. 3. was the last time the theme was heard, and this time was presented as a piano solo. This dance required a dancer with well-developed extension since the purpose of this dance was to create quarter and half circle designs with the cos-

tume. The movement involved arabesque turns, and turns with the leg extended to the side. Like section D. 3., there were sudden tempo changes throughout the music and the dance. The soloist performed a series of skips, split leaps, assemblés, and sissones which covered the stage and finished in area III as the tempo of the music slowed. She stepped into arabesque penché, and as the tempo picked up suddenly, the dancer executed a pattern of step-hops, runs, and quick turns back and forth on a diagonal line, exiting with a leap through the middle right wing.

Section F. was involved with getting all dancers back

on stage for the finale. The music sounded very hurried while the dancers entered from different wings at different times with varying running patterns. This section, choreographically, attempted to express an indulgence in space, coupled with a feeling of crowdedness, excitement, and anticipation. It was reminiscent, perhaps, of the hectic pace of city life. The dancers passed one another shoulder to shoulder on the run, and then settled into their individual spaces in three diagonal

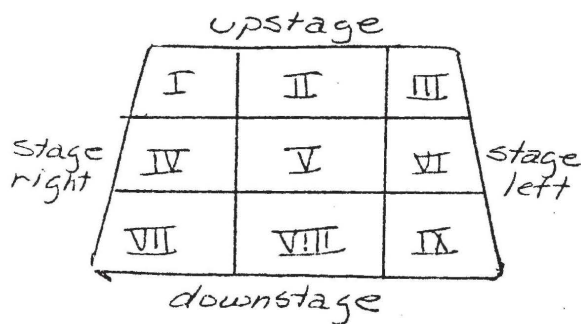


lines across the stage, evenly spaced. They crowded into three small groups of three with four quick bell steps, jumping to the left and right, and then divided into two groups of four and five, and while slowly circling, the group of five descended to the

floor in areas II and III while the group of four arranged themselves with the same circling movement in area I.

Section G. is the finale and musically begins with a slower and more grandiose version of the Latin section, section C. The group of four repeated the strong movement sequence from section C. while the group on the floor threw their arms to the right and left and to the ceiling, accenting each off beat. This section sought to unify the entire work by repeating movement patterns seen throughout the work. The group on the floor slowly ascended, joining the other dancers in the glissade sequence taken from section A. which

took them into two lines across upstage. All nine dancers repeated the opening movement of section C. finishing facing upstage left with a suspended movement, arms held in a high V. The V fell into slow spiral turns carrying the dancers into a closely grouped formation in area I, their backs to the audience as they swayed to the right and left. On a cue in the music, the group turned and ran to cover the stage with a burst of energy, lifting the front leg into an attitude and



sweeping the right arm to the back. They stepped back into a front T, turned to take two steps on the front right diagonal placing the right foot behind the left in fourth position. The arms curved to the right, and then downward to the left, twist-

ing around to the left. Then each dancer, at her own pace and at individual cues, began to twist back to the right, circling in place once or twice building momentum, then ran off stage with the arms held in a high V. They exited one at a time as the area and side lights were gradually eliminated until only area II was lit. Here the last dancer executed a leap on the last beat of the music, and the stage was darkened at the height of her leap.

If the reader wishes a detailed record of the work, it is suggested that he view the video-tape of the work which is on file in the Dance Department of the Texas Woman's

University.

CHAPTER V

RESULTS OF EVALUATION AND CRITICAL ANALYSIS

The thesis was evaluated by seven persons. In addition to the four members of the thesis committee, three persons were selected who were knowledgeable in the field of music or dance. The following criteria, taken from Dance Composition and Production by Dr. Elizabeth Hayes, were used by members of the jury as bases for judgment:

1. Was the idea worthwhile and was it danceable?
2. Had the choreographer anything new or significant to say about his idea?
3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?
5. Did the dance have a good beginning, climax, and ending?
6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?
7. Was the general dance structure satisfactory according to aesthetic principles of form?
8. Were the costumes attractive and suitable to the movement?
9. Were the lighting and staging adequate and suitable

¹Elizabeth R. Hayes, Dance Composition and Production, (New York: The Ronald Press Company, 1955), pp. 130-131.

to the dance form?

The results of evaluation had no bearing on the approval of the thesis. However, they were extremely valuable in aiding the choreographer in her own critical analysis of the work. The committee, after viewing the second studio showing, determined that the thesis problem had been solved and approved the work for a public performance.

The highest possible number of points, as shown below, from each evaluator for each criterion was 3, or a total of 21 when multiplied by 7 evaluators. (See Appendix A, Evaluation Forms). The following scores from each evaluator for each criterion were as follows:

		<u>Total</u>
1. Was the idea worthwhile and it danceable?	3 3 3 3 3 3 3	= 21
2. Had the choreographer anything new or significant to say about his idea?	3 2 2 3 3 3 3	= 19
3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?	3 3 2 3 3 3 3	= 20
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?	3 3 2 3 3 3 3	= 20
5. Did the dance have a good beginning, climax, and ending?	3 3 2 2 3 3 3	= 19
6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?	3 3 2 3 3 2 3	= 19

7. Was the general dance structure satisfactory according to aesthetic principles of form? 3 3 3 2 3 2 3 = 19
8. Were the costumes attractive and suitable to the movement? 3 3 3 3 3 3 3 = 21
9. Were the lighting and staging adequate and suitable to the dance form? 3 2 3 3 3 3 3 = 20

Grand Total 178

The highest possible total number of points that could be received from each individual evaluator was 27. When multiplied by 7 evaluators, the grand total of possible points was 199. Total number of points from each individual evaluator were 25, 27, 22, 25, 27, 25, and 27, for a grand total of 178 points.

The choreographer felt that the evaluation of the thesis was adequate, but could have been improved by using a larger number of evaluators experienced in the areas of music, dance, and visual arts. The choreographer believes that lay persons may have been able to understand some of the criteria, but are generally unfamiliar with terms such as spatial plan, rhythmic organization, dance structure, and aesthetic principles of form. Therefore, lay persons were not selected to evaluate the thesis.

At this point, the choreographer has attempted to evaluate and analyze her own choreographic work. The dance has been viewed on video-tape by the choreographer in order to assist in the critical analysis process. The work will be analyzed

in terms of 1) performance and technical proficiency of the dancers, 2) costuming and lighting, 3) choreography, including movement, staging, and transitional movement, 4) communication of the choreographic idea, and 5) solving of the thesis problem. The thesis is analyzed by sections.

Section A.

The dancers performed most of the section successfully, with the exception of sequences when the dancers were seen in a closely grouped formation, slowly swaying, or lifting with a "breath" into an oblique line. Sometimes the movement almost died, or the "breath" was not there. This was a problem concerning individual dancers, and not the choreography, although a change in the movement to suit the abilities of the dancers might have eliminated the problem. The lighting effects were varied and appropriate for the mood, and sculpted space for the movement. The choreographer was pleased with the effect of the costuming, particularly in terms of color, and felt that the variety of bright colors aided in involving the visual process, which in turn aided in solving the thesis problem. The first costume seen was not designed with a concern for extension of the movement, however, that was one of the reasons for the design of the second costume. This comment on costuming in section A. applies through section D. 3. and therefore will not be repeated. The purpose of the movement in this section was to express a lazy, leisurely quality. The one exception was an explosion in the music and movement which indicated an indulgence in energy and space. The

choreographer felt that this idea was communicated.

Section B.

The choreographic idea behind this section was to show an appetite for space, sudden explosions of energy, and to use different rhythmic accents in the music. The dancers successfully communicated these ideas with the movement given them. The choreographer felt that the movements sequences would have been even more explosive had there been more amplitude in the jumps. Again, this was a problem with the performance of individual dancers. The choreographer was somewhat dissatisfied with the staging of the movement. It could have used more creative designs rather than using two straight lines. The movement, however, was exciting to view, and again involved the eye enough so that this powerful music did not overwhelm the dance. The lighting, which was brightened for this section, was appropriate for the explosiveness of the movement.

Section C.

The choreographic idea was generally the same as in the previous section, but the choreographer sought to also indicate in movement the Latin influence heard in the music. On the whole, the dancers as well as the choreography succeeded in communicating these ideas. The dancers may have been slightly fatigued at this point which, to a small degree, may have affected the energy level of this section. The lighting intensity was increased above that of the previous section, which added to the climactic feeling of this dance. The choreographer was particularly pleased with the staging through-

out this section where the dancers were seen moving through and around one another in a variety of formations.

Section D. 1.

This music was a piano solo which contrasted the grandiose orchestra passages of the previous two sections. The choreographic idea was to parallel in movement the mixture of classical and jazz motifs heard in the music. The soloist was highly successful in performing the contrasting balletic and jazz movements as set by the choreographer. The choreography, however, could have given more emphasis to jazz movements. The quality of the dancer, and of the music, was a pleasant contrast to the previous two sections, and the choreographer was pleased with the staging and transitions. The choreographer felt that the movement was appropriate for the music, and felt that the music did not overpower the dance. A spotlight on this soloist would have been a nice lighting effect, but because of technical limitations this was not possible. The lighting intensity was lowered instead, and this created the appropriate mood for the dance.

Section D. 2.

This duet, followed by a trio was more or less, an extension of the previous solo but with more instrumentation added in the music. The choreographer was especially pleased with the entrance of the second dancer on the half notes of the French horn, and the entrance of the third dancer with this same movement theme because it tended to aid in the strength of the transitions. This section had more thought

given to thematic movement than any other section in the work, and the investigator felt that this gave the whole section a particular unity. The movement and staging were interesting and adequately solved the thesis problem in this section.

Section D. 3.

This section, musically speaking, could be described as a "moody" solo. It began at a slow tempo with subtle tempo changes throughout, and finished with an extremely fast musical passage. The dancer began this solo as though she had a disdain for controlled movement while the piano sounded as though it were "grinding out" each note. The movement tried to express these kinds of ideas that the choreographer heard in the music. This section ended with a sequence of movements that sought to express a joyous abandon. The soloist was excellent in portraying this feeling since she was endowed with technical proficiency and well-developed musicality.

The choreographer felt that the solo was staged in an interesting manner. The movement occurred at various tempos covering the stage. Appropriate lighting furthered the choreographic ideas. This soloist must be given much credit for the movement balancing the music.

Section E. 1.

This section involved five dancers and was the first time the familiar theme from Rhapsody in Blue was heard. Because of the familiarity of the music, this section, the choreographer felt, was crucial in solving the thesis problem. The movement was lyrical in nature which the writer felt

would compete least with the audience's preconceived ideas. The costumes were instrumental in involving the eye since they were of a variety of subtle colors, each dress having two colors, but more important was the design of the costume which became an extension of the movement. The costume floated and fell softly to the floor, and occasionally was whipped around the body by certain leg movements. A quarter circle design was achieved by leg extension movements. The lighting intensity was softened for this section, which, for the most part, sought choreographically to parallel the lyricism of the music. The choreographer would have desired use of intense side lighting during this and the following sections which would have been extremely effective on the costuming, however, the proper facilities were not available. The choreographer was pleased with the movement, staging, and transitions, however, this section was difficult for the dancers because of the varying degrees of musicality of the dancers. There were many subtle tempo changes throughout this section which were not felt by all of the dancers. The possibility also exists that fewer dancers with well-developed leg extensions could have achieved more design effects with the costumes.

Section E. 2.

Most of the above comments apply also to this section. The music repeated the theme with more instrumentation creating a fuller sound. The choreographer, therefore, added dancers to create a fuller stage. This section was for nine

dancers. The lighting intensity was increased which seemed appropriate because of the increase of sound and movement. The choreographer was pleased with the staging and especially with the use of complementary movement, level change, and transitional movements.

Section E. 3.

The theme was repeated again as a piano solo. A soloist with controlled and well-developed leg extension was chosen for this dance in order to create quarter and half circle designs with the costume. There was no particular idea communicated in this section. The soloist performed the dance well, succeeding in capturing the eye with the combined effects of the costuming, choreography, staging, lighting, and performance. She was able to express the subtle tempo changes in the music which had been a problem in the two previous group dances.

Section F.

This section involved a returning of the dancers to the stage for the finale and sought to express the anticipation and excitement of something about to climax. The lighting was increased, but not quite to the fullest intensity. The dancers performed the movement successfully, and the choreography, staging, and transitional movements were adequate, although by this time the choreographer had used an excess of turning sequences for transitional movements. The choreographer was pleased that the movement seen on stage increased in energy with the music.

Section G.

The lighting was increased to the fullest intensity for the finale, which was the desired effect for the end of the dance. The movement sought to pull together the entire work and unify it by repeating movement sequences that were performed throughout the entire work. The choreographer felt that this choreographic tool was used successfully. The dancers performed the finale successfully with a high level of energy when the movement was large and fast, and performed with a leisurely, lazy quality as required by the choreography. This section sought to express again a lazy, sleepy quality, explosions of movement and energy, an appetite for space, a variety of rhythmic accents, and a Latin influence. These ideas were all indicated in the music and movement. The investigator was satisfied with the movement and staging, and especially with the last lighting effect which captured the last dancer on stage at the height of a leap on the last beat of the music, and then blackened while she was still in the air.

CHAPTER VI

SUMMARY

The purpose of the thesis was to choreograph a dance to George Gershwin's Rhapsody in Blue thereby offering a bicentennial celebration of American music and dance which expressed characteristics of American life through the medium of dance.

The choreographer and thesis committee approved the purpose which the investigator felt was achieved through the production of the work.

The thesis problem was to successfully combine the elements of movement and sound so that they were mutually complementary. The thesis committee agreed that the problem was solved. The choreographer felt very successful in solving the thesis problem resolving that the music did not overwhelm the dance at any point.

The thesis was presented in a public performance given on December 7, 1975. All production aspects of the concert went smoothly. The choreographer concluded that this was due to her own efficiency, the efficiency of the production manager, stage manager, lighting crew, and dancers. General knowledge gained through years of involvement in the Texas Woman's University Dance Repertory Theatre proved most valuable in the production of the thesis concert.

Judging from audience reaction, the results of evaluation, and the successful production procedures, the choreographer felt that on the whole, the thesis was a success. An artistic growth was apparent to the choreographer during the process, but even more growth was apparent in her own retrospective evaluation of strengths and weaknesses in the choreographic work. The choreographer recognized the following re-occurring patterns in her choreography: 1) the overuse of unison sequences, or limited use of complementary movement, 2) a tendency to shy away from floor work because of a personal preference for standing, locomotor, and aerial movement, and 3) overuse of movement which involves the dancer facing the audience. These are patterns which the choreographer will be aware of in future choreographic endeavors. The choreographer recognized the following strengths in her choreography: 1) the ability to vary rhythmic patterns throughout a lengthy work which is entirely in duple meter, 2) the composition of lyrical sequences with interesting dynamic and design combinations, 3) the ability to hear musical components and apply them choreographically, and 4) the ability to move groups of dancers as cohesive, expressive units.

This thesis experience was the most valuable learning experience and growing process that the investigator has had in dance education. It taught her how to listen to and incorporate criticism and suggestions as well as how to write a professional paper. It enlightened the choreographer regarding her own best method of choreographing and has provided a

permanent record of her choreography available for public viewing. It taught the investigator important criteria in the selection of dancers and how to conduct rehearsals. The single most valuable experience, however, was the production of a dance concert which gave the choreographer experience in choreographing, costuming, and lighting, and in all of the organizational aspects of dance production.

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APPENDIX A

Evaluation Forms

EVALUATION FORM FOR RHAPSODY IN BLUE: A CELEBRATION OF
AMERICAN MUSIC AND DANCE

It is recommended that this evaluation form be completed soon after the thesis production so that the evaluator can recall the work. Upon completion, please return to the thesis chairperson, Mrs. Adrienne Fisk, Department of Dance.

Thank You, *Ann Bailey*

1. Was the idea worthwhile and was it danceable?
2. Had the choreographer anything new or significant to say about his idea?
3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?
5. Did the dance have a good beginning, climax, and ending?
6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?
7. Was the general dance structure satisfactory according to aesthetic principles of form?
8. Were the costumes attractive and suitable to the movement?
9. Were the lighting and staging adequate and suitable to the dance form?¹

	DEFINITELY	ADEQUATELY	NEEDS IMPROVEMENT	NO
1. Was the idea worthwhile and was it danceable?	✓			
2. Had the choreographer anything new or significant to say about his idea?	✓			
3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?	✓			
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?	✓			
5. Did the dance have a good beginning, climax, and ending?	✓			
6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?	✓			
7. Was the general dance structure satisfactory according to aesthetic principles of form?	✓			
8. Were the costumes attractive and suitable to the movement?	✓			
9. Were the lighting and staging adequate and suitable to the dance form? ¹	✓			

Definitely=3 pts., Adequately=2 pts., Needs Improvement=1 pts.

No=0 pts.

TOTAL SCORE 27

Signature of Evaluator *Adrienne D. Fisk*

¹Elizabeth R. Hayes, Dance Composition and Production, (New York: The Ronald Press Company, 1955), pp. 130-131.

EVALUATION FORM FOR RHAPSODY IN BLUE: A CELEBRATION OF
AMERICAN MUSIC AND DANCE

It is recommended that this evaluation form be completed soon after the thesis production so that the evaluator can recall the work. Upon completion, please return to the thesis chairperson, Mrs. Adrienne Fisk, Department of Dance.

Thank You, *Ann Bailey*

1. Was the idea worthwhile and was it danceable?
2. Had the choreographer anything new or significant to say about his idea?
3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?
5. Did the dance have a good beginning, climax, and ending?
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7. Was the general dance structure satisfactory according to aesthetic principles of form?
8. Were the costumes attractive and suitable to the movement?
9. Were the lighting and staging adequate and suitable to the dance form?¹

	DEFINITELY	ADEQUATELY	NEEDS IMPROVEMENT	NO
1. Was the idea worthwhile and was it danceable?	✓			
2. Had the choreographer anything new or significant to say about his idea?		✓		
3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?	✓			
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?	✓			
5. Did the dance have a good beginning, climax, and ending?	✓			
6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?	✓			
7. Was the general dance structure satisfactory according to aesthetic principles of form?	✓			
8. Were the costumes attractive and suitable to the movement?	✓			
9. Were the lighting and staging adequate and suitable to the dance form? ¹		✓		

Definitely=3 pts., Adequately=2 pts., Needs Improvement=1 pts.

No=0 pts.

TOTAL SCORE

Signature of Evaluator

25

Admiral Houschart

¹ Elizabeth R. Hayes, Dance Composition and Production, (New York: The Ronald Press Company, 1955), pp. 130-131.

EVALUATION FORM FOR RHAPSODY IN BLUE: A CELEBRATION OF
AMERICAN MUSIC AND DANCE

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7. Was the general dance structure satisfactory according to aesthetic principles of form?
8. Were the costumes attractive and suitable to the movement?
9. Were the lighting and staging adequate and suitable to the dance form?¹

	DEFINITELY	ADEQUATELY	NEEDS IMPROVEMENT	NO
1.	3			
2.		2		
3.		2		
4.		2		
5.		2		
6.		2		
7.	3			
8.	3			
9.	3			
	12	10		

Definitely=3 pts., Adequately=2 pts., Needs Improvement=1 pts.

No=0 pts.

TOTAL SCORE

22/27

Signature of Evaluator

Gladys M. Keeton

¹Elizabeth R. Hayes, Dance Composition and Production, (New York: The Ronald Press Company, 1955), pp. 130-131.

EVALUATION FORM FOR RHAPSODY IN BLUE: A CELEBRATION OF
AMERICAN MUSIC AND DANCE

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Thank You, *Ann Bailey*

	DEFINITELY	ADEQUATELY	NEEDS IMPROVEMENT	NO
1. Was the idea worthwhile and was it danceable?	3			
2. Had the choreographer anything new or significant to say about his idea?	3			
3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?	3			
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?	3			
5. Did the dance have a good beginning, climax, and ending?	3			
6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?	3			
7. Was the general dance structure satisfactory according to aesthetic principles of form?	3			
8. Were the costumes attractive and suitable to the movement?	3			
9. Were the lighting and staging adequate and suitable to the dance form?	3			

Definitely=3 pts., Adequately=2 pts., Needs Improvement=1 pts.

No=0 pts.

TOTAL SCORE 27

Signature of Evaluator *Frank Deelen*

¹ Elizabeth R. Hayes, Dance Composition and Production, (New York: The Ronald Press Company, 1955), pp. 130-131.

EVALUATION FORM FOR RHAPSODY IN BLUE: A CELEBRATION OF AMERICAN MUSIC AND DANCE

It is recommended that this evaluation form be completed soon after the thesis production so that the evaluator can recall the work. Upon completion, please return to the thesis chairperson, Mrs. Adrienne Fisk, Department of Dance.

Thank You, *Ann Bailey*

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8. Were the costumes attractive and suitable to the movement?
9. Were the lighting and staging adequate and suitable to the dance form?¹

	DEFINITELY	ADEQUATELY	NEEDS IMPROVEMENT	NO
1. Was the idea worthwhile and was it danceable?	X			
2. Had the choreographer anything new or significant to say about his idea?	X			
3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?	X			
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?	X			
5. Did the dance have a good beginning, climax, and ending?		X		
6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?	X			
7. Was the general dance structure satisfactory according to aesthetic principles of form?		X		
8. Were the costumes attractive and suitable to the movement?	X			
9. Were the lighting and staging adequate and suitable to the dance form? ¹	X			

ending could be more convincing

Definitely=3 pts., Adequately=2 pts., Needs Improvement=1 pts.
No=0 pts.

TOTAL SCORE 25

Signature of Evaluator *Frank A. Edmonson III*

¹ Elizabeth R. Hayes, Dance Composition and Production, (New York: The Ronald Press Company, 1955), pp. 130-131.

EVALUATION FORM FOR REAPSODY IN BLUE: A CELEBRATION OF
AMERICAN MUSIC AND DANCE

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Thank You, *Ann Bailey*

1. Was the idea worthwhile and was it danceable?
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3. Was the idea clearly, adequately, yet economically delineated by means of dance movement?
4. If the movement itself was the idea, was it well chosen to elicit aesthetic pleasure?
5. Did the dance have a good beginning, climax, and ending?
6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?
7. Was the general dance structure satisfactory according to aesthetic principles of form?
8. Were the costumes attractive and suitable to the movement?
9. Were the lighting and staging adequate and suitable to the dance form?¹

DEFINITELY	ADEQUATELY	NEEDS IMPROVEMENT	NO
✓			
✓			
✓			
✓			
✓			
✓			
✓			
✓			
✓			

Definitely=3 pts., Adequately=2 pts., Needs Improvement=1 pts.

No=0 pts.

TOTAL SCORE 27

Signature of Evaluator *Mary Lou Squires*

¹Elizabeth R. Hayes, Dance Composition and Production, (New York: The Ronald Press Company, 1955), pp. 130-131.

EVALUATION FORM FOR RHAPSODY IN BLUE: A CELEBRATION OF
AMERICAN MUSIC AND DANCE

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9. Were the lighting and staging adequate and suitable to the dance form?¹

	DEFINITELY	ADEQUATELY	NEEDS IMPROVEMENT	NO
1. Was the idea worthwhile and was it danceable?	✓			
2. Had the choreographer anything new or significant to say about his idea?	✓			
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6. Was the choreography pleasing and original in terms of its spatial plan, rhythmic organization, and specific movement pattern?		✓		
7. Was the general dance structure satisfactory according to aesthetic principles of form?		✓		
8. Were the costumes attractive and suitable to the movement?	✓			
9. Were the lighting and staging adequate and suitable to the dance form? ¹	✓			

Definitely=3 pts., Adequately=2 pts., Needs Improvement=1 pts.

No=0 pts.

TOTAL SCORE 25

Signature of Evaluator

Terri Wood

¹Elizabeth R. Hayes, Dance Composition and Production, (New York: The Ronald Press Company, 1955), pp. 130-131.

APPENDIX B

Concert Program

AN AFTERNOON

OF DANCE

Sunday, December 7, 1975

4:00 p.m.

Presented by

Ann Hays Bailey

and

Pamela E. Fuller

AN AFTERNOON OF DANCE

BURIED ALIVE IN THE BLUESPaul Butterfield

Choreographed by Ann Hays Bailey

Dancers: Intermediate Jazz Class—Bonita Baker,
Beverly Burton, Louanne Cobb, Cynthia Culver, Jackie
Fagan, Dayna Fowler, Susan Gann, Meryl Long, Lillian
Mitchell, Naomie Oliver, Marsha Pounder, Charlene
Rayford, Beccy Stem, Terry Worthy

BRIEF PAUSE

THE SIX WIVES OF HENRY VIII.....Rick Wakeman

Choreographed by Pamela E. Fuller

Henry VIII.....Dennis Scott

Catherine of Aragon.....Cynthia Stemsley

Anne Boleyn.....Judy Jeffcott

Jane Seymour.....Terry Worthy

Anne of Cleves.....Janice McCaleb

Catherine Howard.....Pamela E. Fuller

Catherine Parr.....Louanne Cobb

*This dance is based upon the choreographer's
interpretations of the characteristics of the wives
of Henry VIII in relation to the accompaniment.*

10 MINUTE INTERMISSION

*RHAPSODY IN BLUE: A CELEBRATION OF AMERICAN
MUSIC AND DANCE

...a sort of musical kaleidoscope of America, of our
vast melting pot, of our unduplicated national pep,
of our blues, our metropolitan madness.

—George Gershwin

Dancers:

Sharon Adams

Bonita Baker

Susan Gann

Pamela E. Fuller

Judy Jeffcott

Mary Lynn Kusior

Janice McCaleb

Marsha Pounder

Cynthia Stemsley

Soloists, in order of appearance: Cynthia Stemsley,
Sharon Adams, Pamela E. Fuller,
Mary Lynn Kusior

Music composed in 1924 by George Gershwin. Performed
by Leonard Bernstein at the piano and conducting the
Columbia Symphony Orchestra.

*A choreographic thesis choreographed by Ann Hays Bailey
in partial fulfillment of the requirements for the Master
of Arts Degree in Dance and Related Arts with Speciali-
zation in the Performing Arts.

The choreographer wishes to express special thanks to
her husband, Bill R. Bailey, her parents, Mr. and Mrs.
Walter L. Hays, her aunt, Mrs. Myrl M. Schooley, Mrs.
Laura Kendrick of Russell-Newman, Dr. Roseann Cox, and
her committee members, Mrs. Adrienne Fisk, Dr. Aileene
Lockhart, Mrs. Gladys Keeton, and Dr. Frank Edmonson.

GRATEFUL ACKNOWLEDGMENT TO
THE FOLLOWING PERSONS:

Production Manager.....Louanne Cobb

Stage Manager.....Nellie Uptmore

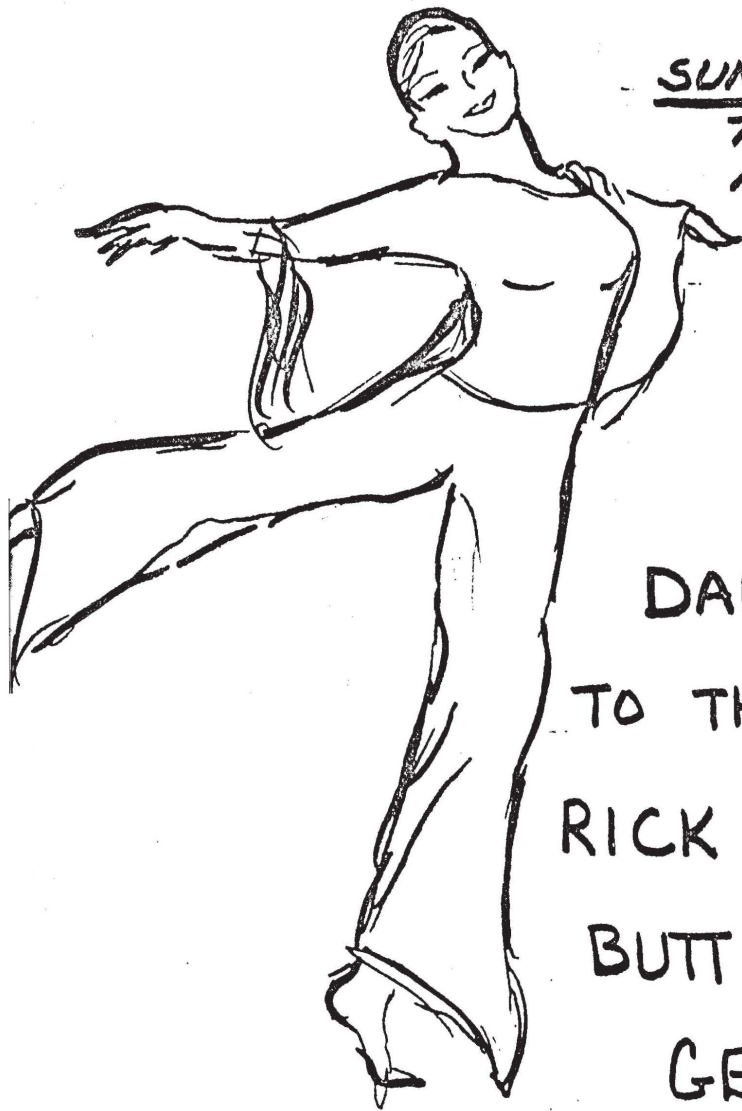
Technical Director.....Lee Walls

Lighting.....University Lighting
Crew

Seamstresses.....Mrs. Myrl M. Schooley
Gail Anderson
Susan Elliot
Kathleen Jenkins
Janet Smith

Ushers.....Rose Delgado
Irma Esparza
Janelle Krug
Ann Pena

DANCE CONCERT



SUNDAY, DEC. 7, 4.P.M. (AFTER
THE COWBOY GAME) AT THE
MAIN AUDITORIUM OF
TEXAS WOMAN'S UNIVERSITY
(OAKLAND AVE., BESIDE
THE PIONEER WOMAN)

DANCE CHOREOGRAPHED
TO THE SOUNDS OF
RICK WAKEMAN, PAUL
BUTTERFIELD, AND
GEORGE GERSHWIN

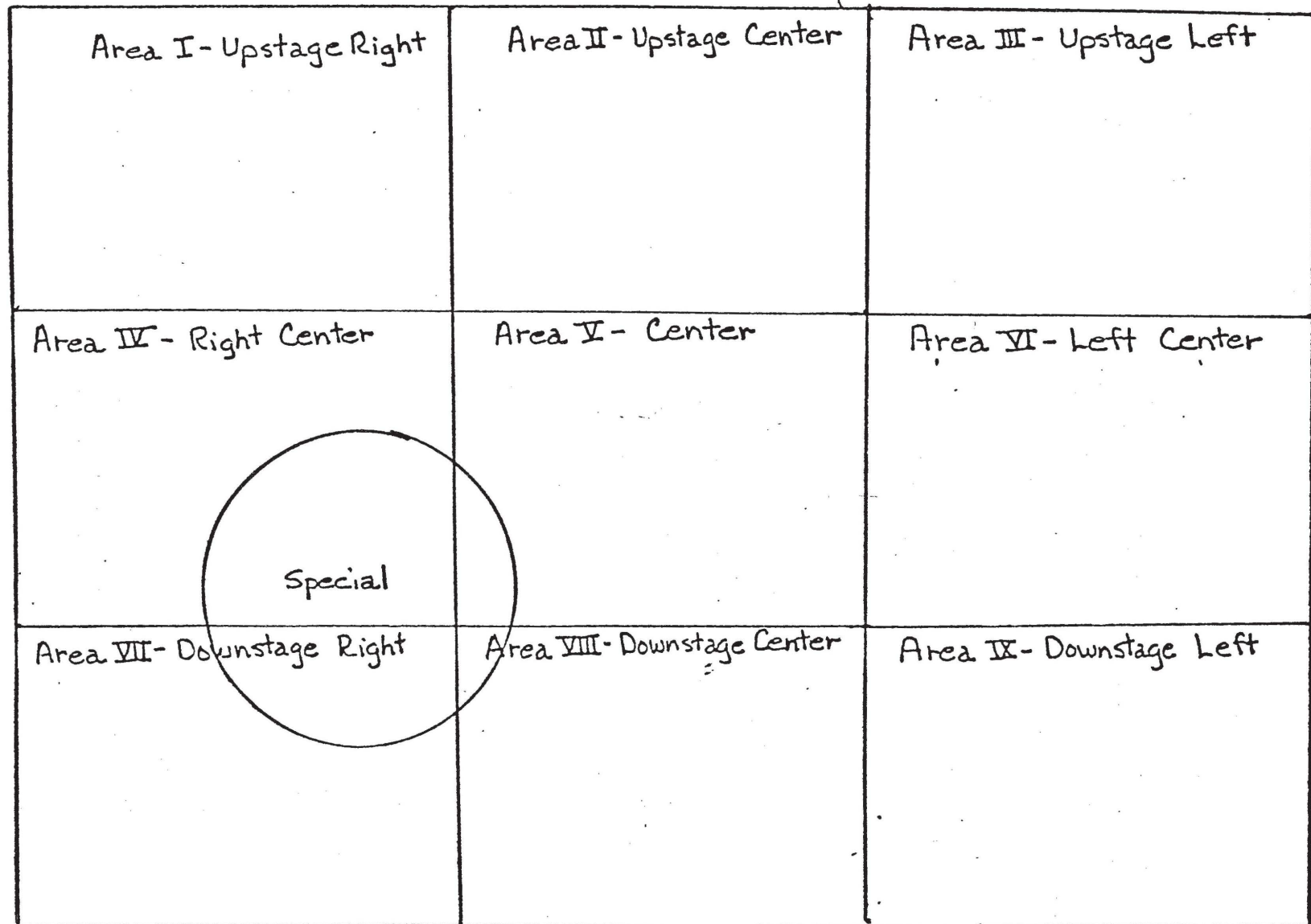
THE INTERMEDIATE JAZZ CLASS OF THE DANCE DEPARTMENT
OF TEXAS WOMAN'S UNIVERSITY PRESENTS
"BURIED ALIVE IN THE BLUES"

PAMELA E. FULLER, DOCTORAL CANDIDATE IN DANCE
PRESENTS HER INTERPRETATION OF THE SIX WIVES OF HENRY VIII

ANN HAYS BAILEY, MASTERS CANDIDATE IN DANCE PRESENTS
A CHOREOGRAPHIC THESIS, RHAPSODY IN BLUE: A CELEBRATION
OF AMERICAN MUSIC AND DANCE

FREE !

Ground Plan for Rhapsody in Blue: A Celebration of American Music and Dance



Texas Woman's University - Main Auditorium

INSTRUMENT SCHEDULE FOR RHAPSODY IN BLUE: A CELEBRATION
OF AMERICAN MUSIC AND DANCE TEXAS WOMAN'S UNIVERSITY'S
MAIN AUDITORIUM

INSTRU-
MENT
NUMBER

FUNCTION

TYPE

GEL COLOR

1	Front diagonal-Area I	fresnel	pale straw
2	Front diagonal-Area II	fresnel	pale straw
3	Front diagonal-Area I	fresnel	pale straw
4	Front diagonal-Area III	fresnel	pale straw
5	Front diagonal-Area II	fresnel	pale straw
6	Front diagonal-Area III	fresnel	pale straw
7	Front diagonal-Area IV	fresnel	pale straw
8	Front diagonal-Area V	fresnel	pale straw
9	Front diagonal-Area IV	fresnel	pale straw
10	Front diagonal-Area VI	fresnel	pale straw
11	Front diagonal-Area V	fresnel	pale straw
12	Front diagonal-Area VI	fresnel	pale straw
13	Front diagonal-Area VII	leko	pale straw
14	Front diagonal-Area VIII	leko	pale straw
15	Front diagonal-Area VII	leko	pale straw
16	Front diagonal-Area IX	leko	pale straw
17	Front diagonal-Area VIII	leko	pale straw
18	Front diagonal-Area IX	leko	pale straw
19	Top upstage right side	leko	dark lemon
20	Top right center side	leko	dark lemon
21	Top downstage right side	leko	dark lemon
22	Top upstage left side	leko	dark lemon
23	Top left center side	leko	dark lemon
24	Top downstage left side	leko	dark lemon
25	Bottom upstage right side	leko	sky blue
26	Bottom right center side	leko	sky blue
27	Bottom downstage right side	leko	sky blue
28	Bottom upstage left side	leko	sky blue
29	Bottom left center side	leko	sky blue
30	Bottom downstage right side	leko	sky blue
31	Special downspot	fresnel	lavender
32	Special low diagonal	leko	flesh
33	Straight on Area I	fresnel	light pink
34	Straight on Area II	fresnel	light pink
35	Straight on Area III	fresnel	light pink
36	Straight on Area IV	fresnel	light pink
37	Straight on Area V	fresnel	light pink
38	Straight on Area VI	fresnel	light pink

APPENDIX E

Photographs



SECTION A.





SECTION C.





SECTION D. 1.





SECTION D. 3.





SECTION E. 2.



SECTION G.

