

A DANCE BASED ON LABAN EFFORT FACTORS WITH
LABANOTATION SCORING: THE INTERCHANGE

A THESIS
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DEDICATION

To my husband, Timothy Guy, and my parents,
Mr. and Mrs. Zenon G. Turski, for their
love, understanding, and support.

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CHAPTER I

INTRODUCTION

Art might be described as the aesthetic product of the creative minds of persons who possess exceptional artistic skill. Much of the aesthetic product of artistic masters has been preserved for present and future generations because of the nature of the components of the product: words, paint, metal, musical notes, and other similar media. The genius that is Mozart, the color and the graceful form that is Renoir, and the mastery of the language that is Shakespeare can all be enjoyed today though created long ago.

But what of the dance? How can one capture a moment of movement in time and space? Many great choreographic works by highly regarded artists have been lost due to the lack of an adequate means with which to preserve them. A valid and flexible system of notation has long been needed.¹ In the past fifty years several excellent systems of notation have been developed. These not only meet

¹Samuel Thornton, Laban's Theory of Movement: A New Perspective (Boston: Plays Inc., Publishers, 1971), pp. 59-67.

the standards and qualifications necessary to preserve a work but also record the actions and dynamic intentions of the choreographer. One such system is Labanotation which is named for its inventor, Rudolf Laban.¹

Although Labanotation has been in use for more than forty years, only recently has the dance director recognized the potential for this system.² The present choreographer proposed to utilize this potential by choreographing a dance which explored the Laban Effort Factors and by notating the work.³

The term "effort," with specific meaning to movement, also is attributed to Rudolf Laban. It defines movement dynamics by analyzing the body's attitude toward its use of energy. This use of energy includes four variable factors that can be defined in terms of weight, times, space, and flow. Within each of these four factors are two opposite elements.⁴ These are determined by how

¹
Ibid., p. 60.

²Ray Cook, The Dance Director (New York: Dance Notation Press, 1977), p.v.

³Cecily Dell, A Primer for Movement Description (New York: Dance Notation Press, 1977), pp. 3-4.

⁴Rudolf Laban, The Mastery of Movement, revised by Lisa Ullman (Boston: Plays Inc., 1971), pp. 74-75.

the body applies energy to movement. Weight, for example, will be either strong or light; space, direct or indirect; flow, bound or free; time, sudden or sustained.

Manipulation of bodily actions affects the flow of motion and thus designs space with line, energy, and varying rhythms. Although movement possibilities are endless, the choreographer can focus on and highlight specific qualities. Attention can be given to all the efforts at one time or narrowed to one or two at any particular moment. This approach to choreography was extremely appealing to the investigator as a means of growing artistically beyond the mere setting of steps and served as a base of departure for the study.

Statement of the Purpose

The purpose of this study was to choreograph a dance work based on the qualities of the four Laban effort factors and provide a Labanotation score of excerpts from the choreographic work.

Statement of the Problem

The specific problem of this study was to utilize the four Laban effort factors of flow, weight, time, and space in a choreographic work by designing movements with varying uses of those effort factors and to provide a

score of Laban notated excerpts on an intermediate reading level. This involved the following sub-problems.

It was necessary to complete these steps:

1. Derive several specific qualities of opposition from the efforts.
2. Use these qualities as a basis for creating an integrated design of both music and choreography.
3. Cultivate a choreographic awareness that the opposite qualities inherent in the four effort factors consist of:
 - a. Flow--free or bound
 - b. Weight--light or strong
 - c. Time--quick or sustained
 - d. Space--direct or indirect.¹
4. Blend these opposite qualities into a final resolution.
5. Analyze the movements of the dancers to prepare the notated excerpts.
6. Submit the notated excerpts to the Dance Notation Bureau for a mechanical check.

Limitations

This study was limited in the following ways:

1. The clarity of the Laban efforts was limited to the dancers' physical interpretations.
2. The arrangements of the themes within the musical score did, in part, suggest appropriate movement themes.

¹Dell, A Primer for Movement Description, p. 12.

3. The choreographic process was limited to two months, by the scheduled performance dates on the university calendar.

Delimitations

This study was delimited in the following ways:

1. In order to simplify the choreographic and scoring processes the study was delimited to a duet, a dance for two.
2. The piano score was delimited to approximately 10 minutes.
3. The choreographer was certified in the elementary and intermediate levels of Labanotation.
4. The Labanotation excerpts were written at the intermediate level.
5. The rehearsals were restricted to two sessions a week, for two hours at a time, with additional rehearsals scheduled as necessary.
6. The rehearsal period encompassed the first week of October 1979 through performance dates, January 18th and 19th of 1980.

Definitions and Explanations

The following terms are defined as utilized in the study:

Autography:

The written recording of the score.

Center of gravity:

A particular area of the body where the body mass is concentrated. The specific point of the body which

transfers the body weight from one point in space to another.¹

Effort:

The name Laban gave to the inner function which originates movement.² It is the "...inner impulse which gives rise to movement,"³ or "how the body concentrates its exertion."⁴ "The mechanics of motion within living movement in which purposeful control of the physical happenings is at work."⁵ Effort is composed of four motion factors: Flow, Weight, Time, and Space.

Movement quality:

The inherent and essential characteristic or distinctive property of a movement; its distinguishing flavor or color.⁶

¹ Rudolf Laban, Modern Educational Dance (London: MacDonald and Evans Ltd., 1975), p. 121.

² Laban, The Mastery of Movement, p. 24.

³ Thornton, Laban's Theory of Movement, p. 34.

⁴ Dell, A Primer for Movement Description, p. 11.

⁵ Laban, The Mastery of Movement, p. 24.

⁶ Aileene Lockhart and Esther E. Pease, Modern Dance, 5th edition. (Dubuque, Iowa: Wm. C. Brown Co., Publishers, 1977), p. 206.

Flow:

The motion of the body and its parts through space influenced and "controlled by nerve-centres reacting to external and internal stimuli."¹ These stimuli modify the flow by causing changes in the amount of resistance producing either free or bound movements. The body is ready to "go" in either continuous motion or with a feeling of hesitation and interruption.²

Free flow:

"An action in which it is difficult to stop the movement suddenly."³

Bound flow:

"An action capable of being stopped and held without difficulty at any moment."⁴

¹ Laban, The Mastery of Movement, p. 22.

² Valerie Preston, F.L.G., A Handbook for Modern Educational Dance (London: MacDonald and Evans Ltd., 1963), p. 22.

³ Laban, Modern Educational Dance, p. 56.

⁴ Ibid.

Weight and time:

Qualitative aspects that deal with immeasurable attitudes as opposed to the quantitative aspects that are measured in grams or seconds. The movements which result from such attitudes are the outward expression of an inner drive.¹

The weight factor used in this study may be affected in two ways and the resulting qualities can be either strong or light.

Strong:

A firm movement with resistance; forceful; "produces an energetic state" of muscular power within the body.²

Light:

A fine movement, a delicate touch; using only slight tension; a buoyant, airy feeling in the body.³

The time factor used in this study may be affected in two ways and the resulting qualities can be either sudden or sustained.

¹ Preston, A Handbook for Modern Educational Dance, p. 9.

² Ibid.

³ Ibid.

Sudden:

A quick movement; "immediate discharge of energy," sharp, excited, instantaneous.¹

Sustained:

A slow, smooth movement, one that is prolonged; a feeling that "...the whole being indulges in time."²

Space:

The area in which dancers exist and concentrate their focus.³ The spatial focus will produce movement that is either direct or indirect.

Direct movement:

A movement having a single focus or direction of attention.⁴

Indirect movement:

A movement with a "constantly flexible" focus; "movement in which spatial attention consists of overlapping shifts in the body among a number of foci."⁵

¹ Preston, A Handbook for Modern Educational Dance, p. 10.

² Ibid.

³ Dell, A Primer for Movement Description, p. 11.

⁴ Ibid., pp. 28-29.

⁵ Ibid.

General Nature of the Study

The choreographer used the effort factors to explore movements which result from varying uses of energy. The dancer's characters and their attitudes toward moving were expressed through the varying energies and the resultant opportunity to initiate movement and dictate body shape. The choreographic work was a duet and the two characters are identified in these pages as Dancer J and Dancer M.

The dancers expressed contrasting movement ideas regarding the use of energy and exploration of movement possibilities. Dancer J's movements reflected a bound flow, a strong weight quality, sustained timing, and a direct approach to the space. Her opening statement and general character were in direct contrast to Dancer M. Dancer M displayed a free flow, a light weight quality, quick timing, and an indirect approach to the space.

The duet began with a single dancer, J, moving alone on stage in a slow and sustained manner. Dancer M entered and departed with quick, flicking, darting, and sporadic movement, interrupting J's concentration. The two dancers confronted each other presenting and exchanging their movement ideas. Reflecting upon their new experiences, the work ends with both dancers having incorporated and integrated an expanded range of movement qualities into

their respective repertoires.

An original piano score was used; it was composed by Dale E. Ramsey, Associated Minister, National Avenue Christian Church, Springfield, Missouri. The eleven minute musical score was performed live by Sarah Davis, accompanist-composer at the Texas Woman's University Dance Department.

A video tape of the work is available at the Texas Woman's University Library. In addition, Chapter V consists of a partial Labanotation score of the work containing the opening thematic statements of both dancers. The notated excerpts are intended to complement the video, adding a notated description of the most important movements and qualities performed by each dancer.

Outline of the Remaining Content of the Thesis

The remaining sections of the thesis include the following chapters: Related Works and Literature; Procedures; Description of the Performance; The Score Excerpts; Evaluation and Critical Analysis; and Summary, Findings, Conclusion, and Recommendations for Further Study. A Bibliography and Appendices follow these six chapters. Included in the Appendices are: (1) Musical Score; (2) Evaluation Form; (3) Program and Flyer; (4) Press Release; (5) Publicity Articles;

(6) Photographs; (7) Costume Rendering;
(8) Correspondence; and (9) Light Plot.

CHAPTER II

RELATED WORKS AND LITERATURE

To effectively use Laban's principles of movement as a choreographic tool, the choreographer surveyed the literature dealing with Rudolf Laban's theories of movement and systems of movement analysis. In addition, the choreographer found it helpful to examine the choreographic approach of Mary Wigman, a student of Laban. The information surveyed covered the following five areas: (1) Laban's concept of "effort"; (2) Wigman's approach to choreography; (3) The Labanotation System; (4) Dance Notation Bureau Score Requirements;¹ and (5) Master's theses that have employed Labanotation.²

Effort

Human movement and the energy employed to achieve that movement were two aspects of man's life that had

¹Muriel Topaz, ed., Score Requirements: Qualifications for a Score Submitted for Dance Notation Bureau Certification (New York: Dance Notation Bureau Press, 1976).

²Limited to theses done at Ohio State University under the supervision of the Dance Notation Bureau extension office.

always interested Laban.¹ "His desire to understand physical and mental effort led him on a long course of study, experiment and research."² Laban's studies in the field of human movement involved two different aspects of human motion, those connected with industry and those characteristic of artistic fields.³ In both areas, Laban strove to simplify man's life by teaching him to move more efficiently. Laban approached the study of human movement in a scientific fashion, identifying and classifying the mental and physical aspects that govern motion.

During World War II Laban turned to industry and established the Laban-Lawrence Industrial Rhythm, which comprised new approaches to selection, training, placing, investigation of working processes and assessing job capacities based on his researches into the natural rhythm of man's movement.⁴

From these investigations, Laban and his colleague, F. C. Lawrence, co-authored the book, Effort: Economy in Body Movement,⁵ which deals with changes that occur in movement

¹ Rudolf Laban and F. C. Lawrence, Effort: Economy in Body Movement (Boston: Plays, Inc., Publishers, 1974), p. xiii.

²Ibid.

³Ibid., p. 1.

⁴Ibid., p. xiii.

⁵
Ibid.

qualities,¹ the factors which initiate these changes, and the principles that govern all human movement.

Reading Effort provided the choreographer with a better understanding of the underlying structure Laban and Lawrence found to be present in all human motion. In chapter two, Laban and Lawrence discussed the problem of economizing the effort needed for producing motion. The first step, they explained, is to analyze and tailor the effort to the task so that the correct amount of energy is exerted. They theorized that once one gains control of the effort involved, then the movement will become efficient. They further explained that gaining control of one's effort also involves the use of the correct proportions of the four "factors of motion," weight, space, time, and flow.² In chapter three, Laban and Lawrence developed the idea that skill comes from repeating an effort until the appropriate amount of energy is determined, or what they termed "...gradual refinement of the feel of the movement," has taken place.³ They

¹Cecily Dell, A Primer for Movement Description (New York: Dance Notation Bureau Press, 1977), p. 6.

²Ibid., p. 12.

³Ibid., p. 14.

explained that as a mental understanding is reached and physical control is mastered, the mover starts adding shadings or contrasting elements to the motion factors to provide variety, alternativity, exertion, and release to the body parts involved.

Samuel Thornton's book, Laban's Theory of Movement: A New Perspective,¹ is intended to clarify and synthesize the many works which have been written on Laban's principles. As Thornton interpreted them, Laban's movement principles serve the mover in two ways: (1) by helping one to understand the physical capabilities of the human body; and (2) by giving each individual a distinctive quality that is his own unique trademark.²

Thornton's explanation of Laban's scientific analysis of the motion factors helped the choreographer interpret the contrasting elements present within each of the four motion factors. In Thornton's view, Laban considered effort to be not only the amount of energy displayed by a moving body but also the manner in which that energy is used. The mover's use of energy is

¹ Samuel Thornton, Laban's Theory of Movement: A New Perspective (Boston: Plays, Inc., Publishers, 1977).

² Ibid., p. 38-39.

determined by how one utilizes the motion factors of Weight, Space, Time, and Flow.¹

It is the way in which Weight, Space, Time and Flow are used which gives each effort its distinctive power, shape, duration and rhythm.²

Each of these effort factors undergoes changes ranging between two opposite extremes, determined by the amount of effort exerted. All of these effort qualities reflect a person's behavior and movement preferences.³

The choreographer found Cecily Dell's book, A Primer for Movement Description⁴ an excellent source because it defines the effort factors and their opposing qualities in terms applicable to dance. Each effort factor is analyzed, discussed, and related to the body's reaction to the energy exerted. Dell explains that the body interprets the flow factor in either a free or a bound manner; the time factor in either a quick or sustained manner; the weight factor in a manner that is either strong or light; and approaches the space factor in either a direct or an indirect fashion.

The choreographer used the information she compiled on "effort" to form a basis for choreographing with the

¹Ibid., p. 42.

²Ibid.

³Ibid., p. 12.

⁴Cecily Dell, A Primer for Movement Description (New York: Dance Notation Bureau Press, 1977).

four effort factors as motivation for movement. The opposing qualities inherent within the four factors provided contrasting elements that were creatively explored within the choreographic work.

Wigman's Approach to Choreography

When surveying the literature regarding choreographic procedures, the choreographer was extremely impressed with the philosophy of Mary Wigman, a pioneer of the German expressionistic style of modern dance. Wigman, a student of Laban, whose theories on dance and movement have made deep impressions on the American modern dance movement, based her body technique on Laban's system of gymnastics.¹ The choreographer was able to further synthesize Laban's movement principles and how they apply to dance by studying Wigman's approach to choreography.

Commenting on her choreographic process in an article first appearing in Modern Music, January-February, 1946, entitled "Composition in Pure Movement," Wigman talks about each dance as being "...unique and free, a

¹Mary Wigman, "Composition in Pure Movement," Modern Music, January-February 1946, quoted in Ghiselin Brewster, ed., The Creative Process (New York: The New American Library, Inc., Mentor Books, 1952), p. 79.

separate organism whose form is self-determined."¹ She felt that it was essential that each new work have its own unique developing process that frees the dance from a dependency on the music.² Expounding on this theory she stated:

The parallel development of the dance with the already completed worked out musical idea is what I find in most instances to be functionally wrong.

Each dance demands organic autonomy. So I have come gradually to feel my way toward a new reintegration of music with the dance. I do not create a dance and then order music written for it. As soon as I conceive a theme, and before it is completely defined, I call in my musical assistants.³

She further explained how, through improvisation, she and the musicians began to expand on the idea until they felt that the work had achieved an "indissoluble unity," a co-operative integration of the music with the dance.⁴ The concept of developing the music and the dance from a collaboration of choreographer and composer, parallels the approach which was taken in this study. An overall theme for the work was jointly determined by the choreographer and the composer, laying the foundation for the unified work that was produced through a co-operative artistic

¹Ibid., p. 78.

²Ibid., p. 79.

³Ibid.

⁴Ibid.

effort.

Wigman's ideas on structuring a group piece follow the same guidelines. Together, the choreographer, musicians, and dancers search for a "common denominator" that will be a basis on which to build.¹ After the main idea is presented each dancer improvises until an understanding is reached through movement.²

In her book, The Language of Dance, Wigman discussed "...the elements which give the dance its life...Time, Strength, and Space."³ The book is an autobiography about her life's work in the field of dance. The book relates her personal feeling towards the many works she created. Each dance is carefully interpreted, visually described, and presented as an open account of the creative process that is involved in successfully producing a work of art. The motivational force behind each work is also related to the reader and, in some cases, consists of nothing more than a piece of cloth. The choreographer felt the most important advice Wigman gave was to let the art speak for itself, allowing the movement to be true to the idea being presented.

¹ Ibid.

² Ibid.

³ Mary Wigman, The Language of Dance (Middletown, Connecticut: Wesleyan University Press, 1966).

The choreographer was inspired by Wigman's writings to create a dance work that was not based on a story nor created to tell a story. Rather, the choreographer preferred to let the movements speak for themselves and the dance develop from the idea of creating line and form from varied uses of energy. As Wigman had indicated, the choreographer chose to use improvisation as a choreographic tool, allowing the dancers to become familiar with the choreographic idea through movement before the dance was structured.

The Labanotation System

In 1928, Laban published a system of movement notation called "Kinetography."¹ The system was a synthesis of various other systems and required several revisions before achieving continuity and accurate timing of actions.² In the United States, the system is known as Labanotation. It has received "...world-wide recognition and is now practised in connection with a variety of human activities by scientists and artists

¹Laban, p. xiii.

²Terese Elaine Sekora, "Dance Notation: A History of the Dance Notation Bureau: 1940-1952." (M.A. thesis, Texas Woman's University, 1979), p. 31.

alike."¹

Labanotation is written on vertical staves and uses the rectangle as the basic symbol of motion. A summary of how the system works is presented in Sekora's thesis:

Labanotation...is read from the bottom up. The staff is divided into columns which represent various parts of the body. The center line represents the vertical axis of the body. The right side of the body is indicated by placement of symbols to the right of the center line while the left side of the body is indicated by symbols placed on the left of the center line.²

The system has many practical applications including:

1. A means of international communication
2. A dance equivalent to music notation
3. A means for the preservation of choreography
4. An adjunct to films
5. A tool for movement education
6. The development of movement concepts
7. Training in movement observation
8. A tool for movement research
9. The development of new professions

¹Laban, p. xiii.

²Sekora, p. 32.

10. A means for the establishment of dance libraries.¹

In addition, the system protects the choreographer's work through a copyright.

One of the major reasons for the system's popularity and widespread recognition in the United States and abroad was the establishment of the Dance Notation Bureau in 1940. The Dance Notation Bureau was formed by a few people of vision who realized the practical necessity of a center dedicated to the study and preservation of dance. Convinced that Laban's systems were the most accurate for analyzing and recording movement, the Bureau's first priority was "...to standardize Laban's notation system."²

The present day activities of the Dance Notation Bureau have broadened to include acting as a center for movement research and analysis as well as the practical application of movement analysis, notation, and other recording devices in the performing arts and behavioural sciences.³

The establishment of the Dance Notation Bureau brought with it a new phenomenon for the art of dance:

¹Ann Hutchinson, Labanotation (New York: Theatre Arts Books, 1977), pp. 6-10.

²Sekora, p. 43

³Hutchinson, p. 5.

...the growth of dance literacy...a means of ensuring the durability of their (the choreographers) artistic estate beyond their life-times for the benefit of their heirs and the general dance community.¹

The choreographer, having successfully completed the elementary and intermediate courses in Labanotation offered by the Dance Notation Bureau, was intrigued with the possibility of preparing a notated score of a dance work. Notating this study afforded the choreographer the practical experience desired for further work in the field of notation.

Scoring Requirements

A preliminary review of Labanotation scoring materials was undertaken to better prepare the choreographer for the scoring process. Re-examination of the principles of Labanotation found in the elementary and intermediate study guides and refreshment of the

¹Herbert Kummel, "Toward a Literacy of Dance: Have You Read Any Good Ballets Lately?", Growth of Dance in America: Arts in Society, Volume 13, Number 2, Summer-Fall, 1976, pp. 236-237.

writing rules were included in the review.^{1, 2}

The choreographer found it helpful to examine Varon's Readings in Modern Dance II,³ which contains several excerpts from larger notation scores. During the scoring process, it was necessary to refer to Hutchinson's Labanotation⁴ to answer questions about analyzing and notating not previously familiar to the choreographer.

In addition, the choreographer received assistance in the preparation of the score from Hillary Gal of the Dance Notation Bureau who checked the score for proper use of writing rules and for movement sense. Gal, an advanced notation student working to become a Certified Notator, (a person certified by the Bureau for the preparation and checking of scores), examined the score and performed what is known as a mechanical check. This method of

¹ Peggy Hackney, Sarah Manno, and Muriel Topaz, Study Guide for Elementary Labanotation (New York: Dance Notation Bureau, Inc., 1970).

² Muriel Topaz, Study Guide for Intermediate Labanotation (New York: Dance Notation Bureau, Inc., 1972).

³ Varon, Readings in Modern Dance II (New York: Dance Notation Bureau, Inc., 1977).

⁴ Hutchinson, Labanotation.

checking the accuracy of the scored material is the first step toward certification of a score. Certification requires examination by a Certified Notator which often takes several months due to the large volume of material presented each day for consideration to the Dance Notation Bureau. Because the choreographer's score was written on an intermediate level, it was agreed, by her committee and the Dance Notation Bureau, that a mechanical check by Gal would be acceptable for this study.

The Dance Notation Bureau has issued "...guidelines for the preparation of notated scores."¹ These guidelines are designed to standardize the scoring process for publication, reading, and reconstruction purposes.² The guidelines cover several areas considered vital for score certification:

1. Notation--written with the reader in mind
2. Introductory material--title page, table of contents, production information, and a glossary of important information about the score

¹ Muriel Topaz, ed. Score Requirements: Qualifications for a Score Submitted for Dance Notation Bureau Certification (New York: Dance Notation Bureau Press, 1976), p. 1.

² Ibid.

3. Layout--the physical construction of the score material
4. Floor plans--states directions and placement of the dancers on stage
5. Writing rules--specifies criteria for making the score read clearly.¹

The choreographer followed these guidelines in the preparation of the excerpts included in this study. The score was prepared according to Dance Notation Bureau standards, and could easily be removed from the study and used to reconstruct excerpts from the dance without need for further explanation.

Master's Theses That Have Employed Labanotation

Several theses at Ohio State University have dealt with preparing a Laban notated score. I-71, choreographed by Vera Blaine, was notated by Timothy Ivan Maurer in 1971.² The piece had a cast of fourteen women and six men and ran approximately fifteen minutes. Preceding the score were several pages describing the history, casting, costuming, music, sets, technical cues, and notes on performance. Progressions, also choreographed by Vera

¹Topaz, Score Requirements, pp. 1-25.

²Timothy Ivan Maurer, "Labanotation Score of I-71" (M.A. Thesis, Ohio State University, 1971).

Blaine, was notated by Scott Clark in 1979.¹ The design of the thesis is almost identical to the Maurer thesis except that the score follows the guidelines set forth in the Score Requirements. In both cases the scores were prepared under the supervision of the Dance Notation Bureau extension office located at Ohio State University. Maurer's score was prepared under the supervision of Lucy Venable and Clark's score under Odette Blum. In each case the autography of the scores was done by someone other than the choreographer. Both theses consist of the introductory material previously mentioned and the notated score. These theses served the choreographer as models for the preliminary work, proper procedures and introductory material required for preparing a Labanotation score. Although the present study involved scoring only excerpts as opposed to a full score, the choreographer found that the Ohio State University theses offered invaluable information and the guidance needed for the analysis and notation process.

¹Scott Clark, "Progressions", (M.A. Thesis, Ohio State University, 1979).

CHAPTER III

PROCEDURES

The purpose of the study was to choreograph a dance work based on the qualities of the four Laban effort factors and provide a Labanotation score of excerpts from the choreographic work. The specific problem of the study was to utilize the four Laban effort factors of flow, weight, time, and space in a choreographic work by designing movements with varying uses of those effort factors and to provide a score of Laban notated excerpts on an intermediate reading level. The choreographer used the effort factors to explore movements which result from varying use of energy.

Selection of Musical Accompaniment

One of the choreographer's major considerations was to have an original score written especially for the study. During July 1979, the choreographer had several conversations with Dale Ramsey, M.M., an accomplished musician, organist, composer, and personal friend concerning the feasibility of producing a score that would suit the choreographic idea. Mr. Ramsey, who had on occasion worked improvisationally with the choreographer composing

music for several of her performances, agreed to undertake the project. It was mutually decided that the score and the choreographic idea should closely parallel each other in initial design, yet be developed as autonomous works of art.

A general theme to unite the two elements was discussed. It was decided that the theme should be broad enough to allow freedom of artistic interpretation and approach for both composer and choreographer. The theme chosen was a dialogue between a dominating steady pulse with counterpoint played against it.

The composer wrote the musical score in a ABA' form. The steady pulse was carried by the bass and treble lines while the accompaniment appeared in the soprano line. Section A had a stable pulse that was written in 3/4 and 4/4 time signatures. The rhythms were not complicated; the performance speed was sixty beats per minute. Section B was written to be performed at the much faster tempo of 132 beats per minute. The rhythms were more complicated with the accompanying motif adding vigor and excitement to the score. Section A' again returned to the slower tempo

but with accompaniment that appeared in Section A.

The composer described his work to the choreographer in a letter written in early October 1979.¹

The material in "A" consists of three ingredients: the accompanimental motif of repeated two note chords such as in measure 1; secondly, the quick triplet figure of measure 3; and thirdly, the dialogue between the treble and bass --statement (measure 4) and an answer (measure 7).

B begins with a quick, rhythmic introduction of some length--14 measures (65-78). The melodic material beginning in measure 79 is a form of the triplet figure from "A," now stretched out over half notes. The accompaniment becomes an important vehicle to bring the piece to a great climax at measure 155.

A' begins to be varied by a new harmonic treatment and a melodic development. The dialogue returns for a time, but gives way to a free development of the harmony.

Mr. Ramsey's original score took approximately eleven and one half minutes to perform. The choreographer chose to delete two smaller sections of the score that did not suit the choreographic intent, thus bringing the performance time close to ten minutes. It was agreed during the month of July 1979 that the score should be

¹Dale E. Ramsey, letter to Kimberly T. Staley, 3 October, 1979

finished no later than Thanksgiving of that same year. However, the composer was able to finish the score by late September. After making the previously mentioned deletion, the performance score was finalized by mid-October.

The choreographer and composer decided that the score should be delimited to a work for a single piano so the score could be written within three months time and so the music might be performed live. Sarah Davis, an excellent pianist and faculty member of the Texas Woman's University Dance Department, agreed to perform the work.

Development of the Choreographic Idea

The choreographer chose to explore the dialogue theme as a conversation between dancers. After considering several alternative ways to unfold the conversation, the choreographer found the following approach to be the most suitable for her choreographic image. The dancers made separate statements presenting the movements and qualities that comprised their thematic character. Each dancer was only concerned with playing and exploring her own movement motifs and was not concerned with the other's statement.

The content of the movement conversation was based on the four Laban effort factors. Each dancer was given four contrasting motion qualities: Dancer J's qualities were strong, controlled, sustained, and were direct in

manner. Dancer M's movement vocabulary was light, quick, energetic, unpredictable, and was performed with a sense of freeplay. Although the contrasting elements formed the basis for the conversation, the dancers also shared a common denominator: the use of effort or energy as a motivational factor for movement. This idea parallels a verbal conversation that presents the subject matter and then offers different approaches for discussion. The last aspect of the discussion focused on a confrontation of ideas which offered the dancers an opportunity and challenge to consider ideas that were new and different. In this way, the dancers were able to resolve their differences and grow from the exchange of ideas.

Choreographic Process

After the choreographic idea had been determined and the qualities that each of the dancers would portray had been defined, the choreographer held auditions for the selection of dancers in the beginning of October 1979. Selection of the two dancers was based on their movement ability and how well they portrayed the effort qualities particular to each character. Dancer J was chosen to portray slow, sustained movements, exhibit stability, and move through space and time with a sense of confidence and authority. Dancer M was chosen to portray quick,

energetic movements and to be interruptive and experimental in her approach to space and time.

The choreographer used improvisation as a tool to explore the range of movement possibilities for each effort quality. Improvisation was also used to find the particular movements that could best display the desired quality for each individual dancer. During these work sessions, the dancers were asked to experiment with movement. The choreographer gave verbal instructions intended to motivate the dancers to move with a specific quality. The choreographer also used imagery to help the dancers interpret the choreographer's movement intent. From these sessions it was decided that Dancer J's slow sustained qualities would be portrayed through movements that made use of large amounts of space with sedate extensions and balances. Dancer M's quick, energetic qualities would be portrayed through movements that were sharp, jerky, used quick changes of direction, and employed fast turns and steps of elevation.

The movement preferences for both characters were then used to develop the dialogue between the dancers. The choreographer divided the work into four sections based on the ABA' musical form of the score. The musical A' was divided choreographically into A¹ and A². Each

section presented a different aspect of the conversation.

Section one (A) was an introduction of the characters and their movement qualities. During this stage of development, the choreographer worked with the dancers separately defining their movement statements and evolving their characters. The dancers experimented with movement and the best way to interpret the given movement qualities. The choreographer was extremely careful to stress that the movements should come from the use of energy.

Section two (B) developed as a confrontation and meeting of the characters through the use of body contact and visual focus. All work sessions from this point on were conducted with both dancers present. When the choreographer brought the two characters with their opposing qualities together, the almost spontaneous reaction was a confrontation between the two dancers. Because of Dancer M's lighthearted quality the confrontation developed with a playful mood. The choreographer was pleased with the development and decided to expand upon the idea of high spirits in the choreography. The choreographer had originally intended for Dancer M to leave the stage after the confrontation but later felt that her absence from the stage would cause a drop in the

level of energy that had previously been displayed.

In section three (A¹) Dancer M moved in and out of the space; each time she added vigor and impulse to Dancer J's movement. As section three developed, the dancers reflected upon their confrontation by exchanging qualities. The fourth section (A²) became the final resolution. Dancer J assimilated M's qualities into her own movement vocabulary while Dancer M, having difficulty coping with all the qualities at once, was left alone on stage to contemplate her experience. The choreographer then went back to the dancers' opening statements to show how the dancers had incorporated each other's movement qualities into their own movement preferences.

The finished work was approved by the committee during the final studio showing the second week of December 1979. The committee also gave suggestions for improving the performance quality. No choreographic changes were deemed necessary as each member of the committee had seen the work and made suggestions throughout the choreographic process.

Costuming

The costumes were designed to reflect two concepts: the unified dialogue and the individual character. The costume designs were alike and abstract in nature in order

to achieve a sense of universality for both dancers. A personal element was achieved by selecting a different color for each dancer. These colors were carefully chosen to reflect the specific personality of the characters; Dancer J wore a mellow color achieved with shades of green while Dancer M wore more exciting colors of light pink and cranberry. A physical description of each costume is included in the introductory material in the notated excerpts: a color plate appears in the appendix.

Production

The approved Master of Arts candidates' choreographic works were scheduled for production in Redbud Theatre on January 18 and 19, 1980. One full week of technical preparations of the theatre and final rehearsals preceded the concert dates, culminating with a video tape session on January 17, 1980.

Lights were hung on Saturday, January 12; a lighting rehearsal was scheduled for the next day. Two special lights were designed for the work: one for the pianist and one for Dancers J's opening statement. The lights were designed by E. J. Rhodes, senior theater student. The technical aspects of the production were handled by the theater faculty and dance production students were

secured by the Master of Arts candidates in December.

Publicity materials were distributed using the medium of radio, television, newspapers, postcards, flyers, posters, and community marquees. Public service announcements and press releases were issued two weeks prior to the performance dates. Two hundred post cards and over one hundred flyers were distributed during the second week of January. In addition, three hundred programs were prepared for distribution during the two concert dates.

The public performance of "The Interchange" was presented on Friday and Saturday, January 18 and 19, 1980. The audiences for both nights ranged between one hundred and fifty and two hundred per night; consequently, the number of programs printed proved to be inadequate. The work was evaluated by the thesis committee and other Texas Woman's University faculty members during the second night's performance. The evaluation forms were prepared using adaptations of the criteria developed by Jacqueline Smith.¹

¹Jacqueline M. Smith, Dance Composition: A Practical Guide For Teachers (London: Lepus Books, 1976).

Preparation of the Notated Excerpts

The choreographer, interested in gaining practical experience in Labanotation, decided to prepare a notated score of the two major movement themes. The preparation of the excerpts was accomplished by approaching the work in various stages:

1. An analysis of the movements of the dancers with regard to the body position, direction, and spatial orientation.
2. Preparation of a preliminary draft checked by the thesis chairman.
3. Resubmission of the corrected excerpts for second check by the committee chairman.
4. Preparation of excerpts of the score including introductory materials, glossary, and floor plans submitted to the Dance Notation Bureau for a mechanical check.
5. Resubmission of the corrected excerpts to the Dance Notation Bureau.
6. Preparation of the final excerpts of the score.

To prepare the score, it was necessary for the dancers to perform the work in a studio setting. The choreographer analyzed the dancers movements and scored them to accord with the Labanotation scoring principles. At times the dancers could not remember specific details about the choreography. In these cases, the choreographer referred to the video tape.

CHAPTER IV

DESCRIPTION OF THE PERFORMANCE

The Choreographic Design

The choreographed work involved two dancers, each utilizing a different composition of movement qualities. Dancer J was self-contained, controlled and possessed a full awareness of the space in which she existed. At first she seemed satisfied to remain in the space, but gradually she began to modify her point of view by exploring her surroundings and the space that lay beyond. Her movement qualities were strong, had a steady pulse, and were concerned with controlling her center of gravity. Her exploration of space used an even flow and suspended movements.

Dancer M was forward, experimental, and desired contact with, as well as recognition from Dancer J. Her movement qualities were light, energetic, and had a vigorous pulse that made use of counterpoint. She liked to utilize her center of gravity to propel her body off-balance. Gradually she developed the ability to control her energy and thus performed sustained movements as well.

During the work, movements of Dancer J and M interpreted the four Laban effort factors in the manner illustrated in the following chart:

Effort Factor	Dancer J	Dancer M
Flow	Bound	Free
Weight	Strong	Light
Time	Sustained	Quick
Space	Direct	Indirect

Although the dancers basically followed these interpretations in their movements, they did not focus on every effort simultaneously. During different portions of the work a specific effort was emphasized, and, although other effort factors were present, they were not predominant.

The Performance Description

The work was divided into four sections. Each section presented a progression in the dialogue based on the movement motifs of the two personalities. The sections were accompanied by appropriate light changes which enhanced the mood created by the movement qualities of the dancers.

Section one was a presentation of the two characters moving strictly within their given qualities. The performance began with a special effects spotlight on the accompanist, seated at the piano positioned in the corner, upstage right. She introduced the prelude. As the music progressed, special lighting gradually revealed, upstage left, Dancer J already moving but anchored in one spot. She began her opening statement by moving in diagonal paths with a sustained quality and a self-directed air. The lighting slowly changed to a low-warm setting. This dancer's movements encompassed a wide area indulging in the space and as if suspended in time. She displayed strength and command of her energy.

Suddenly, Dancer M entered the space moving in more curved indirect paths. The lights immediately became brighter reflecting the increased sense of energy Dancer M brought into the space. Her movements were in direct contrast to those of Dancer J. Dancer M moved quickly from one place to another as if afraid to stop moving for fear of missing something. She did not care about being cautious and seemed anxious for new experiences. Her almost reckless qualities had a disturbing effect on Dancer J who tried to ignore her and continue her movement exploration.

Section two was a confrontation and exchange of movement ideas through the use of body contact and visual focus. Dancer J attempted to remain detached from the disorder that Dancer M had brought to the space by continuing her own motif but was soon unable to ignore M's dynamic qualities. Although Dancer J tried to escape from the unstable energy and erratic movements of Dancer M, she was drawn into a playful interchange with M. At first their movements were in response to curiosity about the other, but later they began to move out of the enjoyment of each other's company. Dancer J became relaxed in her movements, abandoning her controlled qualities and becoming more fully involved in the other experience. Then, as abruptly as she had arrived, Dancer M disappeared from the stage. Immediately the lights began returning to their former setting while Dancer J's movements followed a gradual decrescendo pattern as she searched for M. Failing to find Dancer M, she returned to her original starting position as section two ended.

The third section was a reflection by both dancers upon the events that had taken place. At this point in the piece, the characters began to exchange movement patterns and qualities. Dancer J examined her own movement preferences, expanded her movement vocabulary,

and became more daring in her actions. In response, Dancer M, who moved in and out of the space, was fascinated by J's stability and began to explore some of Dancer J's stronger and steadier qualities. The movements of both dancers now reflected a freer flow that seemed the result of the exchange rather than from impulse or habit. Responding to the encounter and exchange of ideas, each dancer seemed to unconsciously react to the other's energy in the space.

The fourth section, or the final resolution, found Dancer J able to perform both movement patterns interchangeably while Dancer M was somewhat confused. Reacting to Dancer M's high spirits, Dancer J's movements became freer, less restricted, and lighter in quality as she left the stage. Dancer M's movements reflected indecision as she should not synthesize and assimilate both movement patterns into one. Only able to reflect one set of qualities at a time, she switched from one to another until she gradually came to a complete stop with only one arm swinging. Her closing movements reflected a return to Dancer J's opening statement evolved from her own initial material. The lights faded; M's movement slowly stopped. She turned to face the audience with a quizzical look on her face thus reflecting her uncertainty.

CHAPTER V

THE SCORE EXCERPTS

THE INTERCHANGE

(Excerpts: opening themes
Dancer J and Dancer M)

Choreography: Kimberly T. Staley (1979)

Music: The Interchange, Dale E. Ramsey

Notator: Kimberly T. Staley (1980)

Premiere:

Master of Arts Thesis Concert

Texas Woman's University

Redbud Theatre

January 18, 1980

Running time: 11 minutes

Score checked by Hillary Gal

Autography by Kimberly T. Staley

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Description of the Work:

"The Interchange" is a modern duet designed by the varying uses of energy; quick and sharp versus slow and sustained. The work is a study of how the manipulation of bodily actions can affect the flow of motion and thus design space with line, shape, and varying rhythms.

The work involves two dancers, each portraying a different composition of movement qualities:

Dancer J is self-contained, controlled, and possesses a full awareness of the space in which she exists. At first she seems satisfied to remain in that space, but gradually she begins to modify her point of view by exploring her surroundings and the space that lies beyond. Her movement qualities are strong, have a steady pulse, and are concerned with controlling her center of gravity. Her exploration of space uses an even flow and suspended movements.

Dancer M is forward, experimental, and desires contacts as well as recognition from Dancer J. Her movement qualities are light, energetic, and have a vigorous pulse that makes use of counterpoint. She likes to utilize her center of gravity to propel her body off-balance. Gradually she develops the ability to control her use of energy and thus can perform sustained movements as well.

Original cast

Josephine Mitchell - Dancer J ⊥
Melinda Maxwell - Dancer M ⊥

Casting based on technical ability and performance of the desired qualities specific to each character.

Music

Available upon written request,
Dale E. Ramsey, M.M., Associate
Minister, National Avenue Christian
Church, Springfield, Missouri.
Copyright © Dale E. Ramsey 1979

Costumes

Dancer J

Dark green jumpsuit, light green leg warmers, long sleeve scoop neck top reaching just below the bustline, wide dark green headband.

Dancer M

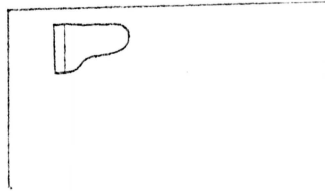
Maroon jumpsuit, pink leg warmers and long sleeve scoop neck top reaching just below the bustline, wide maroon headband.

Lighting

Information about the lighting can be found in the Description of the Performance and in the Procedures chapters.

Stage setting

Concert grand piano positioned
upstage right



Video tape

Available upon request, Texas
Woman's University Library.

Glossary

}

Ad Lib

X

Ad lib timing

1

Measure number

2)

Dancer's counts

In these excerpts, the arm gesture column has been moved out one column



Focal Point in turning

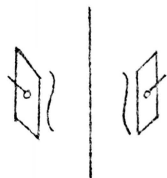


Turn to face focal point



Turn, focal point behind

53



comfortable turnout



strong accent



shaking, vibrating



weighty, heavy
(reaction to pull of gravity)



vibration with tension



press



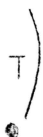
head turns to address J



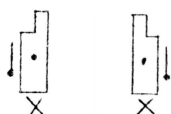
face J



A momentary loss of balance
before weigh is taken over
by a new support

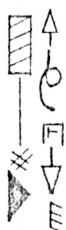


The center of gravity is set
in a backward motion prior
to the step



arms slightly rounded,
forward middle, and on
the center line of the
body

Shape-writing--a description of the form carved in
space



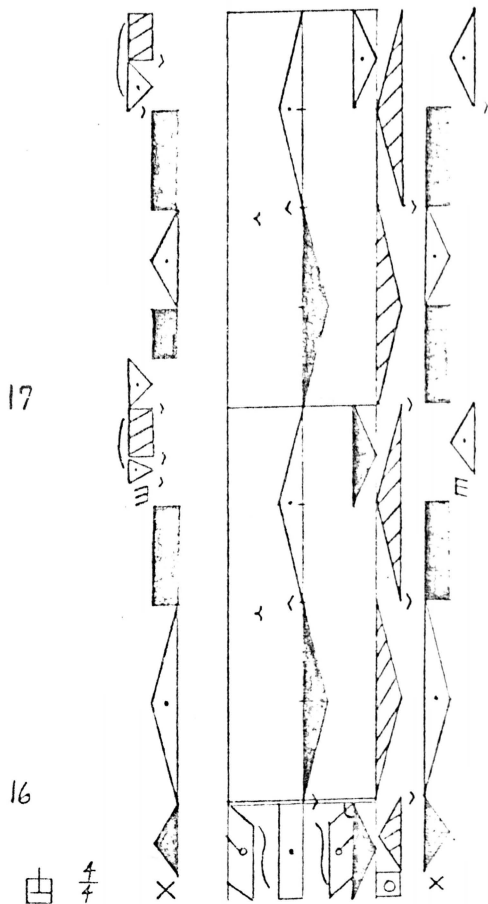
The right hand traces the
shape, (b) as if the form
is to the right side of the
body. The shape ends place
high. The arrow ends
indicate start and conclusion.

Music notes: all counting is approximate as
movements were based on phrasing rather
than rhythmic counts

opening temp slow ♩ = 60;
meas. 47-53, optional scoring
Not included in the choreographed score;
meas. 54-105, fast ♩ = 132

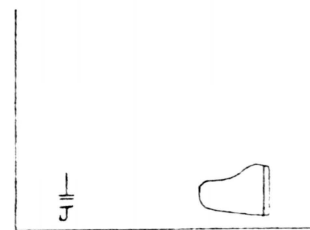
Measure 46 is still in 3/4 time, but
divided into a five run series in the
notated score (see musical score).

"THE INTERCHANGE"
EXCERPT DANCER J
PAGE A



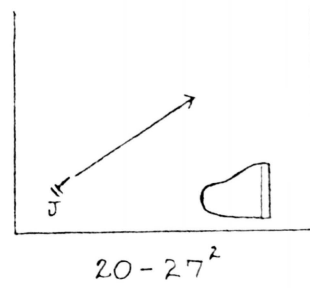
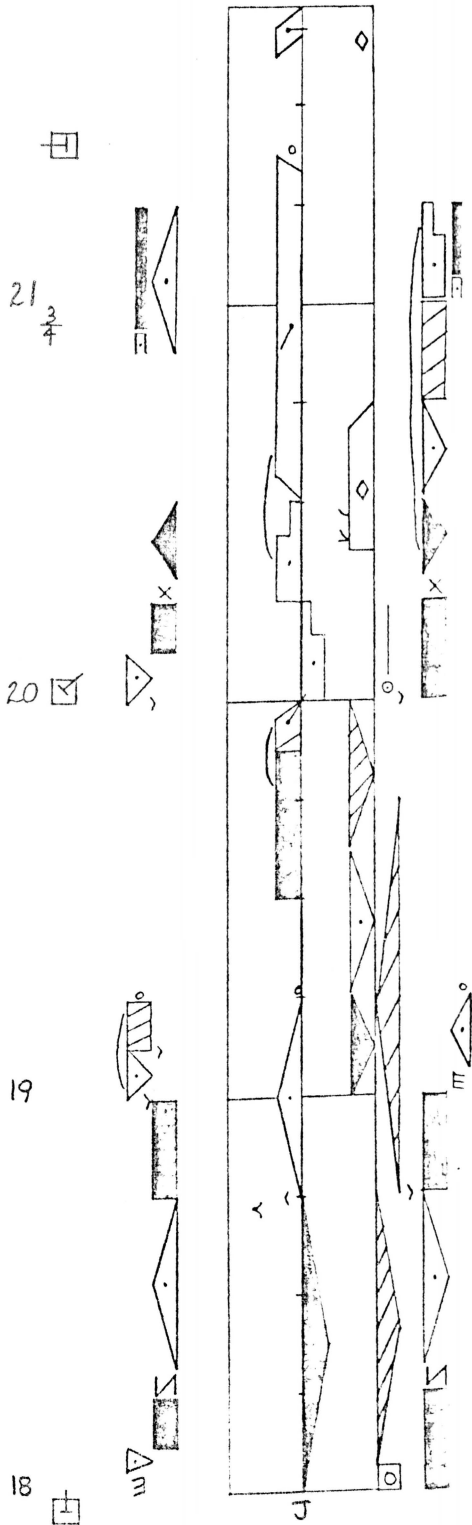
J

$$\boxed{\cdot} = \text{J} = 60$$

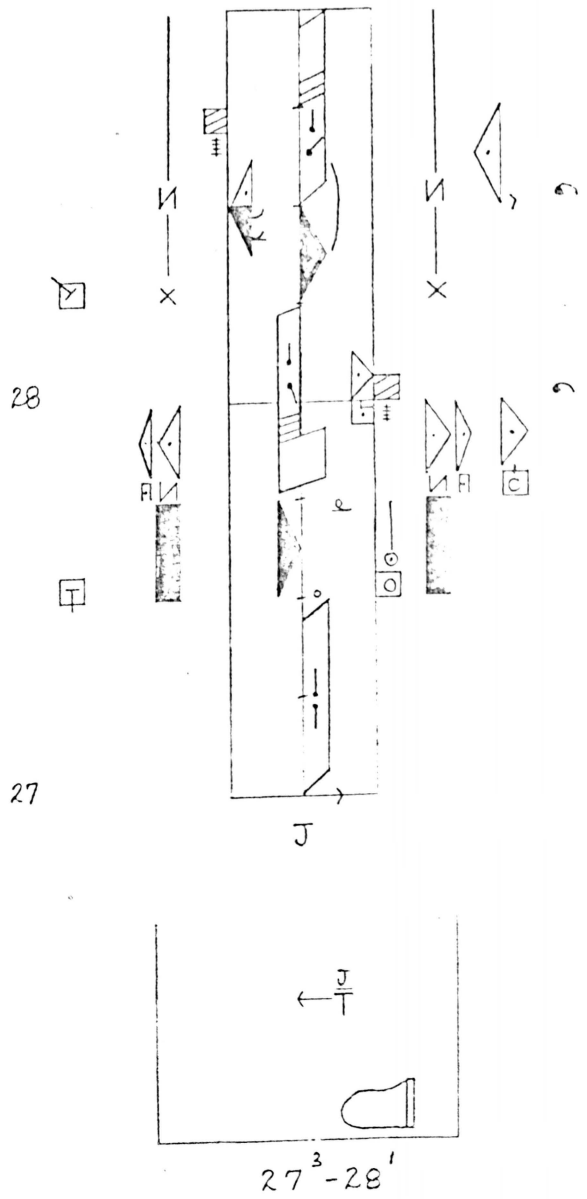
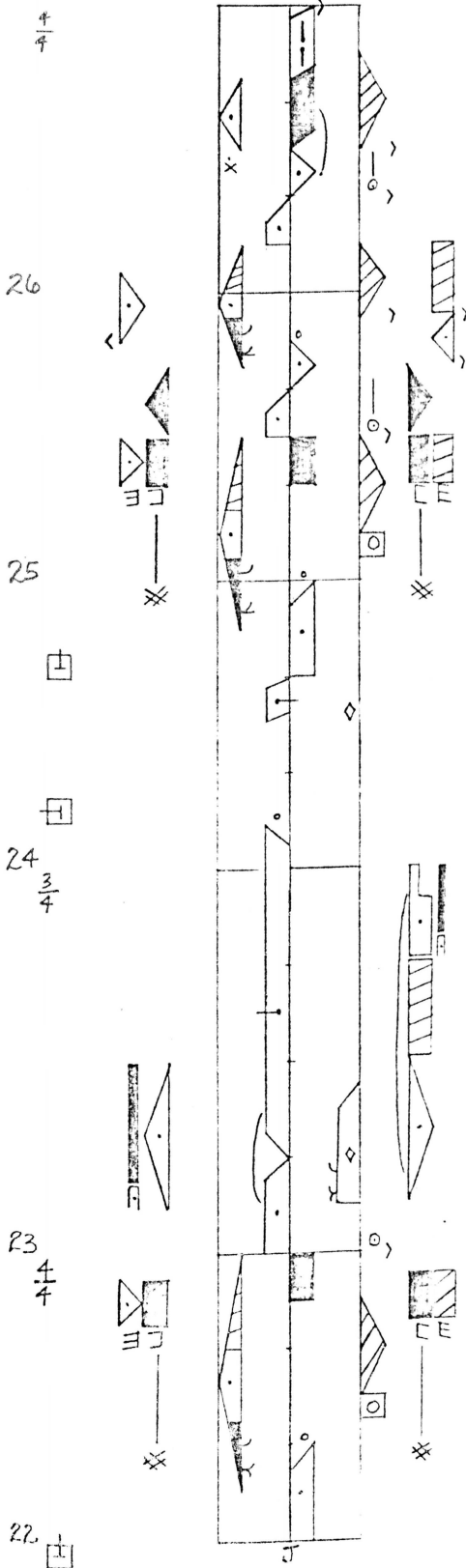


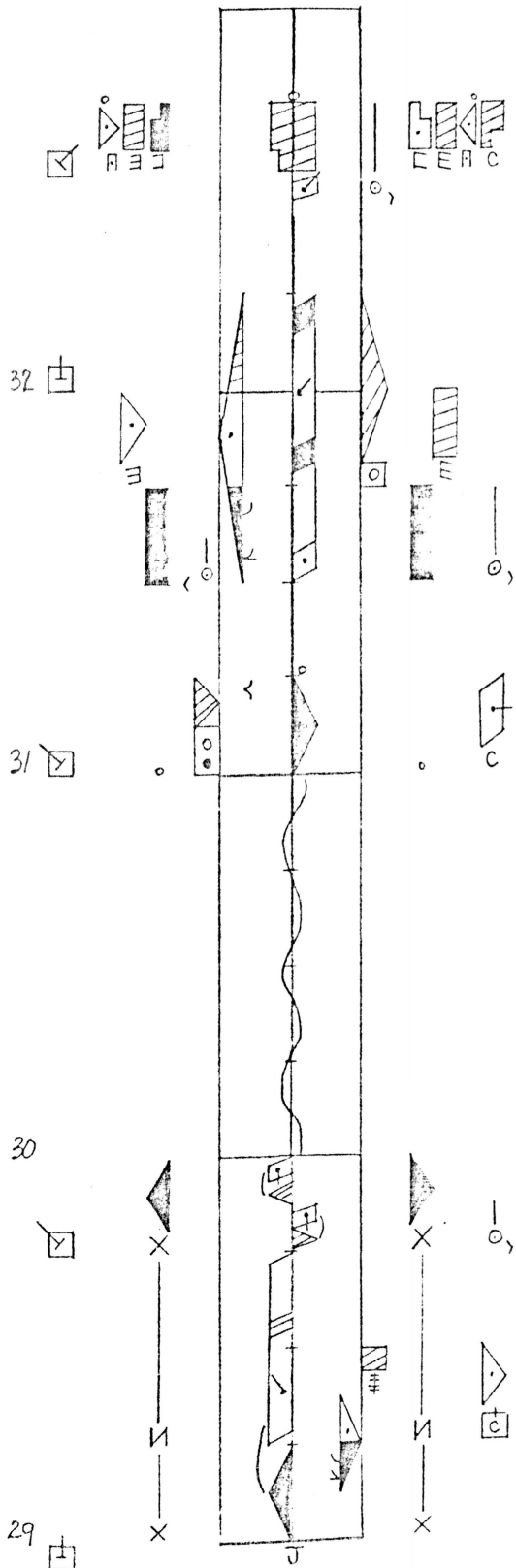
16 - 19

EXCERPT DANCER J
PAGE 8

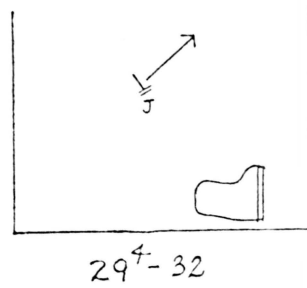


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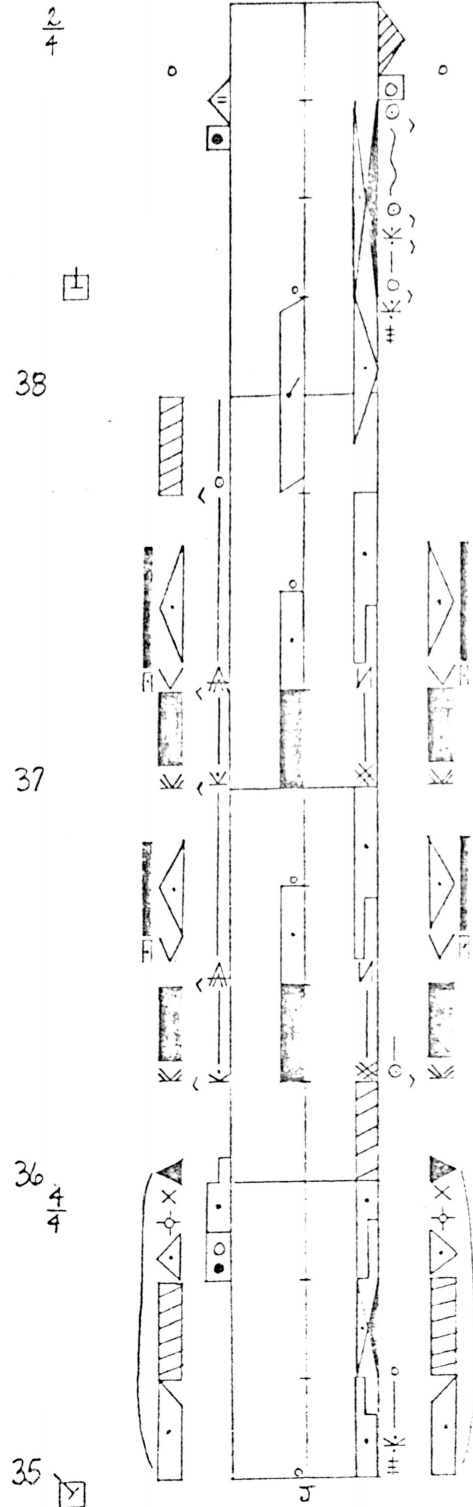
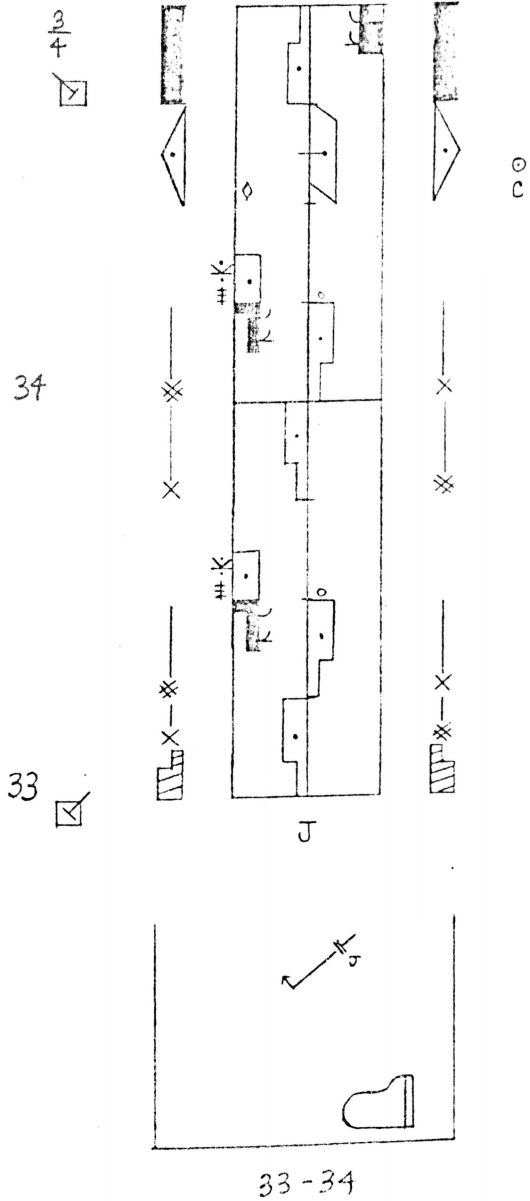




EXCERPT DANCER J
PAGE D



EXCERPT DANCER J
PAGE E



EXCERPT DANCER J

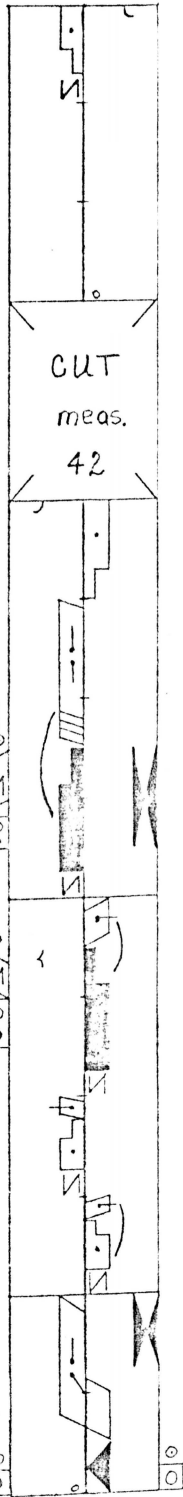
PAGE F

43
 $\frac{3}{4}$

41 ☒

40
 $\frac{4}{4}$

39
 $\frac{2}{4}$ ☒



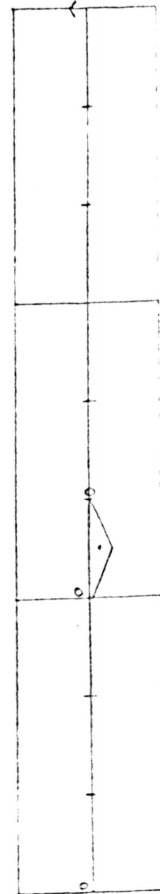
J

M
C

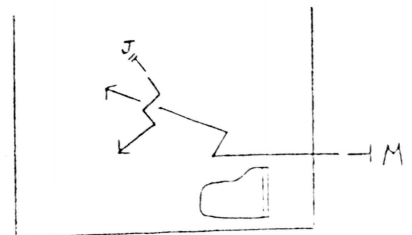
46

45

44 ☒



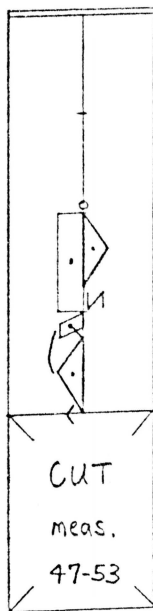
J



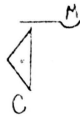
40 - 46

EXCERPT DANCER J
PAGE G

54
J = 132 $\frac{4}{4}$

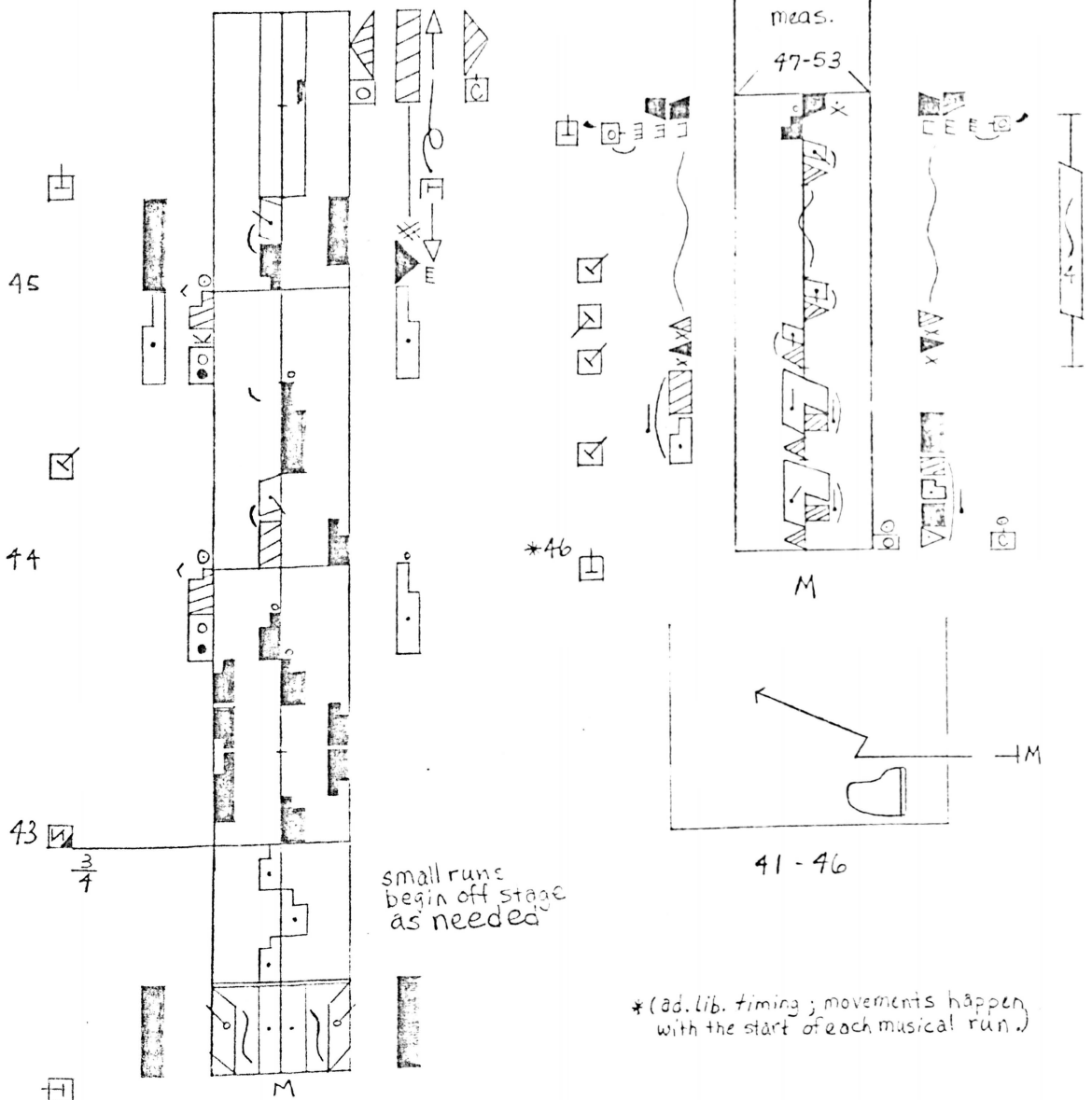


J



"THE INTERCHANGE"
EXCERPT DANCER M
PAGE H

note: all counting is approximate
as movements were based
on phrasing rather than
rhythmic counts.

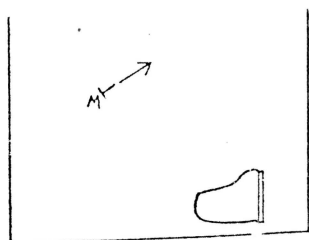
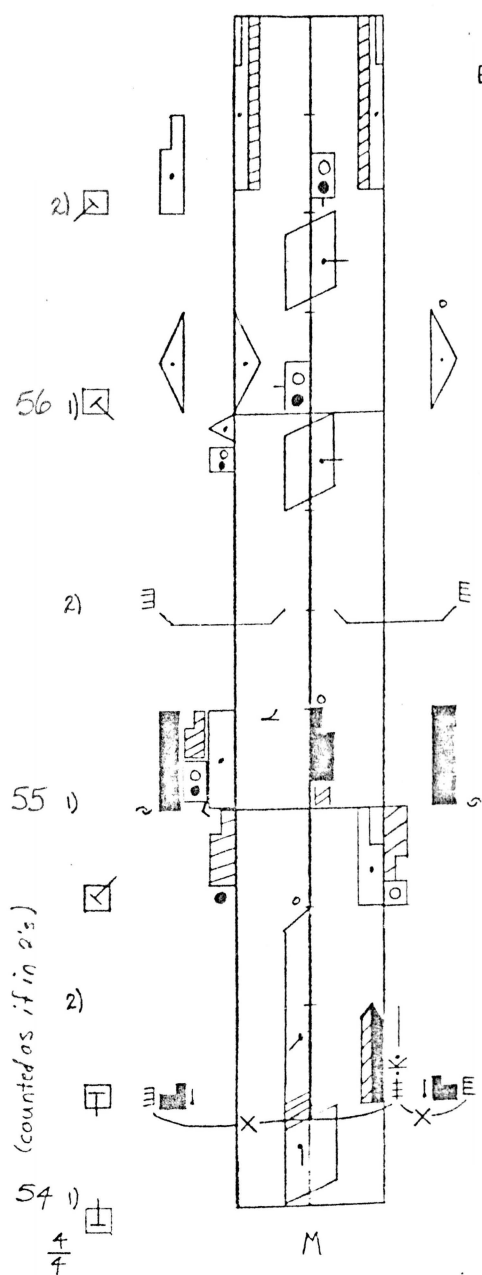


*(ad. lib. timing; movements happen
with the start of each musical run.)

63

EXCERPT DAXER M

PAGE I



54-56

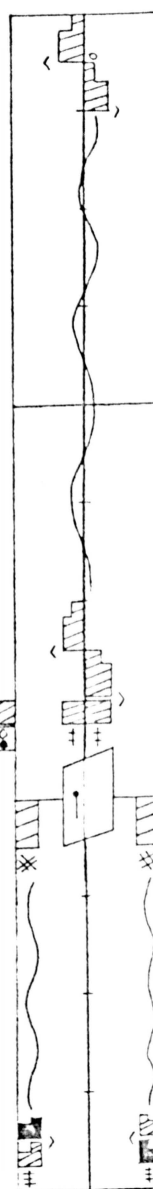
59 1)

2)

58 1)

2)

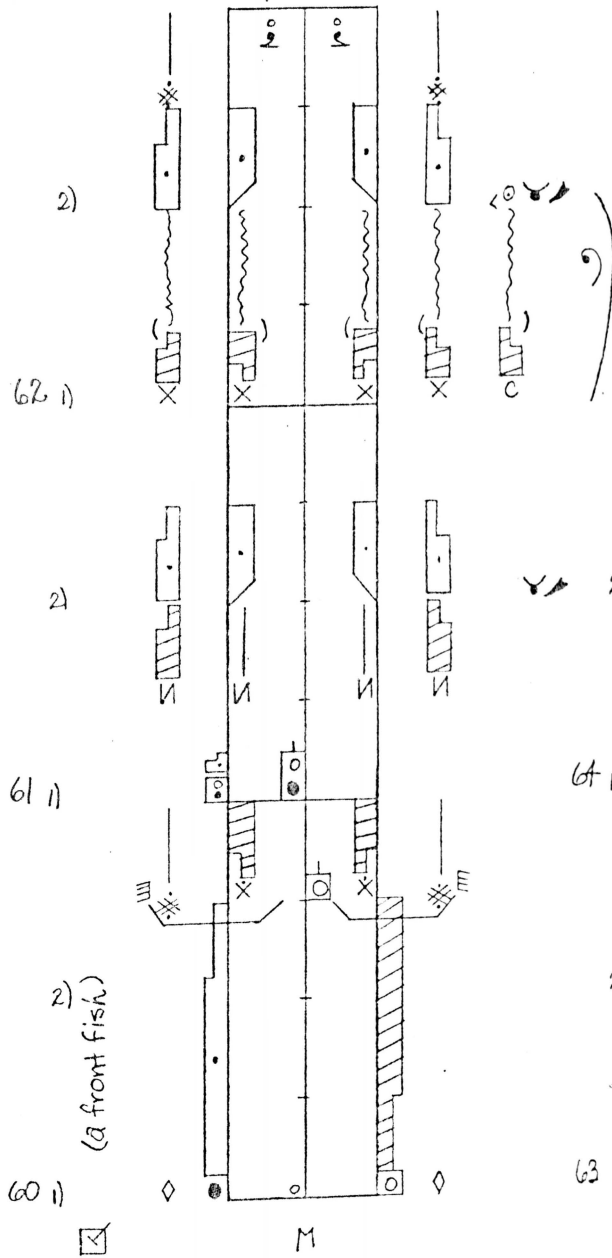
57 1)



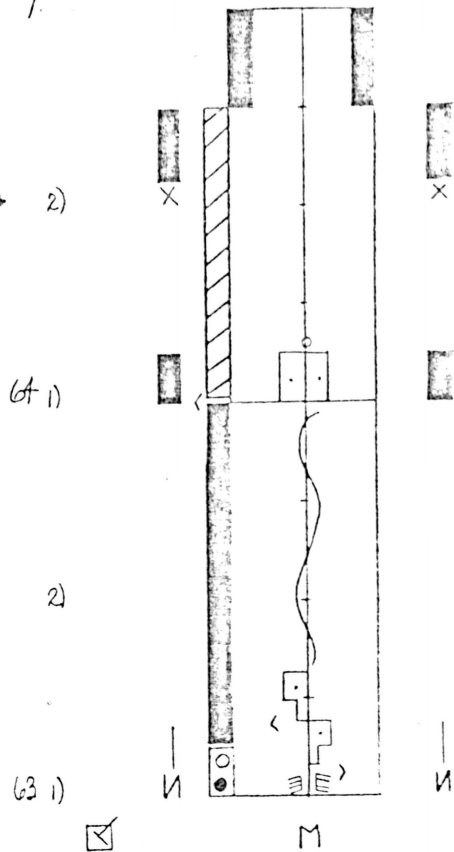
M

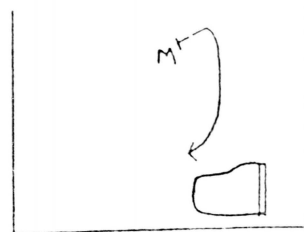
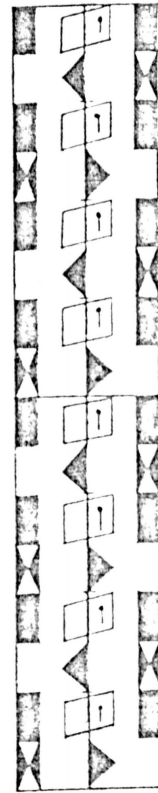
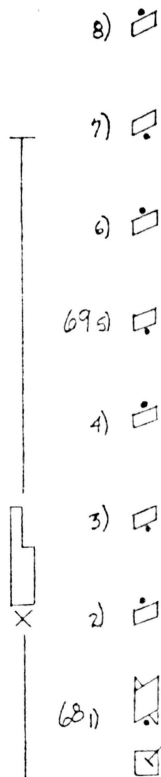
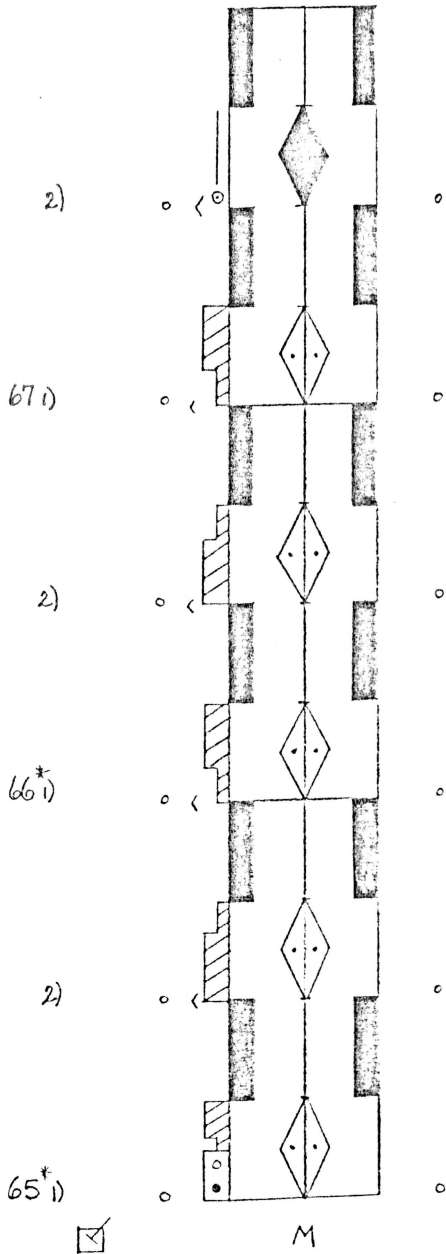


58-59



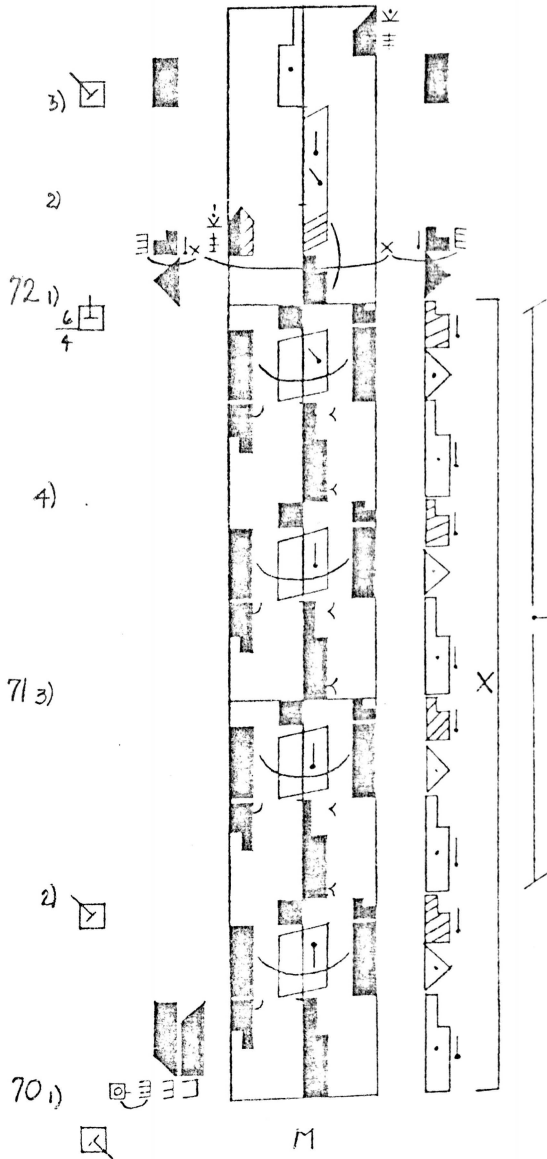
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PAGE J



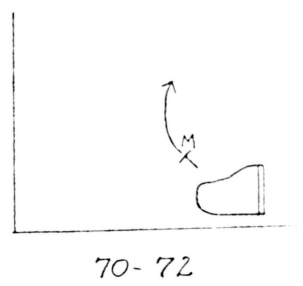


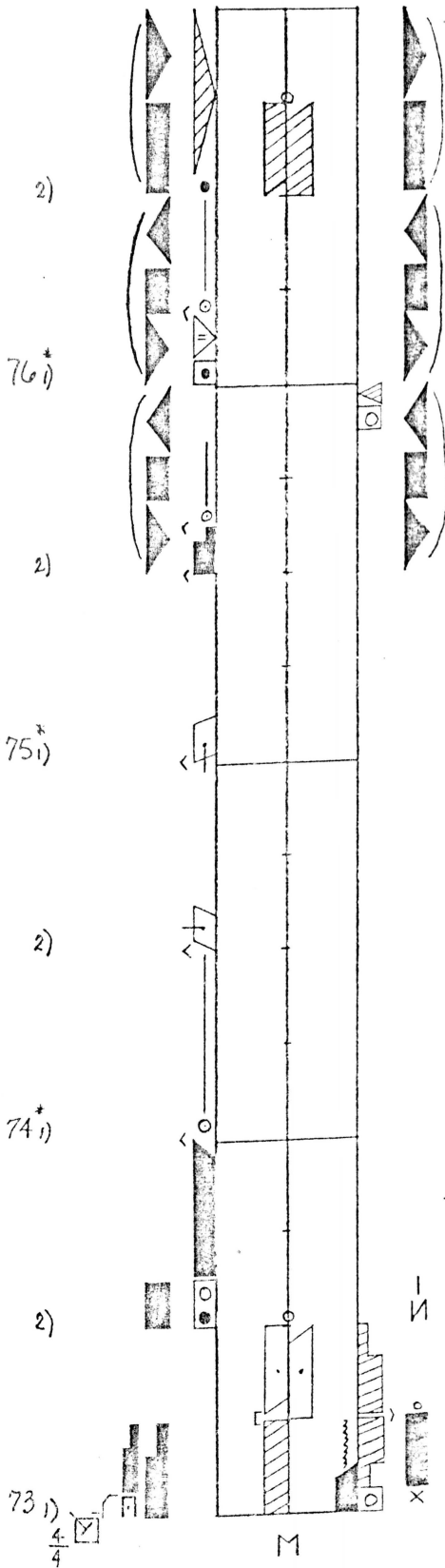
64⁺ - 69

*(measures 65, 66 jumps as straight legged as possible)

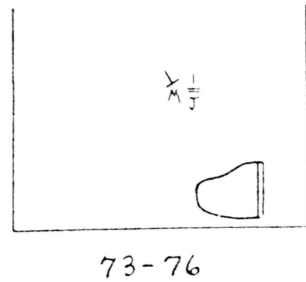


EXCERPT DANCER M
PAGE L

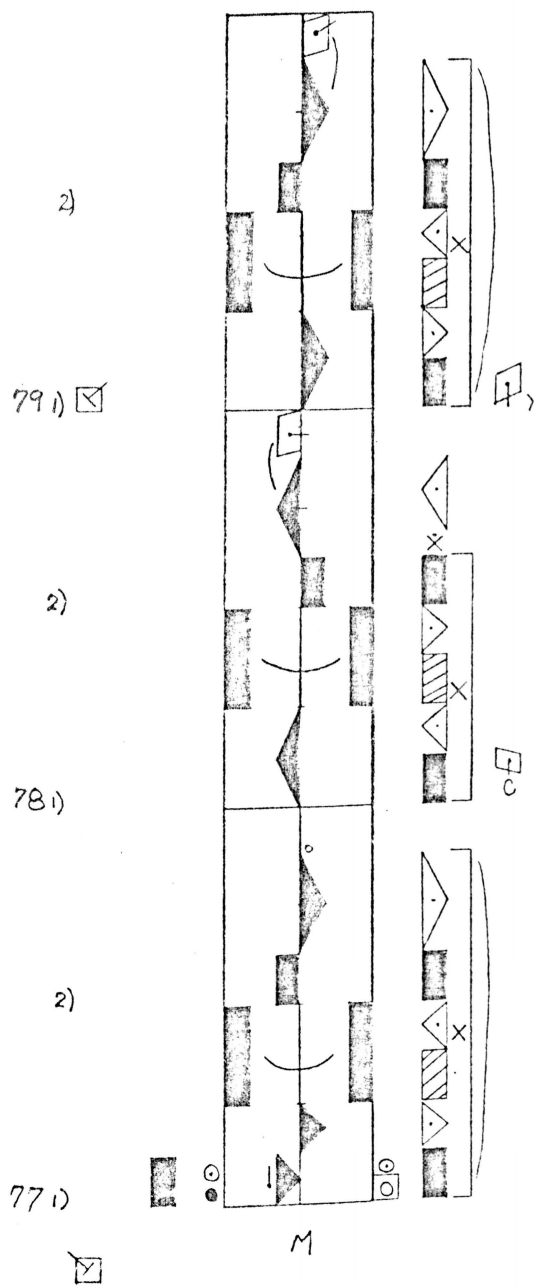




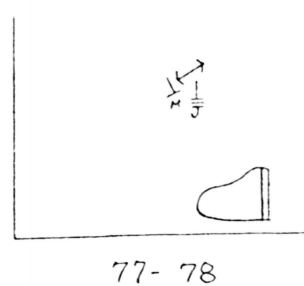
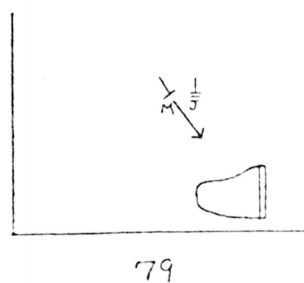
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PAGE M

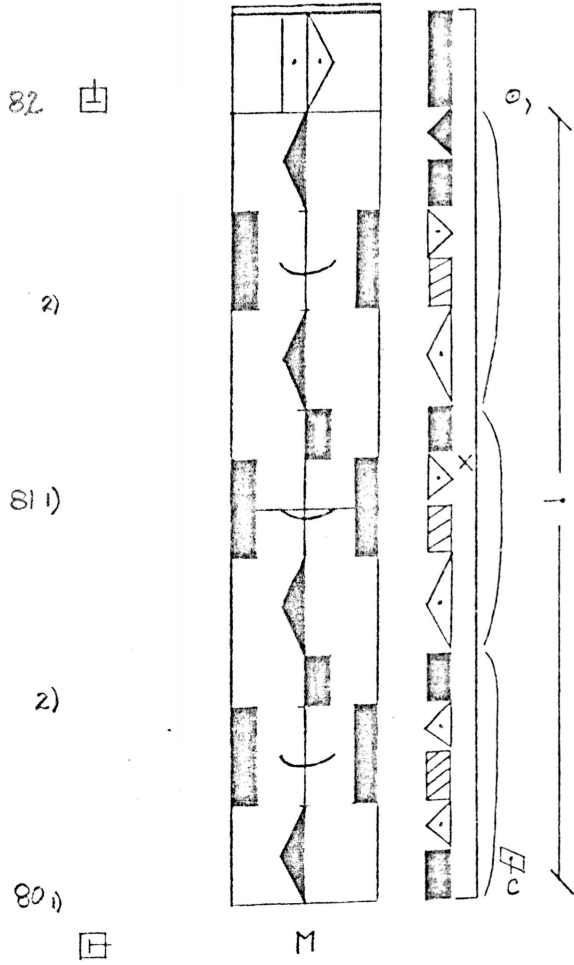


*(timing in measures 74-76 approximate)

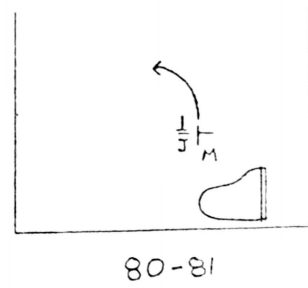


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PAGE N





EXCERPT DANCER M
PAGE 0



CHAPTER VI

CRITICAL ANALYSIS AND EVALUATION

The choreographer and the thesis committee determined that the thesis problem had been solved and that the piece was entertaining and artistically worthy. The production was evaluated by the committee, dance faculty, and a selected group of graduate dance students at Texas Woman's University, after the January 19 performance according to criteria developed by Jacqueline Smith.¹

The choreographer distributed a total of twelve Final Choreographic Evaluation forms which requested the evaluators to consider: (1) the whole dance as a work of art, (2) the dance idea, (3) the construction elements of form, (4) the performance, (5) the stimulus, (6) the accompaniment, and (7) the staging facets, in evaluating the choreographic work. From the ten evaluations returned, the choreographer received high scores of fours and fives and two threes. The threes were given by two different individuals, one for communication of the basic

¹Jacqueline M. Smith, Dance Composition - A Practical Guide For Teachers (London: Lepus Books, 1976).

idea, another for the use of transitions. The choreographer felt that perhaps the basic idea could have been more clearly stated with more technical work on effort quality interpretation. The choreographer was unable to interpret the three given to the use of transitions as there were no comments listed with this rating.

After discussion with the committee members concerning the evaluation and final performances, several areas were determined as the strongest elements of the work. The first area was the choreographic process and the use of improvisation as a choreographic tool. In addition, it was generally agreed that the many minor showings gave the committee an opportunity to make suggestions for the choreographer's consideration during the choreographic process. This allowed for evaluation during the process rather than after the fact. The choreographer was able to finish the work with ample time remaining before the performance dates. This also gave the dancers additional rehearsal time which enhanced the technical performance of the piece.

The use of an original score and live music added another strong element to the study. The live performance provided an excellent sound quality and allowed for more

spontaneous actions and reactions by the dancers. The collaboration between the composer and the choreographer also proved to be advantageous to the development of the study by producing a strong bond between the musical composition and the choreographic work.

The lighting and the staging aspects of the performance were found to be effective tools in helping to create the general mood of the piece. Not only did they enhance the total performance, but they also reinforced the energy qualities of the dancers. Overall, the entire production process was deemed very successful.

The choreographer considered the costumes to be a weak element of the production. Although the costumes were adequate, suggestions for improvement included:

- (1) displaying a smoother line by eliminating excess bulk;
- (2) changing the textured material for the tops which reflected the stage lights in a distracting manner; and
- (3) using a greater color variance between the two dancers and within each individual costume in order to make a more personal statement about each dancer.

The choreographer recognized that the interpretation of the slow, sustained movement qualities fell somewhat short of expectations. The character needed to exhibit greater control in her movements. This might have been

perfected with more technical work; however, the choreographer may also have needed to be more explicit in her explanation of the desired quality.

The criteria forms did not prove to be entirely satisfactory. Several questions needed rephrasing because they did not lend themselves to a numerical response. Some of the questions were phrased in a negative way making it difficult to determine correct number usage-- high or low for a good or poor response. The sheet also failed to provide a question allowing for general comments or overall reactions to the work and performance. Overall, however, it was clear from the evaluation scores and committee discussions that the major choreographic idea had been communicated clearly.

FINAL CHOREOGRAPHIC EVALUATION FORM¹

Choreographer: Kimberly Staley Composition Title: The Interchange

The Choreographic Work:
(essential criteria)

Encircle Response
(1-low 5-high)

Consider the whole dance as a work of art:

- | | | | | | |
|---|---|---|---|---|---|
| 1. Has the composer reached her objective? | 1 | 2 | 3 | 4 | 5 |
| 2. Did the dance have continuity? Did it sustain interest throughout? | 1 | 2 | 3 | 4 | 5 |
| 3. Was every part of the dance essential to the whole? | 1 | 2 | 3 | 4 | 5 |
| 4. Was the style of the dance clearly established and then maintained throughout? | 1 | 2 | 3 | 4 | 5 |
| 5. Was there enough depth and variety in the material content? | 1 | 2 | 3 | 4 | 5 |
| 6. Was the construction of the dance seen to have unity through its rhythmic structure? | 1 | 2 | 3 | 4 | 5 |

¹ Jacqueline M. Smith, Dance Composition-A Practical Guide for Teachers, (Surrey, London: Lepus Books, 1976).

7. Was there an element of surprise or was it all too easy to follow?
1 2 3 4 5
 8. Was the choice of music suitable for the theme of the dance?
1 2 3 4 5
 9. Was the dance constructed with an understanding of the stimulus?
1 2 3 4 5
- Consider the dance idea:
1. Was the basic idea behind the dance conveyed?
1 2 3 4 5
 2. Were the movement images translatable?
1 2 3 4 5
 3. Did the form aid understanding of the underlying theme?
1 2 3 4 5
 4. Was the idea easily perceived or did the onlooker have to search to find meaning?
1 2 3 4 5
 5. Was the topic too deep and involved for translation into dance movement?
1 2 3 4 5

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Consider the movement content:

1. Did the composer choose "right" movements in relation to the idea?
1 2 3 4 5
2. Was there a width of movement content which created variety and interest?
1 2 3 4 5
3. Was there a balance of action, effort, space and relationship emphasis or too much concentration on any one?
1 2 3 4 5

4. Were the actions made interesting by varied coordinations and juxtapositioning?
1 2 3 4 5
5. Was the range of actions enough for the dance?
1 2 3 4 5
6. Was there enough effort or dynamic variation in the dance?
1 2 3 4 5
7. Did the effort colour the actions with appropriate light and shade enhancing the meaning?
1 2 3 4 5
8. Was the spatial aspect of the movement relevant to the idea?
1 2 3 4 5
9. Did the composer utilise (sic) the stage space to best advantage and with consideration of locality and its expressive connotations?
1 2 3 4 5
10. Was the dance an interesting visual experience creating lines and shapes in space in harmony with the idea?
1 2 3 4 5
11. Was the use of focus a noticeable feature and did it communicate the intention?
1 2 3 4 5
12. Were the movements extended in space enough for the the audience to appreciate them?
1 2 3 4 5
13. Were there enough dancers for the idea?
1 2 3 4 5
14. Did the group relationship come over successfully?
1 2 3 4 5

15. Was the unison achieved?

1 2 3 4 5

16. Did the design of the group on terms of complementing body shapes, levels, and complementing movement patterns emerge as successful and meaningful in the dance?

1 2 3 4 5

Consider the construction elements of form:

1. Motif: Were the motifs apparent and foundational to the rest of the content of the dance?

1 2 3 4 5

2. Repetition: Was there enough repetition to establish the meanings in the chosen movements?

1 2 3 4 5

3. Variety and Contrast: Did the dance utilise (sic) variety and contrast in the best and most appropriate ways?

1 2 3 4 5

4. Climax or Highlights: How did the climaxes of highlights emerge? Were they apparent or forceful enough?

1 2 3 4 5

5. Transition: Did the transitions merge into and become part of the whole?

1 2 3 4 5

6. Proportion and Balance: Was the dance balanced in terms of content or did one section appear irrelevant?

1 2 3 4 5

7. Logical Development: Was the whole dance easy to follow? Did the idea emerge in a logical way?

1 2 3 4 5

8. Unity: Did the whole become formed and a unified manifestation of the idea? Did the dance appear well constructed?

1 2 3 4 5

Consider the performer:...

1. Did the dancer's performance enrich or negate the dance composition? 1 2 3 4 5
2. Was the performance sincere and involved in their rendering? 1 2 3 4 5
3. Were the required technical skills mastered to the enhancement of the dance? 1 2 3 4 5
4. Did the performers dance with a view to a communicative presentation to an audience? 1 2 3 4 5
5. Was the style of the dance adhered to throughout its performance? 1 2 3 4 5

Consider the stimulus as initiation of the dance:

1. Was the stimulus suitable for a dance to emerge from it? 1 2 3 4 5
2. Was it apparent as an origin of the dance? 1 2 3 4 5
3. Was it viewed in rich and artistically imaginative way to stimulate an interesting dance? 1 2 3 4 5

Consider the accompaniment for dance:

1. Did it fit with the dance idea? 1 2 3 4 5
2. Did the composer use the phrasing in the music? 1 2 3 4 5
3. Was the music too powerful or too slight for the dance? 1 2 3 4 5

4. Was the structure of the music in time suitably employed by the composer?

1 2 3 4 5

Consider the other staging facets:

1. Were the costumes relevant to the idea and the style of the dance?

1 2 3 4 5

2. Could the performers move easily without limitation in the costumes?

1 2 3 4 5

3. Was the make-up an enhancing feature?

1 2 3 4 5

4. Did any of the staging facets detract from the dance itself?

1 2 3 4 5

CHAPTER VII

SUMMARY, FINDINGS, CONCLUSION, AND RECOMMENDATIONS FOR FURTHER STUDY

Summary

The purpose of this choreographic thesis was to choreograph a dance work based on the qualities of the four Laban effort factors and provide a Labanotated score of excerpts from the choreographic work. The problem was to utilize the four Laban effort factors of flow, weight, time, and space in a choreographic work by designing movements with varying uses of those effort factors and to provide a score of Laban notated excerpts on an intermediate reading level.

Findings

The choreographer found that the January 18 and 19, 1980, productions were successful. However, several areas that needed improvement were determined as follows: (1) the costume design as well as the selection of colors and material; (2) the interpretation of the slow, sustained qualities; and (3) the design of the evaluation form. The choreographer found the strongest elements of the study to

be: (1) the development of the choreographic process and idea; (2) the use of an original score and live music; (3) the lighting and staging effect; and (4) the overall handling of the final production.

Although the choreographer only notated excerpts from the score rather than the entire score, the choreographer gained invaluable experience from the project. The excerpts were presented to the Dance Notation Bureau for a mechanical check only. The choreographer intends to submit a more extensively notated score of the major movement themes to the Dance Notation Bureau at a later date. The choreographer further determined that the preparation of a notated score requires large amounts of time, extensive preparations, and a great deal of commitment on the part of the choreographer, dancers, and notator. It may therefore be advantageous to consider the preparation of a notated score separate from the choreographic thesis.

Conclusion

The choreographer concluded that the problem was solved and the purpose achieved based on the evaluations, committee discussions, and the mechanical check of the notated excerpts by the Dance Notation Bureau.

Recommendations for Further Study

The choreographer appreciated the opportunity of creating a new work from an original score and the practical experience gained through the notation process. Throughout the procedure, the choreographer became aware of these areas that might warrant further study:

1. Notation of a full length work
2. Notation of another choreographer's work
3. A study involving only Effort Analysis scoring
4. Reconstruction of a certified score
5. A comparative study using several notated scores of a single choreographer
6. The use of Labanotation as a research tool in an historical, anthropological, or ethnological dance study.

APPENDIX A

MUSICAL SCORE

INTERCHANGE

for Kimberly Staley

$\text{♩} = 60$

Copyright © Duke E. Ramsey 1979
Sightation BRAND No. 3 (10 STAVES)

Litho'd in U.S.A. **PRO ART**

Handwritten musical score for a piece titled "Sightation BRAND". The score is written on three systems of staves. The first system has two staves, the second has two staves, and the third has one staff. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings like "p2.", "f", "ff", "mf", and "p". There are also circled numbers 20 and 40, and a circled 3. The score is signed "Sightation BRAND" at the bottom left.

Sightation
BRAND

p.³ deliberately

ff

(50)

rit.

8va

crescendo

sfz

ff

mp

f *R.H.*

L.H.

8va.

Sightation BRAND

No. 3 (10 STAVES)

Litho'd in U.S.A.

p. 4.

p

70

mp

mf

80

ff

81

subito p

Sightation
BRAND

p.s.

90

mp

f

slightly slower

mp

f

mp

100

p

poco

sva

sva

sva

BRAND

Lith'd in U.S.A.

p6.

(110)

poco a poco rit.

ppf 4 accelerando

♩ = 144

(120)

poco rit.

♩ = 104

(130) poco a poco accelerando and crescendo

Sightation
BRAND

p. 7.

accelerando

brilliantly

ff

ff poco rit.

f

Sightation BRAND No. 3

Litho'd in U.S.A.

5/4

5/4

p. 8. rit. (50) Tempo Aime

mf mp p pp ppp

4 4 p

3

mp

5 4

5 4

4 4

mf mp

3 4

Sightation
BRAND

Handwritten musical score for "Sightation" by Brand, consisting of 10 staves. The score is written in treble and bass clefs with various musical notations including notes, rests, and dynamic markings.

Key features of the score include:

- Staff 1:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (189) and a circled measure number (190).
- Staff 2:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (191).
- Staff 3:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (192).
- Staff 4:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (193).
- Staff 5:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (194).
- Staff 6:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (195).
- Staff 7:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (196).
- Staff 8:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (197).
- Staff 9:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (198).
- Staff 10:** Treble clef, key signature of one sharp (F#), time signature of 3/4. Includes a circled measure number (199).

Dynamics include *p*, *mf*, *pp*, and *ppp*.

Handwritten musical score for guitar, consisting of four systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: Treble clef, key signature of one sharp (F#). The melody starts with a half note G4, followed by a series of eighth and sixteenth notes. The bass line consists of a single half note G2. Dynamics include *mp* (mezzo-piano) and *no* (noisy).

System 2: Treble clef, key signature of one sharp (F#). The melody features a series of eighth notes with slurs and accents. The bass line consists of a single half note G2. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano).

System 3: Treble clef, key signature of one sharp (F#). The melody features a series of eighth notes with slurs and accents. The bass line consists of a single half note G2. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *pp* (pianissimo).

System 4: Treble clef, key signature of one sharp (F#). The melody features a series of eighth notes with slurs and accents. The bass line consists of a single half note G2. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The instruction *no rit.* (no ritardando) is present.

APPENDIX B

EVALUATION FORM

FINAL CHOREOGRAPHIC EVALUATION FORM¹

Choreographer: Kimberly Staley Composition Title: The Interchange

The Choreographic Work:
(essential criteria)

Encircle Response
(1-low 5-high)

Consider the whole dance as a work of art:

- | | | | | | |
|---|---|---|---|---|---|
| 1. Has the composer reached her objective? | 1 | 2 | 3 | 4 | 5 |
| 2. Did the dance have continuity? Did it sustain interest throughout? | 1 | 2 | 3 | 4 | 5 |
| 3. Was every part of the dance essential to the whole? | 1 | 2 | 3 | 4 | 5 |
| 4. Was the style of the dance clearly established and then maintained throughout? | 1 | 2 | 3 | 4 | 5 |
| 5. Was there enough depth and variety in the material content? | 1 | 2 | 3 | 4 | 5 |
| 6. Was the construction of the dance seen to have unity through its rhythmic structure? | 1 | 2 | 3 | 4 | 5 |

¹Jacqueline M. Smith, Dance Composition-A Practical Guide for Teachers, (Surrey, London: Lepus Books, 1976).

7. Was there an element of surprise or was it all too easy to follow?

1 2 3 4 5

8. Was the choice of music suitable for the theme of the dance?

1 2 3 4 5

9. Was the dance constructed with an understanding of the stimulus?

1 2 3 4 5

Consider the dance idea:

1. Was the basic idea behind the dance conveyed?

1 2 3 4 5

2. Were the movement images translatable?

1 2 3 4 5

3. Did the form aid understanding of the underlying theme?

1 2 3 4 5

4. Was the idea easily perceived or did the onlooker have to search to find meaning?

1 2 3 4 5

5. Was the topic too deep and involved for translation into dance movement?

1 2 3 4 5

Consider the movement content:

1. Did the composer choose "right" movements in relation to the idea?

1 2 3 4 5

2. Was there a width of movement content which created variety and interest?

1 2 3 4 5

3. Was there a balance of action, effort, space and relationship emphasis or too much concentration on any one?

1 2 3 4 5

4. Were the actions made interesting by varied coordinations and juxtapositioning? 1 2 3 4 5
5. Was the range of actions enough for the dance? 1 2 3 4 5
6. Was there enough effort or dynamic variation in the dance? 1 2 3 4 5
7. Did the effort colour the actions with appropriate light and shade enhancing the meaning? 1 2 3 4 5
8. Was the spatial aspect of the movement relevant to the idea? 1 2 3 4 5
9. Did the composer utilise (sic) the stage space to best advantage and with consideration of locality and its expressive connotations? 1 2 3 4 5
10. Was the dance an interesting visual experience creating lines and shapes in space in harmony with the idea? 1 2 3 4 5
11. Was the use of focus a noticeable feature and did it communicate the intention? 1 2 3 4 5
12. Were the movements extended in space enough for the audience to appreciate them? 1 2 3 4 5
13. Were there enough dancers for the idea? 1 2 3 4 5
14. Did the group relationship come over successfully? 1 2 3 4 5

15. Was the unison achieved?

1 2 3 4 5

16. Did the design of the group on terms of complementing body shapes, levels, and complementing movement patterns emerge as successful and meaningful in the dance?

1 2 3 4 5

Consider the construction elements of form:

1. Motif: Were the motifs apparent and foundational to the rest of the content of the dance?

1 2 3 4 5

2. Repetition: Was there enough repetition to establish the meanings in the chosen movements?

1 2 3 4 5

3. Variety and Contrast: Did the dance utilise (sic) variety and contrast in the best and most appropriate ways?

1 2 3 4 5

4. Climax or Highlights: How did the climaxes of highlights emerge? Were they apparent or forceful enough?

1 2 3 4 5

5. Transition: Did the transitions merge into and become part of the whole?

1 2 3 4 5

6. Proportion and Balance: Was the dance balanced in terms of content or did one section appear irrelevant?

1 2 3 4 5

7. Logical Development: Was the whole dance easy to follow? Did the idea emerge in a logical way?

1 2 3 4 5

8. Unity: Did the whole become formed and a unified manifestation of the idea? Did the dance appear well constructed?

1 2 3 4 5

Consider the performer:

1. Did the dancer's performance enrich or negate the dance composition?
1 2 3 4 5
2. Was the performance sincere and involved in their rendering?
1 2 3 4 5
3. Were the required technical skills mastered to the enhancement of the dance?
1 2 3 4 5
4. Did the performers dance with a view to a communicative presentation to an audience?
1 2 3 4 5
5. Was the style of the dance adhered to throughout its performance?
1 2 3 4 5

99

Consider the stimulus as initiation of the dance:

1. Was the stimulus suitable for a dance to emerge from it?
1 2 3 4 5
2. Was it apparent as an origin of the dance?
1 2 3 4 5
3. Was it viewed in rich and artistically imaginative way to stimulate an interesting dance?
1 2 3 4 5

Consider the accompaniment for dance:

1. Did it fit with the dance idea?
1 2 3 4 5
2. Did the composer use the phrasing in the music?
1 2 3 4 5
3. Was the music too powerful or too slight for the dance?
1 2 3 4 5

4. Was the structure of the music in time suitably employed by the composer?

1 2 3 4 5

Consider the other staging facets:

1. Were the costumes relevant to the idea and the style of the dance?

1 2 3 4 5

2. Could the performers move easily without limitation in the costumes?

1 2 3 4 5

3. Was the make-up an enhancing feature?

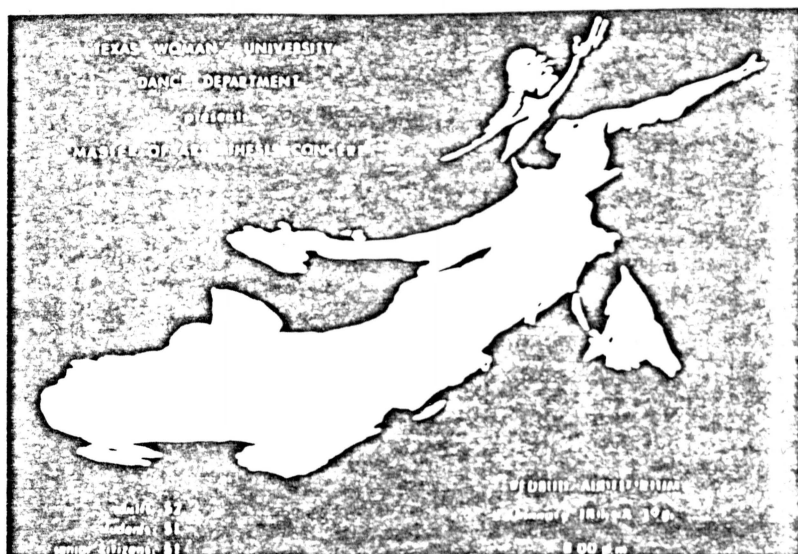
1 2 3 4 5

4. Did any of the staging facets detract from the dance itself?

1 2 3 4 5

APPENDIX C

PROGRAM AND FLYER



A special thanks to the Texas Woman's University Music Department, Dr. John McFarland, TWU Housing Department, Charles Harrell, and the members of Ms. Staley's and Ms. Weiss's Thesis Committees for their assistance in this production.

PRODUCTION PERSONNEL

Technical Director: Charles Harrell
 Stage Manager: Christy B. Parsons
 Assistant Stage Manager: Patrice Jackson
 Stage Crew: Rosella Olivar, Robin Smith, Robin Wilkes
 Lights: Laura Mundy
 Sound: Annie Garcia
 House Manager: Sandy Salazar
 Box Office Manager: Camille Carter
 House Crew: Members of the TWU Dance Department

TEXAS WOMAN'S UNIVERSITY
DANCE DEPARTMENT
presents
MASTER OF ARTS THESIS CONCERT

P R O G R A M

I. JAZZ OVERTURE Arts Magnet High School Lab Band
under the direction of Curt Bradshaw

II. THE INTERCHANGE

choreography by Kimberly Staley
original score by Dale E. Ramsey, Associate Minister National
Avenue Christian Church, Springfield, Missouri
dancers: Melinda Maxwell, Jo Mitchell
pianist: Mrs. Sarah Davis

a modern duet based on the use of energy
to shape the body and space: quick, sudden vs.
slow, sustained

III. JAZZ INTERLUDE. Arts Magnet High School Lab Band
under the direction of Curt Bradshaw

IV. REPARATA

choreography by Lily Cabatu Weiss
original score by Curt Bradshaw
dancers: Lisa Coleman, Fred English, Jerome Gilbert, Jamie Henry,
Bridgette Manuel, Patricia Price, Robin Rolan,
Judy Schneider*, Loretta Schwager, Beverly Shurley*,
Cynthia Stemsley*, Milton Tatum
musicians:
Trumpets: Joe d'Etienne, Mike Tyler, Juan McGruder,
Larry Schnitzer, Roy Endly
Trombones: Aaron Camp, Michael d'Elena, Ricky Tyler, David Johnson
Reeds: Kelly Dean - alto, soprano saxophone, clarinet;
Gary Talbert - alto saxophone; Byron Jones, baritone
saxophone, bassoon
Rhythm: Tyrone Smith - piano; Mike Watson - electric bass;
David Dean - string bass; Haywood Goer - drums;
Kerry Bouchard - guitar; Mark Turner - guitar

All dancers and musicians are students at the Arts Magnet High School
at Booker T. Washington, Dallas, Texas.

* Arts Magnet High School Dance Faculty

TEXAS WOMAN'S UNIVERSITY

COMING EVENTS

Repertory Dance Theater of Utah	January 30 - February 2
TWU Dance Repertory Theatre in Concert	Main Auditorium March 7, 8, 9
Master of Arts Theses Concert	Main Auditorium April 2
Once Upon A Mattress	Redbud Auditorium April 18, 19, 25, 26

* * * * *

THE TAKING OF PHOTOGRAPHS DURING THIS PERFORMANCE
IS STRICTLY PROHIBITED.

* * * * *

A special thanks to Dr. Marilyn Hinson, Dean of the College of Health, Physical Education, Recreation, and Dance; Dr. Aileen Lockhart, Dance Department Chairperson; the Dallas Independent School District; and the administration of the Arts Magnet High School for their assistance in making this production possible.

* * * * *

PROGRAM CHANGES

Stage Manager and Assistant Lighting Design: E. J. Rhodes

TEXAS WOMAN'S UNIVERSITY
DANCE DEPARTMENT
presents
MASTER OF ARTS THESIS CONCERT



adults: \$2
students: \$1
senior citizens: \$1

REDBUD AUDITORIUM
January 18th. & 19th.
8:00 p.m.

APPENDIX D

PRESS RELEASE

The Texas Woman's University
Dance Department
P.O. Box 23717, TWU Station
Denton, Texas 76204

January 7, 1980

FOR IMMEDIATE RELEASE

Ms. Kimberly Staley
817/383-1573

Texas Woman's University Dance Department presents its annual Master of Arts Thesis Concert in Redbud Auditorium on Thursday and Friday January 18th and 19th at 8:00 p.m. The concert will feature modern and jazz dance works by Diane E. Glessner, Kimberly T. Staley, and Lily Cabatu Weiss.

The concert will open with "How Can You Have The Blues" by Ms. Glessner. The work uses a medley of contemporary jazz blues songs and emphasizes through movement the emotional and dynamic qualities found in the music. The piece is performed by four women and one man.

"The Interchange", a modern duet by Kimberly Staley, is based on various uses of energy to shape both line and space. It will feature an original piano score by Dale E. Ramsey, past president of the Association of Disciple Musicians and currently Associate Minister of the National Avenue Christian Church in Springfield, Mo., and will be performed live by Sarah Davis, pianist.

The concert will concluded with "Raparata" choreographed by Lily Weiss, a member of the dance faculty at the Arts Magnet High School at Booker T. Washington, Dallas, Texas. The music was especially composed for

(MORE)

the choreographer by Curt Bradshaw, head of the jazz program at AMHS and a graduate of North Texas State University. Both musically and choreographically, "Raparata" is a contemporary piece with jazz influences. The dancers include faculty and students from the Dance Department at Arts Magnet High School. A unique addition to the piece will be its live orchestration performed by twenty jazz music students from AMHS under the direction of Curt Bradshaw. The band will also perform other jazz works throughout course of the concert.

Tickets for the concert will be on sale at the door for \$2.00; students and senior citizens \$1.00. For more information, contact the Dance Department at 817/383-1573.

APPENDIX E

PUBLICITY ARTICLES

THE DAILY LASO



Only Woman's University Daily Newspaper

VOL. LXVI

DENTON, TEXAS THURSDAY, JANUARY 17, 1980

NO. 41

Master students present thesis dance concert

The annual Master of Arts Thesis Concert will be presented by the Dance Department at 8 p.m. Friday and Saturday in Redbud Auditorium.

The concert will feature modern dance and jazz works by dance students to emphasize a variety of dance techniques and styles. This concert fulfills requirements for the Master of Arts Degree in dance.

The show opens with "How Can You Have The Blues," a work by Diane Glessner that displays movements found in jazz blues songs.

Kimberly Staley, dance instructor, contributes a modern duet that is based on various uses of energy to shape line and space. The finale of the program will be "Raparata" choreographed by Lily Weiss, faculty member of the Arts Magnet High School of Dallas.

Twenty jazz/music students from the AMHS under the direction of Curt Bradshaw, the composer of "Raparata" and a NTSU graduate, will contribute music throughout the concert.

Tickets for the concert can be purchased at the door for \$2 general admission. Student and senior citizen tickets are \$1. For further information, contact the Dance Department at 383-1573.

THE DAILY LASS-O



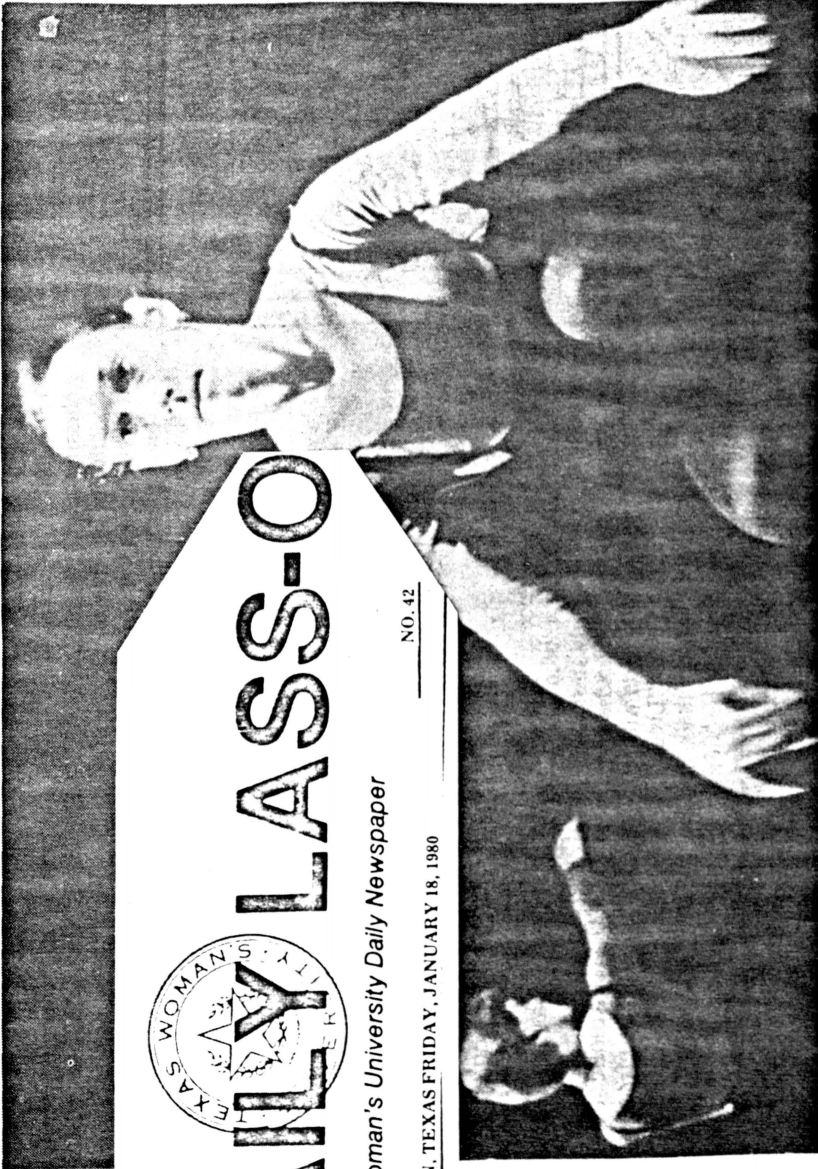
Only Woman's University Daily Newspaper

VOL. LXVI

NO. 42

DENTON, TEXAS FRIDAY, JANUARY 18, 1980

111



DISPLAYING ENERGY, SPACE TIME—Senior dance majors Beverly Shurley, left, and Judy Scheider touch up their skills during dress rehearsals

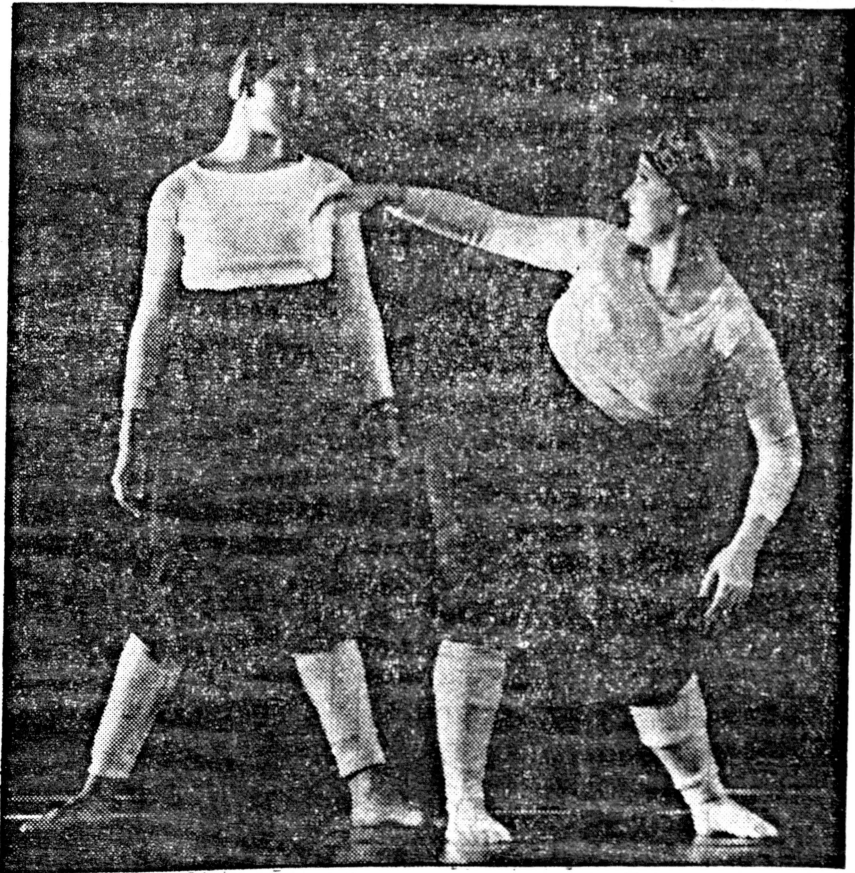
for the annual Master of Arts Thesis concert at 8 tonight and Saturday in the Redbud Theatre. Tickets are \$1 for students with ID.

Friday, January 18, 1980

DENTON RECORD-CHRONICLE

Page

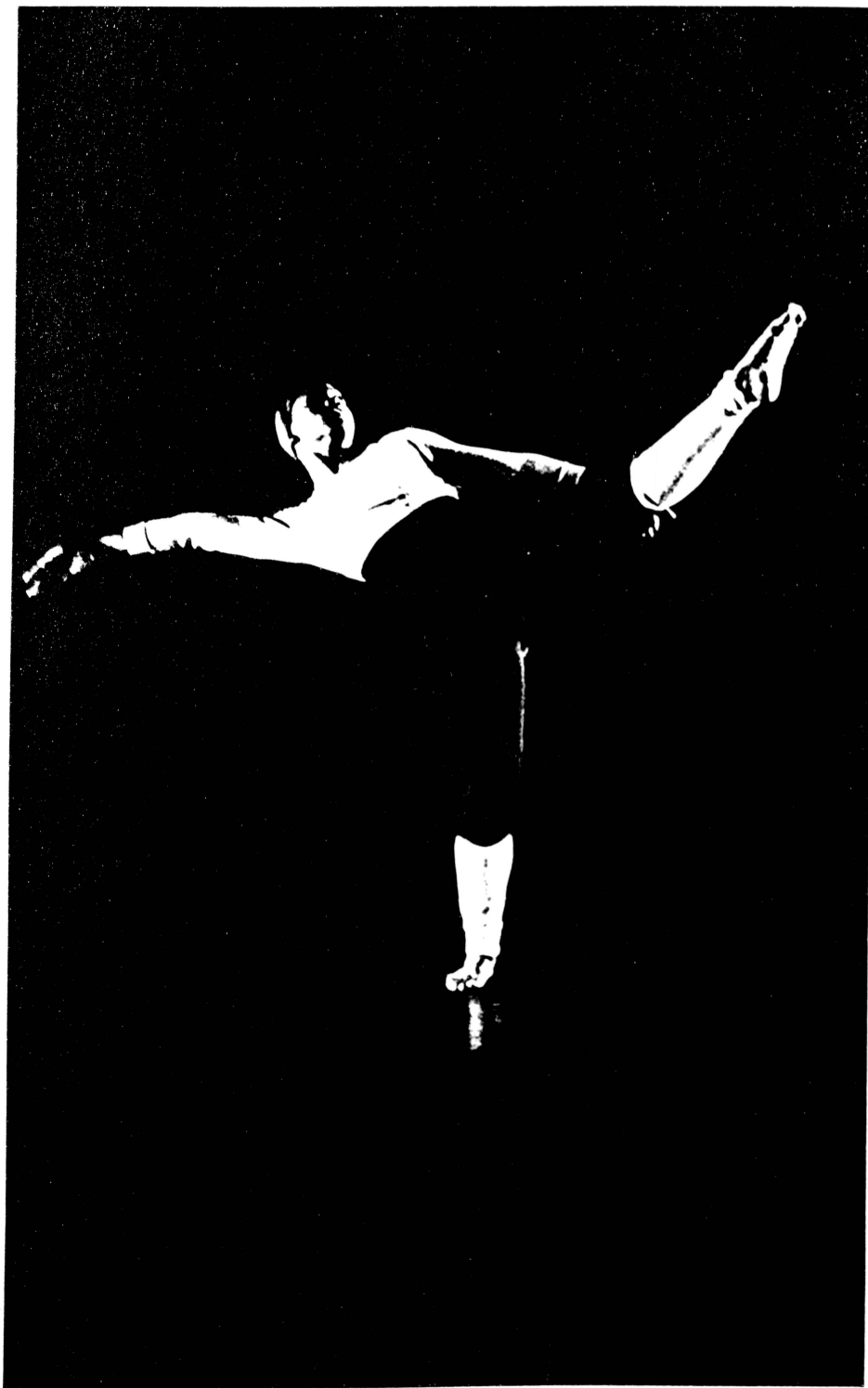
'The Interchange'



Staff Photo by STEVE CASTLEBERRY

Jo Mitchell, left, and Melinda Maxwell, right, rehearse a dance work, "The Interchange," choreographed by Texas Woman's University master of arts candidate Kimberly Staley. The dance is part of the TWU dance department Master of Arts Thesis Concert to be presented tonight and tomorrow at Redbud Auditorium. Tickets may be purchased at \$2 for the public and \$1 for students and senior citizens.

APPENDIX F
PHOTOGRAPHS



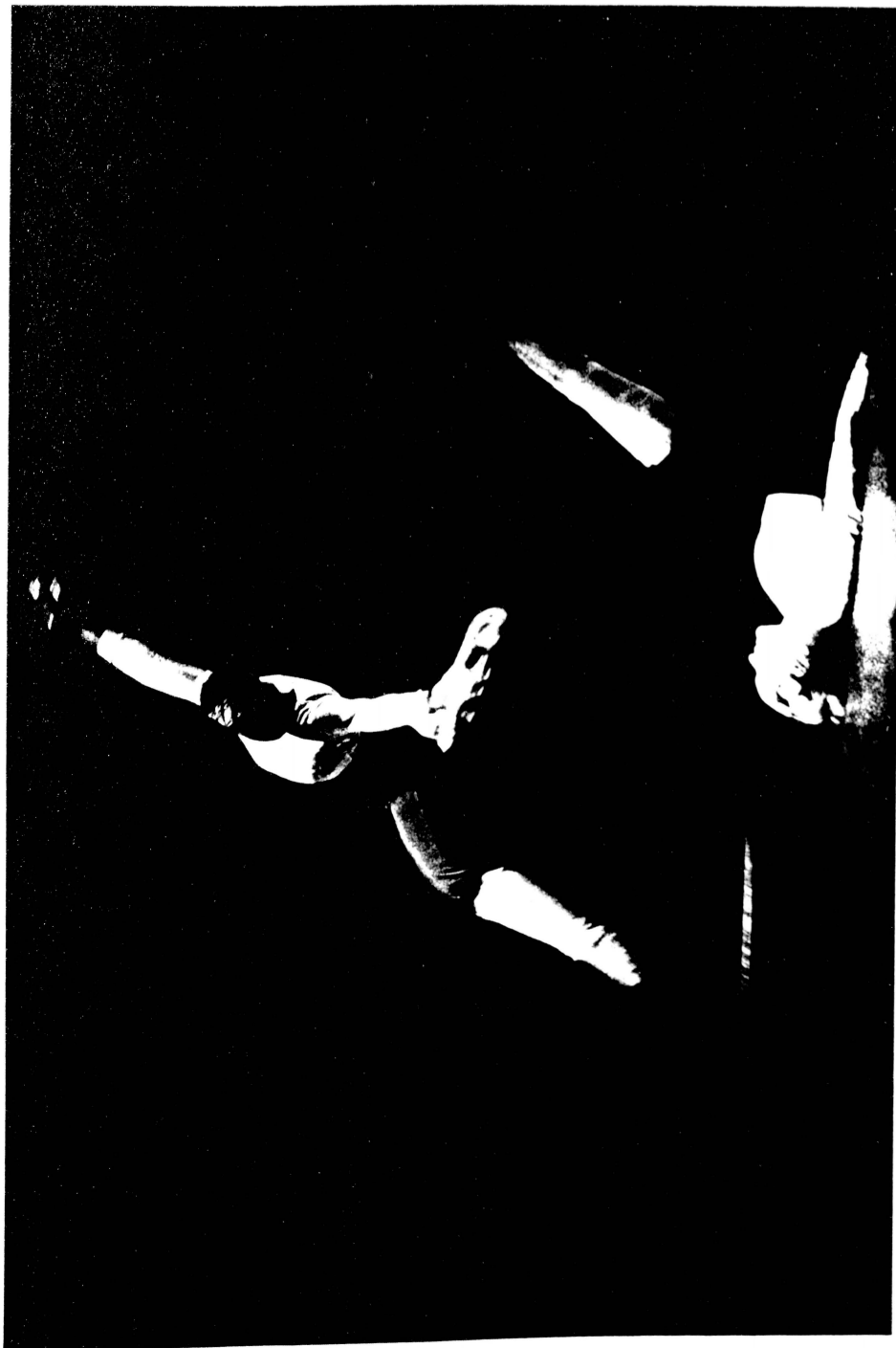
DANCER J



DANCER M



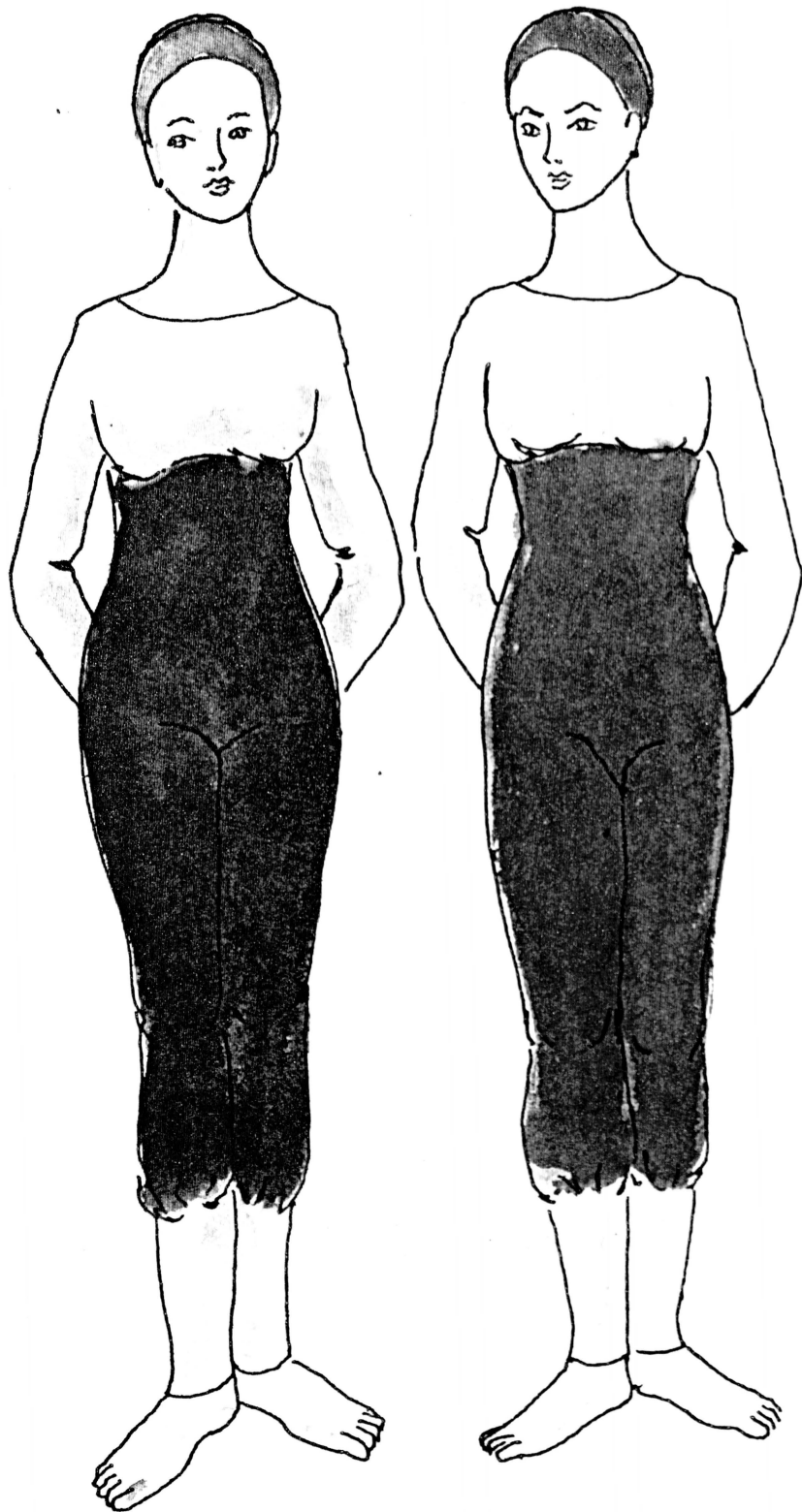
THE INTERCHANGE



FINAL RESOLUTION

APPENDIX G

COSTUME RENDERING



APPENDIX H
CORRESPONDENCE



TECHNICAL NOTES:

- I. This tape is a composite of two performances. At times the volume levels which resulted from the combining of the two performances do not agree with dynamic markings indicated on the score. In all cases, the markings are correct. The tape should not be followed in this case.
- II. There are a few minor changes that are indicated on the score that were not in this composite performance. The score is correct in all instances:
 - a. Measure 61: the '8va' on low 'd's' is correct.
 - b. ~~145~~, ~~146~~: the score is correct - the meters were changed from the performance (same no. of beats).
 - c. 111: additional left hand clusters were added. The score is correct.
- III. 133 - the $5/4$ measure. On the second tape, the one Kim used most to choreograph from, I inadvertently added a beat in the performance. Hopefully she caught this. But the score is correct.
- IV. In each case, when the two-note accompanimental figure appears in isolation from melodic material (ala measure 1), the first beat should be slightly stronger than the second: e.g. the quarter note stressed, the dotted half-note less. I didn't do this every time in my performances.
- V. Measures 142 - 147. I slowed too much, too early in these measures. The bulk of the ritard should occur in measures 147 - 151.
- VI. Various and assorted wrong notes and errors are because I am not a pianist! Once upon a time, I was, however.
- VII. Voicing in the material beginning in mid-measure 4 should attempt to keep clear the individuality of the two lines. Voicing in the material beginning in mid-measure 7 should maintain equal strength between the notes, permitting the preponderance of fourth and fifths to sound.
- VIII. The "free" material should be quite free, almost cadenza-like in character. In most cases, the performance is quite close to how I wish them to sound, excepting the very last flourish of 32nd notes, which needs to be quieter, more ethereal.
- IX. The final low chord needs to sound until the final release, and the last high-pitched stuff cannot slow, except as note values increase. I trust this is possible on a larger piano that has longer sustain qualities in the low register. The tape does not demonstrate this.
- X. I did not indicate pedal markings, feeling that typical, careful use of the pedal is called for and is mostly logical. Over use, of course, must be watched. There may be a spot or two where the sostenuto pedal could be employed, but not necessarily.
- XI. The piece was first improvised, which means fingering should also be usual fare. There are many occasions in which the left hand plays notes in the treble staff, and the right hand in the bass staff. There should be no unusual solutions to fingering problems.

National Avenue Christian Church

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DALE E. RAMSEY, M. M., ASSOCIATE MINISTER



January 8, 1980

Ms. Kimberly Staley
9938 Coldwater
Dallas, Texas 75228

Dear Ms. Staley:

As author and current copyright holder of the composition "Interchange," I hereby grant permission for said musical work to be performed and reproduced in the following instances:

- I. Permission is granted for the work to be choreographed by Ms. Kimberly Staley, and the music to be performed along with such choreography at any time when under the directorship of Ms. Kimberly Staley.
- II. The musical score may be reproduced in whole by whatever means to facilitate above performances.
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- IV. The musical score may be included in thesis copies for the purpose of placing in a library as required.
- V. Individual performances of the music without choreography, and performances of the music with choreography when not under the directorship of Kimberly Staley, must be requested of the composer, with consent given in writing.
- VI. Reproductions of the musical score, in whole or in part, is reserved to the wishes of the composer, and must be requested of the composer and agreed to in writing by the composer, excepting the above mentioned instances.
- VII. Should copyright ownership pass from the composer to another individual or corporation, the above limitations will be subject to the wishes of the new owner.

Sincerely,

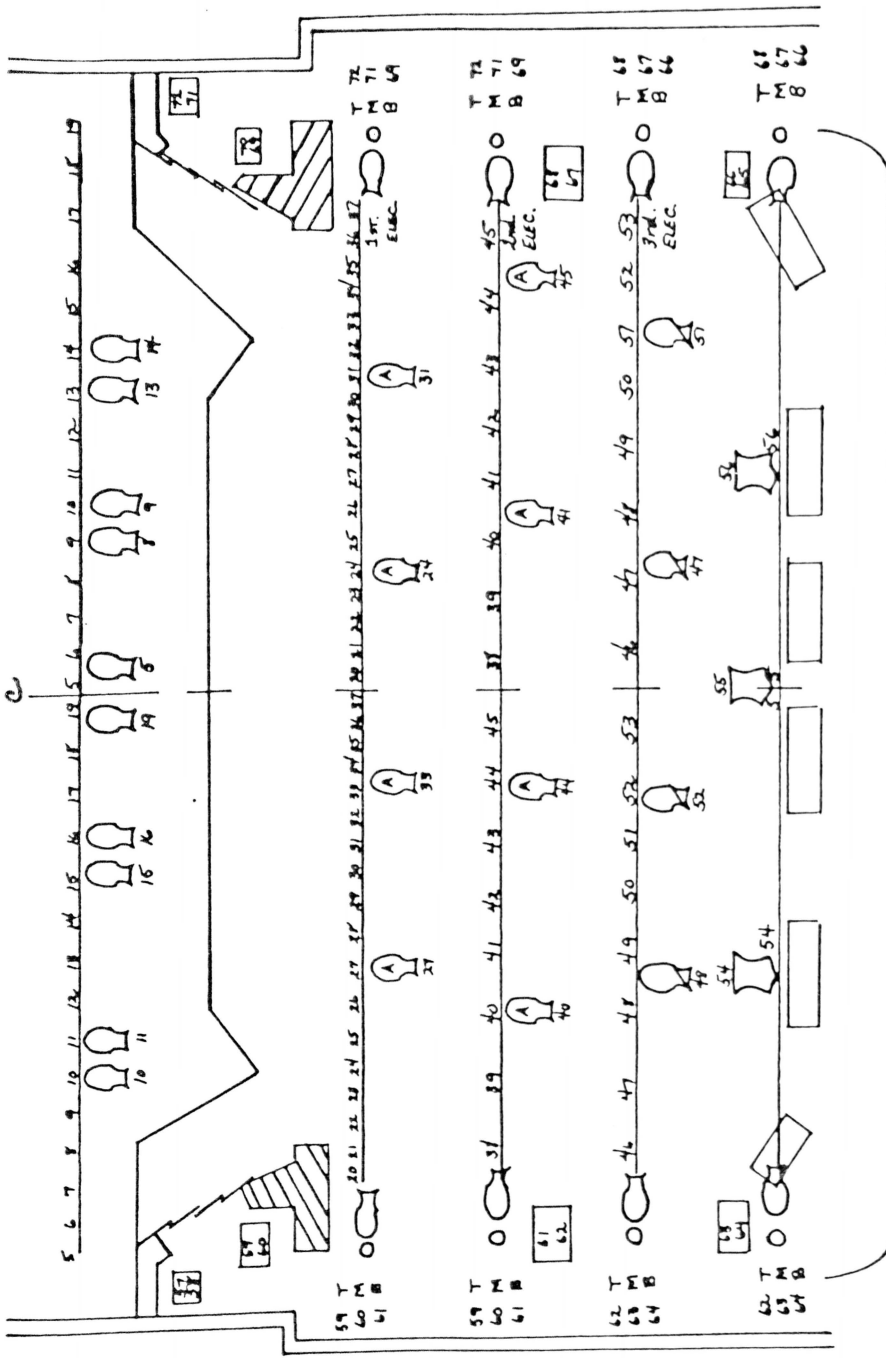
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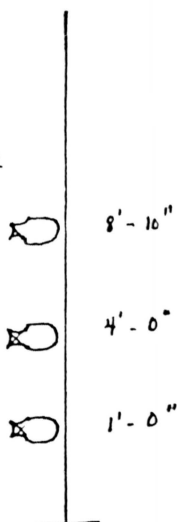
APPENDIX I







LIGHTING PLOT



LIGHTING DESIGN CODE

INSTRUMENTS ON
1st, 2nd, & 3rd
ELECTRICS ARE
DOWN LIGHTS.

SIDE LIGHTSSYMBOLS

-  6x6 CENTURY (750W)
-  6x9 CENTURY (750W)
-  6x9 ALTMAN (750W)
-  6x12 HARRY LITTLE (750W)
-  CENTURY (1,000 W)
QUARTZ EYE LIGHTS
(4 COLOR)
-  8" FRESNEL

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