



THE LABAN
ART OF MOVEMENT
GUILD
MAGAZINE

Price : 40p.

FORTY-SEVENTH NUMBER
NOVEMBER 1971

ERRATA

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GUILD MEMBERSHIP

Guild members will recall that Council drew up a motion regarding membership to be voted upon at the Annual General Meeting in February, 1971. Since the postal strike made it impossible to give proper notice for such a change of constitution it was agreed at the A.G.M. that an Extraordinary Meeting should be held at Swanwick during the Full Members weekend course in October. A vote on the motion should be taken at the meeting and postal votes allowed for Full Members unable to be present.

This procedure was carried out and resulted in a substantial majority in favour of the motion:

'In place of the separate categories of Fellow, Full Member and Associate Member, there shall be one category, namely MEMBER.'

This means that in future all Courses and Conferences arranged by the Guild will be open to all members. Course leaflets will give clear guidance as to the content and material to be covered so that members can select appropriate courses for their interests and needs.

Guild Council will be considering the place of the Standard Examination and any changes to the Constitution necessary as a result of this change of policy.

The Council hopes that the concept of an association without divisions into categories will bring a greater sense of unity and fresh life to the Guild.

JOAN RUSSELL

EDITORIAL

Miss Ullman has just finished revising the articles which were published as a series entitled 'Space Harmony' in early editions of the Guild Magazine. The copies in which these articles appeared, the first was in a News Sheet of 1952, have been out of print for some time. Many members who have joined the Guild since then have asked that these articles should be collected and published as a booklet. 'Some Preparatory Stages for the Study of Space Harmony in Art of Movement' is now ready. Further details are printed elsewhere in this issue.

Reading early copies of the News Sheets during the preparation of this booklet called attention to the quality and value of other articles. The main part of this edition is a direct result. 'Rhythm and Dance' by Michael Leonard is taken from the 12th, 13th and 14th numbers and reprinted here as a continuous article.

For the past seven years the responsibility for the Magazine has been solely that of an Honorary Editor. It is felt that the needs of membership and the aims of the Guild will, in future, be better served by an Editorial Board and the Council will be asked to approve this step at the November meeting.

RHYTHM AND DANCE

Today, man may choose to feel that his primitive ancestry is far behind him, yet there are few who do not respond in some way to the deep resonant beat of a drum, and in doing so realise that within themselves are unexpected depths, primitive forces not beyond recall. Man's response to a rhythmic stimulus has been measured in terms of respiration, circulation and muscle tone, but little evidence has been gathered to show why particular rhythms should affect him in different ways, what principles of structure govern the form of these rhythms and how the mind receives, breaks down, groups, or in any way consciously or unconsciously relates itself to this rhythmic structure.

A rhythm may evoke a mood, and the response be an emotional one, or it may be felt and appreciated more in the abstract. Primitive rhythm will appeal directly to the body, usually encouraging it to move with strength, whereas later and more sophisticated forms of rhythm are appreciated more consciously aurally and appeal to the intellect by means of their shape and the intricacies of their construction. In the appeal of form and of changing shape, there is a close relationship between musical and visual rhythm, due in part to the similar way in which the mind relates itself to any succession of shapes extending into space, or sounds extending into time.

In the songs of birds, or the calls of animals, are sounds that are found musically satisfying and yet which it is impossible to set between the lines of music notation. There are already evident in these sounds certain principles of rhythmic organisation, also to be found in the first chants and songs of man. Where dance is complete it encompasses the whole body, and movement naturally extends to the voice into sound and song. The voice is capable not only of flow and sustainment, but may also be used percussively. Its mechanism, in contrast to that of the body, being less limited by gravity, is more adaptable, and in consequence its rhythms possess greater freedom. Vocal rhythms precede any form of instrumental rhythm, and at first phrases of different length and of irregular rhythm are blended together to form mysteriously a satisfying whole. With the intellectual development of man, language has become a highly efficient tool, and yet for primitive man its form was even more expressive of feeling. It was not only in its images and pictures, a poetry, but having both rhythm and melody, it was in itself music. A characteristic of primitive music is the close relationship of rhythm and melody, and this has been highly developed by the African and the Balinese peoples in instruments like the xylophone. In Africa, even flutes and horns are played in groups to make a percussive music, and many stringed instruments exist which are played with marked rhythm. The breadth of their technique is that, although the melodic instruments may be used percussively, percussion instruments are also capable of sustainment and flow, and are used melodically; thus the

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dynamics of drum rhythm is provided by the contrast of sounds high to low. In the languages of peoples with a strong rhythmic tradition, the pitch of the syllables within a word is essential to its meaning, for a change of inflection would make a word unintelligible, or, alternatively, provide it with a new meaning. In sending messages upon the slit-drum, the African does not reduce his language to any kind of morse-code, but, simply using a restricted vocabulary, shapes the actual words upon the drum by means of their pitch. The drum is literally a "talking drum".

Use has been made in drumming of a special language built up from syllables, each of which represents a different sound made upon the drum. In its origins, this language shows how clearly drum rhythm is related to the inflection and rhythm of speech, and where, with the intellectual progress of man, language becomes less rhythmic, more even in pitch, then rhythm too has lost much of its primitive vitality, and the phonetic syllables serve only as a means by which rhythms may be taught and remembered.

An African example of drum language making use of marked accent and change of pitch:

ka-BI-ti-ku / ka-BI-ti-ku / pa-KA-bi-ti-ku /

A variation from classical Indian drumming, without stress and with little vocal inflection:

kita tutu kitataka gadigina / dha ta ghin na / dhi ta kita dha /
tutu kitataka gadigina

These phonetics are used also with stick drumming, and from 16th century France, Thoinot Arbeau in his "Orchesography" gives many rhythms and their variations, e.g.:

tere fre fre tere tan, fre tere fre fre tan.

Today, the jazz drummer makes use of a vocabulary derived in part from military drumming, as, for example:

Flam-a-diddle, paradiddle, ruff ruff-a-ma-tap.

The unity of primitive life suffers when an intuitive way is replaced by one of reason, and thereafter thought is seen constantly in opposition to feeling. The essential difference between the first musical sounds and rhythms made by man and the calls of animals, is that the former possess a clear pulse or beat and yet still retain a freedom of form. Such freedom is to be found in the earliest songs of the Esquimaux, of the Indians and of many primitive peoples, and evidence shows, as in the Veddic chant of India (which is probably one of the oldest and most primitive musical expressions still in existence today) that the first free creations of man were later adapted to fit within a fixed musical structure. Free rhythm may be harmonious, and yet without any obvious pattern,

defying conscious analysis. Where music making becomes a more conscious process, where sounds are counted and calculated, the more primitive and intangible relationships are rejected, or adapted to conform to a more rigid framework.

The simplicity of the more metric rhythms, the three and four of our waltz and march time, does not indicate that they are the first rhythms likely to have been used by man, but rather their appearance indicates the impact of thought upon the previous tradition of a spontaneous free rhythm. The contrast between the free rhythm often found in primitive music and the symphony is not unlike that between the simple peasant dwelling and the cathedral, for where in the one there is irregularity, shapes or sounds being freely related, there is in the more conscious development a refinement of detail and a strictness of metre, the regularity of supporting columns and buttresses and the even distribution of windows being paralleled by the musical bar lines. However much music has gained by new structural forms and new harmonic systems, it has lost something of its primitive breadth and vitality. The primitive ritual encompassed the whole of human personality, for it united belief and action in dance and drama, music, and poetry in its song, and in costumes and masks the sculptor's and painter's art. The effect of the intellectual growth of man has been a narrowing down, an analysis leading to specialisation, and this has meant the independent rise of music, dance, poetry, art and religion. In the progress of each they have often become increasingly concerned with scientific, mathematical or technical aspects and possibilities. As soon as man has sufficiently enlarged his conception and his language to include number, then the freedom of rhythm is liable to this numerical discipline. The actual counting of beats may be considered as the beginning of musical science, the rise of which is simultaneous with the projection and progress of the enquiring mind of man scientifically into other spheres.

As man's movement expression has changed from primitive to folk dance, and the latter replaced by staged dance, so has there been a corresponding change in the relation of music to dance. The first musical sounds are vocal ones, or those made by or on the body, as in stamping or clapping, and naturally arise within the dance: they are later supplemented by the use of dried seeds, small bells and other ornamentation motivated by different parts of the body, such as the wrists or the ankles. These sounds, together with the use of simple instruments like tambourines and castanets, whose existence dates at least to the earliest known Egyptian culture, are still a part of the dance — an extension of, rather than an accompaniment to it.

Later, as the instrumental range is extended, these percussion, wind and string instruments are placed outside dance to form a primitive orchestra, and then finally, with composed music, they are completely

detached from the dance. The greatest single influence on the change of the nature of music and musical form has been the introduction of notation. Prior to this, music was more spontaneous, the result of improvisation, and though out of improvisation patterns of rhythm and melody might be retained to form part of a musical tradition, such music was always passed on aurally, allowing the freedom of modification and personal interpretation by the performer. Group music like the xylophone orchestras of the African Chopi people, the Balinese Gamelan or even the jazz of today needs a pre-arranged musical framework, but allows for improvisation within this, and in consequence such music has a definite form or structure and yet is at the same time felt and developed from within. The musician capable of group improvisation may not possess any great technical facility, but in being able to react and respond to the changing stresses which arise in the music, possesses a wider, kinaesthetic sense. The music which exists before the use of notation has in it the rhythm and flow of dance, and may actually accompany or be part of dance, while the instruments themselves, uncluttered by technical devices and the need for any complexity of fingering, allow in improvisation for sounds to arise freely upon them. Thus the making of music is in itself a dance in which the fingers or hands move in a way determined by the particular nature of the instrument, from which different kinds of melody and rhythm will arise, characteristic of that instrument. The primitive pipe, for example, though it may possess only a simple pentatonic scale, naturally develops in improvisation an elaboration of ornament, the notation of which by Bartok in Hungary, or Schindler in Spain, is a feat of great musicianship. Music spontaneously and easily evolved may appear incredibly complex both rhythmically and melodically when transcribed to paper, due in part to the limitations of notation, but also resulting from the different nature of the mental and bodily processes concerned in improvised as against composed music. The use of notation has led to the division between composer and performer, and has meant that individual musical ability has been directed to the technique of sight-reading and musical interpretation rather than personal creation. Many skilled musicians are incapable of the simplest improvisation, for they are in reality little more than a sensitive piece of mechanism which stands between the creative idea and the resultant musical sound.

Among the first compositions in Europe are suites of music composed for individual dances current at that time, and it is characteristic of this period that the music is embellished with a variety of ornament — a peculiarity which like the dance form of the music remained from the previous tradition. Composed music, no longer having to support dance, was soon to find a form of its own — it is a stimulus to the ear rather than to the body — so that the element of rhythm becomes of less importance, and, instead, the pattern is stressed:

musical form is developed in the sonata or symphony, and melodic lines interwoven as in the fugue. Only a limited harmonic treatment is possible where there is improvisation, but in musical composition the lines of melody may be predetermined and related one to another to form harmonies, the use of which provide a new dimension in music — a vertical one in contrast to the horizontal line of melody. Until recent times, composers were themselves accomplished musicians able to extemporise freely at the keyboard, as, for example, Scarlatti, Bach, Liszt, Chopin, Schumann, and the natural flow and vitality of their music owed much to this. The final disassociation of music from the dance or any bodily activity is with the contemporary composer, who is often unable to perform on any instrument and relies purely upon the intellect for stimulation. What are often the resultant disjointed creaks and groans are explained with scientific precision as new harmonic theory or rhythmic experiment. The complete opposition of this to the rhythms and melodies of primitive and folk music only reflects the change of man from his instinctive animal self to the thinking, reasoning being — the change from a way of feeling to one of thought.

Where man in the past lived organically and completely, he had an inner harmony, a vitality which flowed out into all his activities and into the things with which he surrounded himself — even utilitarian objects like pots and pans. In improvisation in music and dance, there was a direct flow outwards from his creative centre into bodily activity. Modern man lacks this outward flow and the ability for spontaneous expression, for the more primitive and creative part of his nature is withheld, as his life has become increasingly dominated by intellectual guidance. There is no longer the direct link of creative feeling and action in man's artistic activity, for thought has intervened between them.

Modern dance as an educational or a stage medium has the power to integrate what have become opposing elements of man's nature — thought and feeling — for accepting the greater elaboration of form that might be seen in folk dance, or the technique of production and presentation that belongs to ballet, it has revitalised them with a more expressive and fundamental movement, making use of the whole body in a more "primitive" way.

Similarly there is a field for a new educational use of music and more vital forms of composed music which will parallel the approach and the progress made in modern dance. A study of folk, primitive and oriental music will result in a greater breadth of musical expression — especially through a more varied use of rhythm.

Many forms of dance exist today — ballroom, pseudo Greek, the revived folk dance, classical ballet — but to the future perhaps only Modern Dance will be seen through its form and its ideals as an expression

of the more positive aspects of our time. Though modern dance has been influenced by the dances of many periods and cultures, it does not incorporate these as museum pieces, taking merely the outward patterns, steps and gestures, but instead finds a sympathy with the spirit which gave rise to and manifests itself within such forms, draws upon this and adapts it to the needs of the twentieth century. Ours is an age in which distances and geographical features no longer foster isolation for barriers are dissolved, horizons expanded by new means of communication and travel. The aeroplane and radio have established universal contact and together with newspapers, books and films have effected an interchange of ideas and beliefs. Ease of contact allows not only for the absorption of influences, but the expansion of ideas which may be of communism or Christianity. Where the East has met the West, or the primitive the cultured, it is the cultural forces of the West which have triumphed, but now we do not send out missionaries to convert the savages, but instead, sociologists to study their way of life, their art, their music and dancing. In the study of world dance one is not aware of the diversity of steps and styles, but of the similarity through the common nature of human experience, for if a movement is truly expressive, it will have significance to the Esquimaux or the Aboriginal. The creative absorption of many influences and styles, together with an inner seeing of dance, give to Modern Dance a universality.

Similarly, through the study of world music, there are seen divergent trends which have developed through specialisation, and whereas certain of these avenues open on to widening possibilities, others have reached a dead end, and in this respect are not unlike the evolutionary trends in certain plants and animals for, by over specialisation, their forward progress is restricted. The study of the extremes, the outmost points, reveals musical contrasts, perhaps in the development of melody and rhythm, the refinement of ornament or the brilliance of technique, and as each is the canalisation of some aspect of human creativity, the whole field covered by these individual excursions indicates not only the possible extent of musical art and science, but uniqueness and extension of man.

Free rhythm is often found in primitive song, where the natural flow of words and syllables is simply phrased, stressed and given melody. Primitive language is usually already melodic, individual words, often dependent for meaning upon pitch, and in the simplest of songs it may be merely this melody within words that is emphasised. Free rhythm is characteristic of much of the older Japanese music, especially songs with instrumental and drum accompaniment. In the more developed music of Africa or India, rhythmic variations, within a fixed framework, become so complex as to be virtually free.

The theoretical possibilities in free rhythm, which may be utilised by the drummer are phrases irregular in length, separated by spaces of

differing size, random schemes of accenting, variations in pitch and timbre of sound, changes in tempo, especially sudden *accelerando* or *ritardando*, and variations in texture of musical fabric by spacing and sub-division of beats. The effect created may be one of tension and release, for sounds may hover then swoop, may hang suspended or sweep along, may eddy and swirl like the movements in water.

The first element in the transition from free to fixed rhythm is the fixing of the beat. Once this is effected and sounds are given proportionate time valuation, allowing counting and calculation, rhythmic schemes may be evolved by the principles of accumulation and division. Accumulative rhythms are closer to free rhythm for they are built up irregularly from small units. An example of this is a Bulgarian rhythm—9+9+5+9+7+5. Divisive rhythms are generally the metric rhythms of 2, 3 and 4 beats, which are broken up in many ways to form the waltz, march, gavotte, sarabande, charleston or rumba. Indian drumming utilises such time signatures or 'talas' as 4+1+2, or 7+2+2, and though accumulative in construction, have something of the divisive principle for the individual elements are liable to intricate subdivision.

Differences in the use of rhythm characterise opposing racial temperament, and the contrast provided between the drumming of Africa and India clearly illustrates this. African drumming makes marked use of strength and whole body participation. It is an approach dominated by sensation. The use of the drum may have sprung directly from the dance, for there is found evidence of stamping pits, holes in the ground covered over with bark and earth, by means of which sounds made in dancing were intensified. Remains of slit drums, made by hollowing out trees, have been found up to 40 ft. long by 15 ft. in diameter, upon which several men stamped producing sounds with their feet. There is evidence of similar large slit drums in the New Hebrides, groups of them being raised to the vertical to provide sacred drum groves. It would seem that the history of the drum is that as it was reduced in size so it became more refined in its sound, for in spite of the vigour with which the African approaches his drum, he is extremely sensitive to the sound produced. To achieve power in drumming the African does not use individual fingers, but the hand flat, cupped or occasionally with fingers extended. The main beats used in the larger parts of Africa are the centre beat using the whole of the palm, the edge beat using fingers and half the palm, and the edge beat using the fingers only. These three beats may be played open, allowing the skin to resonate, or muted, where the hand retains a pressure on the drum after hitting, and finally secondary muted beats, in which one hand maintains pressure upon the drum while the other strikes an open beat. Elbows may be used for special effects, while some drums are straddled by the player, who also makes use of his heels upon the side of the drum. The essence of African rhythm is that it is usually the accumulative effect of a group

of drummers and incorporates the handclap of dancers or spectators. Although individual rhythms may be simple the total effect appears to the European as one of great complexity, defying musical notation, for each rhythm is crossed against the others. Polyphony is the staggering of voices, whereas polyrhythm is the staggering of rhythms. In placing a rhythm within the whole the individual hears not so much his own rhythm but the change it effects on the total pattern. It is upon such a background of simple semi-fixed rhythms that the master drummer weaves an ever-changing flow of skilful variations moving with or against the others, sometimes reinforcing but more often cutting across them. African music has been precisely notated by a means invented by the Reverend A. Jones, in which a whole group of African drummers were wired up electrically playing their usual rhythms on petrol cans, and the resultant pattern for each drum indicated mechanically on a rotating paper strip.

The more generally known style of Indian drumming is the classical one and this is an intellectual development upon a folk tradition. Folk drummers may use several drums together, or cases even exist of a group of drummers using a large one-sided drum suspended over a smouldering fire to maintain a taut skin. In opposition to this the classical drummer is usually a solo artist, making use of a double-headed drum, or two single drums, one for each hand. Though the folk drummer uses marked accenting, this is imperceptible in the classical style, rhythmic phrasing being achieved by other means. Whereas the African blends his rhythm between the two hands, the Indian uses them with complete independence of each other: thus while one hand plays a rhythm, the other may play the identical rhythm at half or double the speed, and different patterns may be used in each hand of varied length as, for example, rhythms of 5 and 4 which converge on 20. The independent use of hands in this manner necessitates great skill and concentration and is characteristic of the intellectual approach of classical Indian music. Another aspect of the divided use of the hands has been expressed by an Indian drummer:

"The beat (left hand) is like the seam of my coat — that must be there, the other notes (right hand) are like embroidery I may put according to my own fancy over the seam."

In performance the instrumentalist and drummer may rival each other by their improvisation upon the fixed structure of the music, creating variations within or across this, but always arriving together on the first beat of each new phrase — a feat of skill critically appreciated by a discerning audience.

The African and Indian styles illustrate two great opposing traditions which, between them, utilise most of the possible elements which can constitute a rhythm. In forming these principles the first thing of which one becomes aware, is the similar way in which the mind organises the

impression of sight and sound. Like the rhythms of primitive and certain peasant peoples their architecture has a relaxation, a freedom of form, of space, and of subdivision perhaps to be found in the individual dwelling, or in the grouping and relating of buildings one to another. In the architecture of later times, be it the Renaissance in Italy, or the Georgian in England, there is a certain rigidity, a regularity achieved through an intellectual discipline. The contrast between freedom and regularity in the organisation of shape is thus paralleled in sound both relying primarily upon spacing, the nearness or distance of adjoining elements, as a means of associative grouping. In any rhythm the larger spaces immediately cause the sound to be felt as groups, while lesser spaces accents or sub-divisions of the beat provide phrasing and other subtle effects within this grouping. By variation in intensity, pitch, timbre or duration, individual beats may be grouped according to likeness or dissimilarity. The dynamics of rhythm is effected when these principles of organisation work in opposition to one another. Thus a sound pattern which evokes two equal but antagonistic forces will not satisfy as a rhythm, but, where one force is allowed to dominate, the lesser one provides a counter tension to it.

Drum patterns may be analysed according to their spatial organisations and their variations in strength and time valuations, into the element of Weight, Space and Time. One element may predominate in any style as in the African emphasis upon Weight or the Indian upon Time, but generally the three factors are blended together. Sudden changes provide the sharp contrasts in drumming and gradual changes the subtleties. Smooth transitions are achieved by changing only one quality at once, thus a time rhythm may first have accents introduced and then spaces opened up within it. Such changes may be made and the essential character of the rhythm maintained, or the original form may be completely obliterated. In changing, a rhythm may slowly expand or contract, or by moving the stress on to the weak or missing beats may be 'turned inside out', spaces in a rhythm may be filled in from the centre or the edges. Whole groups of beats may be equally accented to stand out together from the main rhythm and similarly, by the use of pitch may be raised above or sunk below it. The longer rhythms not only have more variety of form, but allow greater possibilities of change. They present an architectural silhouette or skyline in which distance in space between elements corresponds to extension in time, in which visual emphasis becomes one of accent and where graduations in height to depth represent pitch. This skyline may be smoothly flowing or jagged, as if broken by the sharp accents of towers and spires. It may have the monotonous regularity of a suburban roofscape or the irregular groupings as if of domes and minarets. Forms may be clearly shaped or embroidered with the most delicate of ornament. In changing rhythm, this skyline may dissolve and reform itself in infinite ways.

Rhythm may be associated with dance in different ways. The repetition of a simple rhythm eventually exerts a hypnotic influence upon the dancer who may be borne along ecstatically by it, perhaps being stirred by the drummer into frenzy or being allowed to lapse back into tranquility, and when so possessed by rhythm the dancer knows nothing of time. The relationship between dance and drummer is a purely personal one, it has nothing to do with stage dance, for the presentation of such movement to an audience, who, only able to experience through sight and sound, cannot participate in the timeless world of the dancers. Entertainment for the eye and ear alone needs contrast, the dynamics of sudden change, and to achieve this rhythms and dance movements need to be pre-arranged. The drummer can no longer rely upon the unconscious processes or improvisation, but must be able to remember and repeat his patterns. In modern dance, rhythms may be used in both of these ways, either to emphasise personal experience, or to be co-ordinated with dance for presentation, and it is of great value when used in the first manner to realise that the personal movement rhythms of a dancer may show an inclination towards one of the elements of Space, Weight or Time. Space, Weight and Time rhythms will induce a dancer to move in a particular way, and naturally a dancer who prefers to move in space will move more spontaneously to a space rhythm, and when influenced by a weight rhythm, will move with weight, but with a marked secondary emphasis upon space.

It seems surprising that man may be gripped, even transported into ecstatic states by the mere succession of beats upon a stretched skin, and even more fascinating is the fact that the power exercised by sound over us emotionally, may be achieved within a strictly mathematical framework. Primitive rhythm is developed out of purely unconscious processes, in performance it arises from feeling and is sustained through sensation. The drummer joins with the dancers by means of his whole bodily participation in producing the rhythm, enjoying the sensation of fine touch or of tremendous strength. In the history of musical development the change from freedom to restriction is paralleled by the control of feeling by the intellect. In the great cultures of the past various priests, wise men, philosophers and others have decried the older and 'barbaric' rhythms which have evolved naturally, and have attempted to condense the others into some 'perfect system'. Thus Plato recommended the prohibition of the older and more complex rhythms, in his ideal state, and suggested that musical instruments be limited to lyre, guitar and pipe. In China Confucius opposed loudness, crescendo, and decrescendo, and suggested instead that music should be mild, serene and dignified. Completely intellectual rhythm, is produced by, and only stimulates the mental side of man. The body does not actively participate in the production of the sounds for it is only the mechanism which lies between the idea and its realisation, actual move-

ment being restricted to the wrists and fingers. We have no rich tradition of rhythm, and in consequence cannot produce rhythms with the spontaneity of the primitive. In creating a new vocabulary of music for modern dance ours must be a conscious approach, but one in which thought draws upon, but does not dominate, feeling. The division between thought and feeling in the life and nature of modern man is symptomatic of our diseased times and in opposition to this it is the aim of modern dance in an educational or staged form to achieve their integration. The very existence of the fields of science and art indicate the two different directions into which the thinking — feeling energies of man have been extended. Human temperament and aptitude has inclined to one or the other and at the extremes are found either the complete intellectual, who inhabits a world of abstract thought, or the artist who lives immersed in feeling, neither of whom can easily adapt himself to society due to his personal unbalance. Society needs the creative thinker and the more thoughtful artist if the thought and research of the scientist are to be productive and if the artist is to find himself a significant place in the social pattern.

In teaching rhythms the two temperaments are seen, for the thinking person quickly perceives the structural forms and possibilities of rhythm and yet may be able to make little more of it than mathematics, while the feeling person, though possessing an initial aptitude, and showing a greater sensitivity in handling the drum, often makes little progress due to an inability to adapt rhythm to number. It would seem that the ability to handle factual material in a creative way is a pre-requisite for drumming, and experience has shown this to be so, for in teaching rhythm among different student groups it has been the architects who each time have shown the greatest aptitude and self development. The similarity between constructions in architecture and rhythm have been outlined, and it would seem that standing between Art and Science, both architecture and rhythm necessitate the integrated use of the thinking and feeling processes.

Two great traditions of rhythm have been mentioned previously, the Indian and the African. A third scheme is that of the Greeks. It is no longer a living tradition, and although a wealth of theory exists as to the structure of their rhythms, built upon the writings of the Greeks themselves, which extended over a thousand years, there is little or no information as to how these were produced vocally or instrumentally. In consequence we have no clear idea how their music actually sounded. Written examples of Greek music number less than a dozen and exist in a very restricted form of notation. Their rhythms were constructed of long and short beats which might be proportionally 2: 1, 3:2 or 4:3, and which were arranged in simple or complex, even or uneven groupings (homogeneous and heterogeneous polypodies). Utilising contrasting time units, such rhythms may be played without stress and still be intelligible,

as are many of the rhythms of India. Although so much is known about the structure of Greek rhythms the essential point for their performance, the use or non-use of stress is a major point of contention. To many authorities the rhythms of ancient Greece were without stress, and those who believe that stress was applied cannot agree as to its precise positioning.

To give some idea of the more complex structures achieved, two examples are appended:

the greater asclepiadean

— — — vv — — vv — — vv — — —

and the iambo anapaest

vv — vv — v — v — v — —

It was felt that rhythms evoked mood and that each rhythm could be classified as masculine, feminine, sad, gay, calm or violent, although opinions of different writers as to the precise interpretation seem to conflict. In spite of these irregularities the whole tone of the Greek rhythmologists was a scientific one, and in complete opposition to the theories propounded in India, China and elsewhere in the East, which were enveloped in religious mysticism. Thus, in Bali, music is based on five tones. In the sacred writings of the priests these tones have a cosmological significance, for they are linked with the gods of the five directions, north, east, south, west and centre, where in the middle of a lotus sits Bātava Siva, Creator, Destroyer, Lord God of All. His mystic colour is white; his sacred syllable *hingi* and the tone for this syllable is *ding*. The gods of the other directions have also their colours — red, yellow, blue, black, their syllables and tones *dong*, *deng*, *doong*, *dang*.

In contrast to this, twentieth century musical theory seems coldly scientific. It is the way initiated by the Greek thinkers, but where they in their striving for formality and order often distorted facts to fit their own formulae — as in the 4th century when under the leadership of Euclid, the scales naturally evolved were crowded into the 'Perfect System' — we today do not overlook the minor discrepancies. It was, for example, in the scientific field of investigation that Einstein, noting small inconsistencies between fact and theory in Newton's Law of Gravity, was led to formulate his Theory of Relativity. The most intangible effects in music are the most mysterious, because they defy our analysis. Once we find the key, the seemingly complex effect may be produced by the simplest of means — as for example the apparently fantastic total complexity of African rhythm is built up from the crossing against each other of several simple rhythmic elements.

Musically Man has gained much, but also lost a great deal and the value of musical research into primitive, oriental and folk traditions, is that it serves to widen our horizons. The recording of such authentic melodies and rhythms can serve as a stimulus to new explorations in the

Art Music of our time, but perhaps, a more valuable field in which this material may be utilised is that of education.

The approach to teaching is conditioned by two things — the Ends and the Means. Planning any educational syllabus necessitates a clear awareness of precisely what is to be taught and in what way it is to be presented. In the past educationalists were primarily interested in the imparting of factual knowledge, but today although this is still an essential part in any programme, concern is more for the effect that different methods of teaching may have upon the child. Where once the child had a negative role, of passive acceptance, it now has a more positive one, allowing the exercise of imagination, initiative and those other qualities necessary for social adaptation in the world itself. In teaching music it is hoped that the child will acquire more than a factual knowledge, and will arrive at an understanding, practical rather than intellectual. The keyword in the approach is 'improvisation', for children should be encouraged from the beginning to make their own simple rhythms and melodies. Only when a natural flow has been established, should notation and the other theoretical aspects of music be introduced. To begin with theory is to encase the child in an intellectual shell, and to destroy spontaneity and the response from within. In the traditional approach to music where only certain skills in reading and performing are aimed at, the experience for the child is a surface one. Modern educational dance has not aimed at the production of skilled dancers, but rather reflects a desire that people should meet and dance among themselves once again in an expressive way. It is not a philosophy determined by a distant goal, its realisation exists in the present. Similarly, the place of music in the school curriculum is not for the eventual production of skilled musicians, for few have the capacity to achieve this, it is for the participation of the group here and now. One of the 'ends' of the educationalist is to achieve an integration in the child of mind, body and spirit, and to establish a harmonious relationship between the individual and the group. One of the many 'means' by which this may be accomplished is through music. The teacher witnesses the interaction of two things — the structure of music, and the structure of the child. Every aspect of musical form has certain potentialities purely musically, but extended into an educational sphere may provide the stimulus for many kinds of class activity. Knowledge is needed, then, in teaching, not only of musical structure, but also of child psychology and the interaction of each upon the other.

Something of the structure of rhythm has been outlined previously. This has covered free and fixed rhythm, regular and irregular, accumulative and divisive rhythms, as well as the classification of rhythms into Weight, Time and Space. It is customary to think of rhythm in terms of Weight and Time only, to see it merely as variations in intensity and divisions in time — the elements of Space being unacknowledged. In

studying human life Gestalt psychologists have taught us to look not for isolated facts, but to see activity and thought as wholes — to see that no human situation can be analysed into separate component parts existing in isolation, for these elements have a complex relationship one to another. Language, composed of individual words and conceptions has furthered the analytical tendency, it has led to the idea of life conceived in static terms, rather than the appreciation of its constant flux, its ever-changing flow of movement. Rhythm when defined is usually considered to be the residue left when Melody and Harmony are abstracted from the musical fabric. Rhythm, Melody and Harmony exist in the musical whole inter-related one to another, and if severed and abstracted from this for study, the basis should be the way in which they interact, merge, or influence one another. Rhythm without Melody is nothing: a study of primitive drum patterns will show that the actual beats are always related to different parts of the drum to produce variation in pitch and timbre. In movement, action may be clearly analysed into the components of Weight, Space, Time and Flow, because it has a physical existence. The relationship between a movement quality and its effect upon performer or audience is a relatively direct one, but the relationship between cause and effect in sound cannot be so easily crystallised. Certain qualities exist in rhythm which stimulate a dancer to move in a more spatial way. The spatial associations with rhythm have, as it were, three dimensions. The first extends from high to deep in the melodic line, the second is an axis extending in time, back into the past and out into the future, while lastly a dimension of breadth is produced by the timbre of the beat — the broad, round and resonant sound, the flat sound of a muted beat, or the narrowness of an imperceptible tap. In the degeneration of rhythm it is the spatial components which are found lacking — the use of pitch in drumming, the longer, irregular formations, and the variations in timbre produced by the hands as opposed to sticks. Time in rhythm is felt most strongly as increase and decrease in tempo, but where it is the means to longer rhythms in which there is a clear grouping, beats now closely, now widely spread, it is suggestive of space. This is due to the similar way in which the mind organises sounds extending into time, and shapes extending into space, as musical or visual rhythm. Sound is used constructively in the radio play, for by the intensity of voices the listener senses the position of the actors in space, or by increase and decrease in sound as in advancing or receding footsteps he is led to visualise movement. Sounds have infinite associations, and in studying the effect of rhythm upon man, research is led into many remote but related fields. Musical rhythm has not the monotonous regularity of the machine or metronome, it is a living rhythm full of subtleties and variations. The rhythm establishes itself, and then surprises by a sudden change — or the mind is led to anticipate and is then satisfied or disappointed. It is this whole fabric of human attunement, which constitutes Rhythm. In improvisation or musical com-

position, knowledge of the principles which make individual rhythms is of value for it is the key to the difficult art of changing or making variations upon a rhythm. Any rhythm utilises basic principles in its construction so that gradual changes may be effected by changing only one quality at once, and sudden changes produced by changing several.

The human voice is capable of producing sound both staccato and flowing, as in the African chant as opposed to the oriental melody. Staccato sounds being more percussive are usually associated with rhythm, and flowing ones with melody, but equally well, rhythms may be produced which have a continuity of flow and melodies which are sharply formed. Although the instruments of the modern orchestra are classified as to whether they produce Melody or Rhythm this categorisation cannot be made with primitive music. Primitive instrumental use may indicate a tendency to one pole or the other, but a clear cut division does not exist. Percussive melodies and melodic rhythms indicate the closeness of melody and rhythm in the origins of music. Melody exists not only in simple vocal lines, but as performed on xylophones and complex stringed instruments, the technical possibilities of which allow sudden leaps, great speed and ornamental embellishments which no voice could ever follow. Instrumental melody in its development has evolved a more complex form and in studying examples from many countries and cultures in history it will be seen that in each the effect produced is due to some peculiarity of structure.

Sound extends in pitch from high to low, and between these extremes lies a central zone which may be considered neither high nor low, and around which lies the greater body of music. In consequence, sounds extending very high or very low gain an emphasis, an added stress in the pattern of the music—thus some music will give the impression of sounds extending in different degrees out from a central core. In another form the dimensions of high and low may provide an outer reference, a kind of sandwich, in which the melody moves, creating counter-tensions, for movement towards one dimension draws away from the other. In the composition of music, as in the other arts, mention is made of 'balance' and the lack of it, indicating states of equilibrium and unrest. The very nature of these terms indicates that they originate from our associations with the force of gravity. From his very first movement as a child, in the adaptation of his body stance and movement to this force, man comes to a practical understanding of the laws of mechanics and of gravity. The architect and engineer are faced with the problem of balancing out the various mechanical forces and stresses which exist, acting in many directions upon a structure. Although their solution is achieved mathematically, it is not unlike that unconsciously achieved by the composer, who equates sounds of various intensities, and balances out the various forces of movement in the spatial composition of his music. Music in which there is a clear positioning of sound in space, and an

architectural balance of the elements is essentially music in the abstract. Whether the music is that of the xylophone, orchestra of Africa and Bali, or that of Bach and Scarlatti it has a common basis in the principles of structure and equilibrium. In this abstract or 'classic' form of music, melodies and scales rise or fall with equal ease, they move effortlessly. However, the music of the Romantics is no longer in the abstract—it has associations with human moods and emotions. An emotional quality in music may be achieved by many means, one of which derives from the way human emotions express themselves in space. In opposing moods 'spirits soar' or 'sink in depression' and bodily carriage and movement reflect these states. Aspiration towards the high or depression towards the low is indicated by a fighting against or indulging in gravity. Musically to achieve such emotional effects ascending and descending passages must be phrased, stressed and treated rhythmically, in opposing ways—in general, rising phrases may involve a certain struggle and sinking ones be accomplished with greater ease.

However the high and the low may be used in a further way due to our mental associations with them of lightness and strength. This relationship originating in man's personal movement and gesture is projected into many spheres—not only music, but dance, handwriting, painting and architecture.

Another school of musicians, the Impressionists, like Debussy and Ravel, have utilised our associations with gravity, not through the emotions, but directly by the painting of pictures in sound, like the rise and fall of waves, or the upward gush of water and the descending cascade of the fountain. Again with the naturalistic use of sound, there is a close connection of rhythm with the melodic line, to obtain the necessary effect.

These ideas of rhythm, and its relationship to melody, may be applied educationally in several ways. They help the teacher to choose, or the pianist to improvise, the right kind of music for dance. Utilised by the teacher they may serve as a stimulus to the children for the creation of different kinds of melody with their supporting rhythmic treatment. Instruments used may be the simple musical pipe, which is preferable to the recorder because of its simplicity in fingering, real and toy xylophones, and even the piano. Musical movements may be created and studied in the shape of melody as it rises and falls, and in the consequent counter-tensions which arise as it moves between high and low. It may be seen as extension and contraction as it reaches out from a starting point and returns to it. With no knowledge of musical theory or notation young children may quickly make melodic music or play musical games based on such themes. Older children may attempt to create moods and emotions through melody and percussion, like sadness, gaiety, anger and fear, and may also make pictures in sound. In doing so they

may be allowed a more conscious approach to their creation—a knowledge of the principles involved and the technical means by which they may achieve their effect. The use of melody and percussion should proceed simultaneously, although it is advisable to work in the very beginning with percussion alone, as the technique is less restrictive. Once the children have established through improvisation an ability to work together, pipe melodies can be woven into the musical fabric.

The main instrument of percussion is the drum, and native drums should be used in preference, because of their infinitely superior sound. Small Chinese drums may be acquired relatively easily and cost less than the usual school instruments. Sounds may be produced by the palms, fingers, finger-tips, and use may be made even of nails and knuckles. Different qualities of sound arise from the manner in which the drum is hit and the hands may flick, dab, press, slash and thrust towards the drum and in releasing often glide up and float poised above it. The skin may be allowed to resonate, or may be damped or muted in many ways. In African drumming the strokes are usually more direct, originating from a bodily flexibility, whereas in the oriental style the body is static, but the wrist, hand and fingers display extreme fluidity and freedom. There is no 'correct' way to hold or play a drum, but there are certain ways which produce a clear sound with an economy of effort. Each person should be allowed to develop his own technique of playing, and the teacher should suggest but not impose upon this. Much may be accomplished by the teacher in using percussion with children, even though he or she has no deep knowledge of music. Group rhythms may be simply built up by their expansion and contraction along a line, and here a crescent formation is a help to the unity of the group, while a circular one allows for continuity. A rhythm may move around a circle, occupying several members, so that as one falls out another joins in. The class may be divided into opposing or collaborating groups, and the imaginative disposition of these within the space available will bring out much, for the essence of percussion work is that its aim is not necessarily the achievement of glorious combinations of sound, but the provision of a wide variety of situations for individual and group. In these situations the individual may exercise initiative and imagination, may co-operate or compete, and will eventually reach a point of balance within the group in which the active elements of personality are present, but do not amount to domination, and the passive elements find a place but do not become a negative withdrawal. In the traditional class great stress is placed on keeping time. Maintaining an even tempo is one of the most difficult things and one of the most boring. There is a whole joy of living in time, in gradual increase and decrease of tempo, for it is like a deep breathing, and provides a release from the often mechanical tempo of the other classes. A rhythm once established may become faster and faster and then suddenly stop

dead, or perhaps slow down very gradually until it is unbelievably slow. It is natural to increase strength with speed, but the reverse process can be tried—a progression from slow to strong, to quick and light. Many combinations of Weight and Time may be made in increase and decrease. The class should keep together by its own group sensitivity rather than by the reliance upon a conductor, and once they have learned to work together on the more easy process of increase and decrease of speed, they will be able to keep strict tempo. In European music a great part of its subtlety is achieved by playing out of time, slightly ahead or behind the metronome beat. In the music of Bali and of Java the change in speed is strongly marked and in a few bars of music the tempo may gradually be doubled or halved. Such a tradition of the free use of time existed in the 16th century madrigal music in Italy. Within a group rhythm a child may anticipate, or hang behind the main pulse. Such playing out of time may result from mal-adjustment or indicate marked differences in temperament, perhaps the desire for domination or withdrawal. However, it may mean that the child unconsciously enjoys the sensation of anticipating or retarding the beat, but in no case should the teacher attempt directly to enforce order.

It is a completely different experience producing percussion and melody instrumentally, or with the voice, and yet both ways are equally possible. Vocal patterns of sound may be made in the abstract, in which case they become closer to music, or they may utilise the vowels and consonants of words and approach poetry and drama. In using vocal sounds and words imaginatively, many of the ideas already expressed may find application here also. Young children are still in the stage of learning to speak and to understand words, so it is obviously wrong to confuse them with the free use of sound. Many games and exercises may be made to emphasise the formation of sounds and the construction of words. These may utilise to advantage simple chants and vocal rhythms — which have a great appeal to the infant. The names of the children themselves are often a good starting point. alliteration of the tongue-twister, or the re-assembly of words in the spoonerism, and the spelling of words backwards, in presenting unusual aspects of language, attune the ear more readily to sounds and are ideas which may be creatively utilised and expanded upon. Words and combinations of them may be said in combinations of sustained and quick, light and strong, direct and flexible with free or bound flow. To encourage the flow of words, the class can be asked to call out anything they like, and be directed from a mere whispering to shouting, from slowness to speed. Later those words may be related one to another in sound or in meaning. Such experiments with children in the individual and group improvisation of word-sequences lie halfway between music and poetry. Exploration into the qualities of sound abstracted from verbal meaning leads to a greater range of expression. Such sounds may be more musical, the

rhythmic-melodic, or they may be used in imitation of machinery, wind and rain, birds, animals and so on. Natural sound accompaniment can be provided to dances in the abstract, and for themes like 'A Witches' Sabbath'. For developing the possibilities inherent in language and vocal sound as an expressive medium, the teacher needs not only an active imagination but a sound knowledge of the mechanics of speech—the action of the tongue, teeth, larynx, the use and control of the breath, the function of resonance in the chest and bone structure of the head. Vowel sounds may be arranged into scales in which they flow easily from one to another, due to the degree in which the mouth is open, or to the position of the lips. Such sequential patterns of sound will create a completely different effect from ones which proceed without such order, necessitating sudden changes in the position of the mouth and tongue. In poetry and prose the relationship of vowel sounds and rhythm provides the main abstract structure. Owing to the association between the way in which vowel sounds are produced, and the sound itself, they can provide a powerful spatial stimulus to dance, for they may suggest breadth or narrowness—either may be performed with directness, and an alternation between these two leads to flexibility. All musical work in school should begin from rhythm as it is the most primitive and fundamental aspect of our nature. The most important instrument of percussion is the drum, because of the many facets of child nature it can serve to stimulate. These may be classified as intellectual, physical, emotional, and social.

Mention has been made of the use of melody and percussion with vocal or instrumental use, largely as applied musically. There should be no clear division between this use and the use made of these things within dance.

MICHAEL LEONARD

(observations from an unpublished longitudinal study)

ALAN SALTER

Monday. A somewhat unfortunate incident occurred today. Miss Pfiddlefit had arrived to take her Movement lesson with 2M. (The M is for motley, as we could not agree which stream to band them in for our mixed ability sets.) She discovered that some of the children were rote-learning enchainements in a corner of the gym. Probably they had failed to hear her whistle, but Miss Pfiddlefit was naturally distressed and noted that the group included several well-known ring leaders. You understand I do not mean to infer that the children are responsible for their delinquency; they are irresponsible and victims. Miss P. quickly restored order and the class went on to experience an Effort-Space Harmony and to explore the sagittal plane. But I cannot help wondering.

Wednesday. A real life drama! And I was able to prevail on the ambulance men to say a few words to my remedial leavers on a career in medicine. The Head was obliged to call them to 2M who had been found in a heap twitching, presumably dab/flick. It appears they had all been eating mouldy bread. (It had gone mouldy in Home Economics as a project.) Mr. Dimghast had informed them that ergot bread used to cause dancing manias in History, sorry, history. We are all grateful to him for having avoided comparative reference to those wild greek ladies. But where will it all end? Miss P. has agreed to lock up her record of Schwanda the Bagpiper, and the English and Geography departments are collaborating in the suppression of Hamelin.

Tuesday. At last 2M are responding to tolerance and understanding. During an interval in the fighting they expressed a real interest in 'doing' (so quaint) The Cycle of Creation. Perhaps it could happen in interdisciplinary multistructured workshops with teams clustered into crossfertilised focus groups in orbit, and then old Cramrot might give me an allowance. Perhaps Miss P. and I could get it together. At least my faith in the efficacy of prayer and modern methods is restored. Several children are already reading in the library; with guidance they have begun on the encyclopaedia under 'A'.

Wednesday. We have started on our theme. The first word they found was Armaggedon which I have explained to them. Miss P. has taught them several gestures. It appears these can be used as motifs or some such technical flappedoodle (thats whats wrong with the training college these days). Happily the spiritual and aesthetic side is not lagging behind. The visiting teacher who takes our after-schools clubs told me the children are having real groovy grope-ins. He is rather uncouth and I do not know exactly what this is—perhaps it will be in T.E.S. (op.cit., loc.incog. and whatnot) but I am assured it is spiritual.

Monday. Miss p. (we are now quite close) is in despair about her Movement. She was doing wringing—with compensatory transition patterns to develop a rounded personality—when several children announced a determination to be trees so as 'to identify with nature'. This excited the others who said they didn't want to listen to phrases in 13/17 for skipping and dance-drama and why couldn't they have Beethoven or L. Cohen. p. bravely used a 3-ring to re-establish group harmony but was badly shaken and has now used up her year's teaching material. Fortunately the theme takes almost all their time and they are mostly very quiet.

Thursday. Miss p. and I have agreed to write an article on some aspect or other of Education. Many of the children are now helping 2M with their project and most of us find we do our work better in the staffroom. Cramrot is very pleased by the neatness of everybody's teaching schemes and we have bought him a tranny as it gets rather lonely up in his room. We can see into the gym. from our windows. The goings-on are quite odd—circles, holding hands and moaning. This evening at work with p. she suddenly confessed that she loathed children. Our relationship has deepened and p. and i (if I may allow myself a small pun) are like old friends. This does demonstrate the value of educational writings!

Tuesday: It is really rather alarming the way the children are now bringing in their friends and spend hours freaking about the building in curious interlocked chains. We are beginning to feel somewhat besieged. The other day Cramrot sent a note which suggested that the children might do it at the end of term as a 'workshop' (he is amazingly contemporary, you know). Our crafts teacher made it into a paper dart and we threw it out to them. Whatever they're doing, it seems very well rehearsed so I don't think you could call it a workshop. Certainly it is fascinating to see the patterns that weave interminably.

Monday. Dimghast has gone. He had been watching the extending lines, which curve and fold about the school. He left without a word after some hours of fixedly staring (I observed that he drools. I believe this is a symptom of extreme introversion or maladjusted dentures). So discourteous. We thought we saw his head, swaying and bobbing, but it is hard to tell as the patterns are spreading toward the limit of our vision. I cannot believe that all this has anything to do with eschatology.

Friday. p. and I have been discussing this phenomenon about which we will be writing to the local paper. While considering its aesthetic aspect (we both know a lot about aesthetics, and were sure it hadn't one,) I remarked how much I loathed modern art; p. said she couldn't stand old-fashioned ideas either. It is delightful that we agree so fully.

And just as well too, for it is now rather isolated in school. Fortunately the passage of time (—/—) appears distorted and remarks become spaced out over the hours. We refer less and less to the throng outside which is densely packed but moves slowly, the lines drifting through forms like immense signs which seem to convolute beyond the horizon. p. did mention that it reminded her of a movement choir, but much duller as there appeared to be no music. Though we can both hear some sound. Also there is no story, of course.

Thursday? I really don't think it's worth keeping up this diary, there being so little of importance to write now that p. and I have finished our article—Wither Education? (pub. pend., ©, and so on). We are at a loss for ideas. Also the unceasing motion around and the peculiar appearances arising from the diffusion of individuals within the flow give us headaches—quite painful ones. p. should obviously take some responsibility for all this. It is doubtless causing havoc and promoting the further breakdown of law and order. She insists on blaming me, which is most tiresome. We have ceased speaking. I wonder if Cramrot could do anything.

———— It has become unbearably claustrophobic in here and I have the most strange movement sensations. These somehow echo the massive tides which now sway across the entire landscape. I personally attribute them to a lack of functional motor activity.

———— My sensations require expert advice. I shall consult p. That is if I can find her out there.

LIST OF COURSES

ADVANCED STUDY COURSE, Saturday, March 11th, 1972

Venue: Digby Stuart College of Education
 Title: Advanced Movement Observation
 Tutor: Marion North

EASTER COURSE, April 4th-7th, 1972

Venue: Bishop Lonsdale College of Education, Derby
 Title: Movement in the Arts
 Co-ordinating tutor: David Henshaw

RECREATIONAL COURSES, February 26th, 1972

Venue: Two centres to be arranged
 1. Midlands or North of England
 2. Near London

Tutors: Joyce Spurgeon } Centre 1
 Brenda Jones }

Olive Chapman } Centre 2
 Betté Brown }

CRYSTAL PALACE COURSE, October 27-29th, 1972

Title: 'Abstract Dance'

BOOK REVIEW

Two useful and eminently readable books about dance have recently become available in paperback editions in Britain:

"Dance Composition—the Basic Elements"—La Meri
 (£2.50; Jacob's Pillow Festival Press)

"A Primer for Choreographers"—Lois Ellfeldt
 (£1.35; National Press, USA)

The prices are high for paperbacks, but in the possession of a dancer or student of dance these books will not, after a first reading, simply gather dust on a shelf. They are source books which will serve to sharpen the creative imagination of the artist, as well as workmanlike expositions of the craft of expressive movement which is the raw material of dance. They are, of course, books 'about' dance, that is 'aroundabout', encircling and approaching from many angles; for you cannot reach the knub of what dance is through the medium of words. Dance is a unique 'language' which, like a vortex, repels the encroachment of words.

La Meri was a dancer in the commercial theatre of the United States and spent many years touring the world entertaining, studying ethnic dance, and sensitively creating her own unique theatrical versions of the traditional dances of the world. It was comparatively late in her long career that she began to formulate for herself a 'system' (her word) for the creating of dance.

In her chapter on Dramatic Design she elucidates two important patterns for the structure of a dance; her book is a striking example of the second of these, the 'single cone'. It starts at length with meticulous explanation of the most mundane aspects of the craft, Floor Design, Air Design, Music Design, Dynamics, Theme . . . but as each simple point is made the examples given serve to illuminate the wholeness of dance as an art form. Simple explanation of possible floor patterns—straight line, zig-zag, curve, circle, spiral—is made meaningful: "The classical floor-design of the ancient Bharata Natyam is the inverted, short-topped T, which involves advance and retreat with short side sallies at the end of given advances. The floor-design then is of the simplest. This architectonic form is admirably suited to the architectonic lines of the air-design . . . The rhythmic design is on a basis of a single pulsation which doubles and doubles again. Both the rhythmic design and the air-pattern are best brought out by the clarity and repetitiousness of the floor-design."

There is invaluable advice on the use of recorded music, and how to listen to the design of music: "If you can train yourself to hear this design you will know which compositions rise to climax and fall through denouement with the speed necessary to visual communication." And among this there are provoking personal opinions: "I am against

BOOK REVIEW

that form of dance which pretends to abjure musical accompaniment. Dance without an element of music is impossible . . ." The reader is free to find his own standpoint.

There is advice on the choice of themes for dance which pinpoints each technical pitfall, but never allows these to become the central concern of the dance: "Is the performer sufficiently master of his mind and of his body to concentrate on the message instead of on the physical problems?" The term 'message' might be questioned; the mastery of the body might be achieved in years of disciplined work; but what of the mastery of the mind? What mastery is this in terms of dance?

From simple beginnings the book mounts in importance to the apex of the cone, the climax. The chapters 'To the Student' and 'To the Teacher' are not primarily concerned with the wide issues of dance in education, but are centrally about the art—how to learn and how to teach dance. And in saying 'how', these chapters demand a clarification of 'why' which is personally searching and fundamental. In reading this book **about** dance a whole reappraisal of one's own experience of dance is demanded.

Lois Ellfeldt's "Primer for Choreographers" fulfils a different need. To prime is to "charge, fill, or fully furnish a person beforehand with information" (OED), and it does just that. It is written from a wide background as a dancer and a teacher of dance in higher education; she has worked with Martha Graham, Doris Humphrey, and many others in the United States, and refers to her "German venture with Mary Wigman and Rudolf von Laban."

The sections on "The Use of Energy", "In Space", "And Time", is written in terminology with which Guild members will be familiar, though 'action' and 'sensation' are not always fully distinguished. Interesting parallels are drawn with the visual arts; realism and expressionism are usefully contrasted, but it is more difficult to see how cubism or surrealism could be used to sustain a whole dance. There is a glossary in which some dance terms are not fully explained ('dynamics', 'focus') and some given eccentric explanation ('size'), but many are fundamental and thought provoking: "Abstraction: the process of reducing a thing to its most basic or essential characteristics." And the distinction between Ethnic Dance and Folk Dance is most helpful.

At times the writing expects too much insight into the particular 'school' of dance from which it comes, and at other times the detailed follow through of an imaginative stimulus gets out of hand and we find ourselves feeling the shape of an ashtray or a postage stamp, or we "Step out of a shower feeling cleaner than ever"!

Nevertheless this is a book of workmanlike ideas set out in simple terms. After the first reading it will continue to be a useful work of reference and a source book of imaginative stimuli for anyone practically concerned with dance.

DAVID HEMSHAW



Some Preparatory Stages for the Study of Space Harmony in Art of Movement

Lisa Ullmann

*Copies 15p obtainable from
The Editor, Laban Art of Movement Guild,
3, Beech Grove,
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Please return to: Joan W. White,
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STUDIO 25

A magazine 'Studio 25' has been published by the Art of Movement Old Students Association to commemorate the 25th Anniversary of the Studio. It contains a History of the Studio, articles by Old Students working in various fields of movement and a large number of photographs.

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