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EDITORIAL

This is the fiftieth magazine and, while no special edition was planned, this has become one in rather a different way from the generally accepted sense. So much of the material in this issue is a result of the last two editions that to those people who plan the themes, the realisation that those magazines have stimulated this response is a jubilee.

This issue was to be the second with Creativity as a general theme. It contains an article in which David and Angela Bridges discuss the variety of meanings evoked by the word and ask us to reassess our aims in teaching movement. Following this article is a letter from Olive Hunter who challenges statements made by Olive Chapman in the November magazine. But the second article, Notes on some aspects of Movement and Sound by Janet Goodridge and Yvonne Cox is concerned with rhythm, and this 'miscellany of notes and quotes which we hope will stimulate discussion and motivate some people in new and productive directions' was itself stimulated by the articles in the magazine of May 1972 under the general heading "The Relationship between Music and Dance". Another letter to the editor questions two book reviews which appeared last November.

Despite the shortage of items submitted, we have published a notebook of future events and hope that more information about amateur activities will be forthcoming so that this feature will be more detailed in November. As that magazine is to have a historical theme we hope that there will also be some information from members about the past.

Erratum

The quotation from E. M. Forster's 'Howard's End' in Olive Chapman's article in November 1972 was attributed to Virginia Woolf. We apologize.

CREATIVITY, ORIGINALITY AND JUDGEMENTS OF VALUE

David and Angela Bridges

Introduction

In ordinary language and in the language of dance and movement education the notion of creativity is used to mark a number of different distinctions. It is used more or less interchangeably with terms of approval or appraisals of merit; it is used to pick out something like the originality, novelty or seminality of a performance product or work; it is used by contrast with, in particular, the notion of 'appreciation' to pick out the making, doing dimensions of the art.

The following remarks attempt to illustrate the way in which value-judgements inescapably impregnate each of these different uses of the concept and to raise some questions about the particular values which underlie popularly held views about creative dance and movement in education.

Creative as a term of approval

'Creative' is used interchangeably with terms of approval or appraisals of merit — 'good', 'valuable', 'excellent', 'worthwhile' — in circumstances where the substantive character of the excellence (e.g. its beauty or its originality) is not contained as part of the meaning of the term.

In this sense 'creative' is sometimes used in a very **general** way to indicate approval, so that 'creative dance' or 'creative movement' can mean nothing more than 'the sort of dance or the sort of movement which I approve of', 'the right kind of dance or movement'. The term is also used as a more **specific** appraisal of merit where the merit is particular to the standards of a stated activity. This is the sense which John White picks out in his essay on 'Creativity and Education'[1]: "As with artists, so with scientists," he says, "how far we are prepared to call them 'creative' seems to vary according to the value of their discoveries as assessed by the intrinsic standards of their discipline". Thus "we might contrast Dostoevsky as a 'highly creative' writer with a writer of hack detective stories, who we might deny was 'creative' at all: again it is the value — in this case the aesthetic value — of the works of the two novelists which is at issue".

There are some rather unsatisfactory features about White's analysis (is it the 'discovery' which has to be valued or merely the 'works'?). However, on this sort of account a creative dancer would be one who danced well (on whatever criteria were judged relevant and appropriate); a creative choreographer would be one who produced excellent choreography; a creative teacher of dance would be a teacher of dance of whom one approved.

Where 'creative' is used in this sense it **means** 'good'. What is 'creative' is 'good' by definition. In this case 'creative' is explicitly an

evaluative rather than a descriptive concept. The opinion that a performer or performance is creative needs to be justified by reference to some criteria of value not merely by reference to certain statements of empirical fact.

Creative as original

In a second and still fairly general use, 'creative' is applied to all sorts of activities, performances or works to indicate something like the original, novel, individual, inventive, innovatory, non-derivative, self-originated or seminal character of what is so described.

It is these qualities which psychologists concerned with creativity and 'divergent' thinking have been primarily concerned to explore. They are also the kinds of qualities which are for many different reasons highly valued in many fields of contemporary life — not least in the worlds of dance and education. The disciplined drilling in tightly defined routines which **may** have characterised the dance teaching of previous generations (?) gives way to open-ended situations in which individuality, originality, authenticity and inventiveness are central criteria of success. Spencer and White[2] for example suggest that the term 'creative dance' "seems to emphasise the newer orientation — that of the self-construction of dance patterns rather than steps fixed by external agencies, such as a Scottish reel demonstrated by an instructor."

Note that so far we have merely identified what seems to be one way in which a word is used. We have **not** said that individuality, originality, inventiveness, etc., are qualities we should or should not value in dance or education, merely that one of the things people mean when they talk of 'creative' dance is dance which is marked by or strives after these qualities. It is a further question whether dance **should** be creative in this sense, or whether dance which is creative in this sense is 'ipso facto' good. These are evaluative questions. The judgement as to whether something **is** creative in this second sense is however a judgement on a matter of fact — perhaps a not always obvious one but one nonetheless resolvable by reference to evidence.

It is perhaps worth spelling this point out a bit more fully.

First, it is perfectly intelligible to say that something was creative (in this second sense) **but not** good. One would value neither the originality of the performance nor any other quality which marked it.

Second, one could also say that something was creative (in this second sense) **and also** excellent. One would be non-commital on the value of originality but applaud some other quality which the work possessed.

Third, one could say that something was creative (original) **and therefore** excellent — **if** one was committed to the value of originality,

etc., in any circumstances or in a particular context. To take the latter case, it is sometimes held that in the aesthetic domain originality is the supreme criterion of excellence. H. W. Janson, for example, in an article entitled "Originality as a ground for judgement of excellence", claims that: "An original is assumed to have a uniqueness, or individuality that places it at the top of the aesthetic hierarchy — (thus) — Rembrandt is valued as a great master because his work has a greater measure of uniqueness or individuality than that of his Dutch fellow artists".[3]

The contemporary dance scene hovers somewhat uncertainly in its estimation of originality and other excellences. It has endured and then enjoyed the full-blooded assaults on convention of early innovators like Isadora Duncan and, more recently, the gentle but thoroughgoing anarchism of Merce Cunningham, but it is usually relieved where it discovers that innovation rests on or carries with it the more traditional virtues of disciplined mastery of movement skills and technique. Perhaps, though it is difficult to generalise, originality is in contemporary dance, a necessary but not sufficient criterion of excellence. Presumably however there must be some equivalent in movement to what Pope admired in language — "what oft' was thought but ne'er so well expressed" — dance which is in no way significantly **original** in conception, design, content or execution but which is nevertheless marked by some quality — grace? beauty? charm? passion? vigour? power? control? — which might itself represent a criterion of excellence. If this is so, then originality may not even be a necessary condition for the excellence of dance.

These last comments are offered tentatively and may be controversial. The basic point remains however: we need not ourselves regard originality as either a sufficient or a necessary criterion of aesthetic excellence in order to recognise that for someone who did accept it a piece of dance which was creative in the sense of being original would 'ipso facto' also be excellent.

Fourth, and by contrast, someone else might intelligibly say that a performance was creative (i.e. individual, novel, innovatory original) and therefore bad! — **if** he disapproved of these qualities. This is a less fashionable evaluative stance but not an incoherent one. Peter Ustinov tells the story of his school report which commented, "Ustinov shows great originality which must be curbed at all costs". Presumably an Edwardian P.T. instructor drilling his school by numbers would be moved to wrath rather than to delight by a pupil whose inclinations were towards individuality and innovation rather than towards rigorous conformity to the prescribed sequence of movements.

These four cases illustrate the point that any relationship between creativity in this second sense and excellence or worthwhileness is a

contingent one — though in the third case (where originality was regarded as a criterion of excellence) this contingent connection was an important and interesting one.

Creative as contrasted with appreciative

Particularly in the context of the arts, but by extension in other areas too, 'creative' is used by contrast with 'appreciative' to pick out the making, doing, devising dimension of the activity as against the contemplative, appreciative, judgemental or critical. Thus one might dance or watch dance (and one might do either intelligently, perceptively, sensitively or otherwise), just as one might play music or be an enthusiastic listener, paint pictures or appreciate pictures that others have painted, make a pot or contemplate one.

Perhaps less certainly the creative is contrasted with the performative and interpretive aspects of artistic engagements. A dancer may create her own dance or perform (within greater or lesser bounds of individual invention) someone else's. A ballet master may choreograph his own work or interpret a classic. A child may perform a pre-arranged set of moves or create an unpremeditated sequence.

Clearly in performative and interpretive engagements there will be wide variations in the extent to which the final outcome (the performance) is the responsibility of the original deviser or the immediate performer or interpreter. In some circles today the terms 'performance' and 'interpretation' have been exchanged for 'recreation' which emphasises the contribution of the artist engaged in the last stage in the materialisation of the work.

Creative, in this third sense, then, calls attention to the making, doing, devising dimension of the activity.

Now let us note that it is not part of the definition of creative in this sense that what is creative is excellent or worthwhile — so we might intelligibly (though not uncontroversially) take any of the following views.

First, we might hold that creative activity, in this sense, is unimportant.

Second, we might hold that creative activity of any kind (i.e. artistic or other kinds of making or doing) is intrinsically valuable for its own sake. What is not obvious is why this should be so — though this does seem to be an assumption on which many teachers of dance operate.

Thirdly, we might take the view that only such (artistic) making or doing as is also authentically original or individual (i.e. also creative in sense two) is worthwhile; other making or doing is not. Again it is

not immediately clear why this should be so or what **degree** of originality merits approval.

Fourthly, we might hold that only such (artistic) making or doing which is judged to satisfy criteria of excellence appropriate to the activity is worthwhile. In other words, what is merely a work of art or artistic endeavour is not necessarily to be valued, though skilful, beautiful, honest or powerful art might be (in so far as one valued skill, beauty, honesty or power, in general or in art).

Of the many questions that these alternative views suggest it may be timely to discuss in a little more detail the value that contemporary movement education sets on 'creative' as contrasted with the appreciative, performative or interpretive activity. Judging from the kind of activity which appears to predominate in contemporary schools it would appear that participation in 'making' (creating) dance or movement is the 'sine qua non' of modern educational dance. Such activity would probably (though we are conjecturing somewhat here in the absence of firm evidence) be held to be what dance or movement education was centrally about.

Let us at least note however that other related activities might be held to be important **additions** to the creative (making) aspect of dance or, more radically, **alternatives.** The appreciation of dance or movement, either under the aesthetic, anatomical, mechanical or spatio-temporal perspective might be an activity engaged in alongside creative work or even instead of creative work. Indeed, as Laban's early interests demonstrate, the appreciation of movement can go on very systematically in all sorts of contexts completely outside that of movement or dance which is created for its own sake or (which is perhaps nearly the same thing) for aesthetic purposes.

It seems at least worth pausing to re-assess the balance of the creative and appreciative in movement education. Perhaps we can best provoke such re-assessment by posing the following questions.

Are our demands on children's creative efforts unreasonable? Have we, as Arthur Hughes suggested in a recent article on 'New Paths for Art Education' "asked children to create art to order in a way that would make professional artists, outside the frenetic demands of Madison Avenue, blanche"?[4]

Do we give undue emphasis to practical, making, creating activity where other types of activity should at least have a larger part? Or is it, as Elliot Eisner has recently suggested (in relation to the visual arts) that "making art is important to be sure, but there are other aspects of art education which are also important"?[5]

Might movement education for the student who is not preparing to be a professional dancer *be conceived of predominantly in terms of the appreciation of movement or movement qualities*? Is it, as Ruskin suggested in 'Elements of Drawing' (1857) "a more important thing for young people and unprofessional students to know how to appreciate the art of others than to gain much power in art themselves"?

There are of course many different relationships which might be held to obtain between the creative and appreciative activities in any art including dance/movement. We might regard creative activity as primarily a pedagogic device for achieving the development of understanding and appreciation — perhaps having the kind of relation to movement appreciation that Dienes' rods have to mathematical understanding, perhaps providing a motivational stimulus to reflection and appreciation. On this view appreciation of movement would be what we were after; creative activity would be the means serving this end.

Alternatively we might turn this account on its head and conceive of the development of the appreciation of movement as serving the creative endeavour, setting standards, enlarging conceptions of the possible, extending imagination and providing direction and purpose to our creative efforts. On this view the creative activity would be the point and aim of the exercise; the appreciation of movement would be engaged in to the extent that and for the purpose that it promoted this end.

One could of course go **both** for creativity and appreciation in their own right. (We wonder how many school courses in movement seriously attempt this). Let us note however that such a goal presents us with a **double** problem of justification. We would now have to make a case for the value of both the creative and the appreciative activity connected with dance and movement. (Nor will it be legitimate to justify one in terms of the other, for this will be circular.)

Summary

In any context in which people are talking of 'creative' work one needs to be clear whether they mean . . .

i) merely work of which they approve or work which is judged excellent by relevant criteria — in which case one will want to know how this appraisal of excellence or goodness can be justified;

ii) work which is original, novel, inventive, etc. — in which case one will want to know for whom it is original and whether and why originality is held to be a virtue;

iii) work which involves making, doing, production as contrasted with judging, contemplating, appreciating — in which case one will want to know why, if at all, this making, doing activity is particularly or exclusively to be valued.

In one way or another appraisals of an evaluative kind are intimately associated with decisions about creative work in dance or movement.

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2 Spencer, L. M., and White, W., "Empirical Examination of Dance in Educational Institutions", British Journal of Physical Education, Volume 3 Number 1, January 1972.

3 Janson, H. W., "Originality as a ground for judgement of excellence" in ed. Hook, S. "Philosophy and Art".

4 Hughes, A., "New Paths for Art Education" in 'New Era' Volume 54 Number 3, April 1973.

5 Eisner, E., "Education for Artistic Vision", Macmillan (London) 1972.

March 1973. DAVID and ANGELA BRIDGES

LETTER TO THE EDITOR

In the concluding paragraph of her article "Creative Dance : Some Implications of the Concept", Olive Chapman states "a number of questions have been posed . . . and, intentionally, no answers are given, in the hope that readers may be stimulated to find some answers for themselves and perhaps to share some of their solutions with us". This letter is not an attempt to find answers, but to suggest that there are in fact some additional questions to be raised.

Firstly, in characterising creativity (p. 15, para. 1) two descriptions of dance situations are given as examples of creative work and later (p. 16 para. 1) it is suggested that "when we use the word [i.e. creativity] in its descriptive sense . . . it distinguishes between the discovery of truths, between the invention of new technologies, and the creation of 'embodied meaning'." Yet does not "the creation of embodied meaning" include the conception of the theme or idea in the first place? It could be argued that the two examples of dance processes given in the first paragraph have little to do with the creative act and that they are both problem solving situations in dance, presumably suggested by the teacher in the first place, involving perhaps exploration and choice in a child or student centred situation, worthy as learning situations but in fact, and for the most part, an assembly line of dance.

Further, Olive Chapman contends that "if we are to get at the central use of creativeness we need to talk initially not in terms of the processes that go on, but in terms of achievement" (p. 15 para. 2). In stressing the end product as a kind of residue of the creative act, may we not be in danger of missing the point of creativity altogether? Is not the creative act concerned at all stages with a form in the making — and particularly in so transient and dynamic a medium as movement? This is surely epitomised in the sound-dance compositions of Cage and Cunningham and indeed in the spontaneous work of children, both of which involve a creative engagement in the medium which results in changing final forms. Creativity is to do with the shaping of forms — the act of making, and if it is to be valued, that is, if it is indeed "a good thing to be creative" (p. 16, para. 1) then it is the act of creation that should be stressed. Mistakenly, we sometimes perhaps stress the personal involvement of the individual in the creative act, valuing it as cathartic or therapeutic, but this stance mistaken as it might be, should not negate the importance of the act itself. Creativity may be valued not solely by the end product but by the quality of the process itself.

It is also stated in the article "that to be talking of creative work of any kind is to be talking of the field of artistic expression. Creative activity is distinguished not by its processes, but by what is made and when we talk of creative dance we are making this distinction" (p. 19 concluding para.). If creativity is conceived of as a process leading to expression, may not the need to define expression as a conscious

process, that is as logical rather than symptomatic, commit the concept of creativity to the realm of art? But if creativity is seen to be characterised by originality or the perception of new relationships (albeit new in that instance only to the creator) may not the act of creation lead to new descriptions of experience and new relationships of ideas which are wider than art?

Finally, Olive Chapman is surely right to state "that in order to develop creative ability in dance we cannot just allow children to unfold or develop in a free atmosphere". (p. 18 para. 2). But her suggested criteria for learning stated throughout the article as "critical review", "critical contemplation" and "a balance between the active and appreciation sides of art form" seem to have slipped from her original frame of reference. For is not to conceive of creativity as a conscious act to imply an emphasis on the perception of qualities for their own sake and an active engagement in these qualities rather than an evaluative or appreciative attitude? Thus to know creatively is to know by acquaintance rather than to know by proposing facts about the situation.

Perhaps these questions may prompt further questions — or even some answers.

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NOTES ON SOME ASPECTS OF MOVEMENT AND SOUND

"The connection that there is between certain sounds and those motions of the human body called dancing, hath seldom or never been inquired into by philosophers, though it is certainly a very curious speculation. The power of certain sounds not only over the human species, but even over the inanimate creation, is indeed very surprising." —Encyclopaedia Britannica, 2nd Edition, Vol. 2 1778-1783.

"I'LL START BY SAYING THAT NO ONE DISCOVERED COLUMBUS' FISH" (KLEE[1])

(*INTRODUCTION: We worked together intermittently for thirteen years on joint ventures in movement and sound, including three years at the Art of Movement Centre. For two years since then we have been pursuing independent work. Recently, and coinciding with the series on music and dance in this magazine, we felt we should put our ideas together and compile some notes as a frame of reference and stimulus for our further development in movement and sound improvisation, composition, training, and teaching ideas. We included a number of quotations from writers whose work has interested and helped us. These quotations are inserted in the following article without explanation, simply to speak for themselves and to be thought about. Indeed, so much has already been written about these topics that it would be presumptuous to suggest that we have entirely new or better ideas to offer. What follows merely presents our current working view, a miscellany of notes and quotes which we hope will stimulate discussion and motivate some people in new and productive directions.*)

"The first question that is put to a composer is often: How do you come by your ideas? How do you invent the music you write? But you cannot say precisely, you cannot define one single method of invention, because there are two aspects to creativity: there is a sort of natural invention which is irrational and is due almost to your temperament and your talents — which is due, let us say, almost to chance; and then there is invention which can be brought on rationally by creating for oneself the conditions necessary to stimulate it". (Boulez[2]).

The purpose of publishing our notes is an attempt to help those seeking assistance with the second of Boulez' aspects. Also — musician and dancer, composer, choreographer and other artists: we wish to encourage increasing support and communication between them

"The music and the dance co-exist as individual but interpenetrating happenings, jointly experienced in the length of time they take up and divide". (Cunningham[3]).

Some dancers have ". . . followed the rhythm of their own dance movement, accentuated it and punctuated it with percussion, but they have not given the sound its own and special part in the whole composition. They have made the music identical with the dance but not co-operative with it. Whatever method is used in composing, the materials of the dance can be extended to the organization of the musical materials. The form of the music-dance composition should be a nceessary working together of all the materials used. The music will then be more than an accompaniment; it will be an integral part of the dance". (Cage[4]).

Like Cage, we are primarily interested in working out a sound score alongside the movement. However, we do also work with already composed scores and have found that the study and use of these has given us further insight and greater facility in preparing our own.

Margery Turner writes: "A simple device, rich in artistic potential when sparingly and appropriately employed, is the visual representation of a musical gesture. Lest this practice degenerate to the level of mimicry . . . it would be better to bear in mind as an ideal of fulfillment of the musical gesture rather than the imitation of it. Conversely, it may also be a gratifying experience to allow the music to fulfill the movement gesture on occasion, thus adding greatly to the vocabulary of interplay between dance and music.

Attempting to make a dance form out of a fugue, for example, simply by using a fugue as an accompaniment and imitating its most superficial aspects is perhaps as futile an endeavour as attempting to "express" a piece of music that is by itself its own expression . . . If, however, we are dealing with a rearticulation in dance form of the materials of the fugue, then the technical details, the contrapuntal and harmonic unfolding of the complex formal structure, must be **redefined** in terms of the special properties of physical space, movement and design — all visual aspects that have nothing to do with the actual musical form of the fugue . . . The more one knows about musical forms, then, the more successfully one can borrow from musical materials, and, in certain contexts, even preclude the physical presence of that music as accompaniment" (Turner.[5])

Individuals react to different aspects of a total sound. What are these aspects? Many people don't know, and many manage with a very meagre knowledge of music. But we have often been asked for advice on overcoming these limitations and on developing musical awareness. How can this be achieved, now, this minute . . . or in twenty years? We find we continually ask ourselves questions, such as — What in the music affects me?

Pulse TEMPO mood TUNE loudness GONGS
texture MOOD soft sounds
SILENCES euphonium drums
RHYTHM form VIOLINS

You may have been deaf to some of these. Try to develop your listening capacity and with this an ability to hear constituent parts of the music in isolation. Are you aware that you may have been influenced unwittingly by one or a few things only?

We have found it useful to consider the following elements of the music or sound : pulse, rhythm, time, tempo, accent; silence, stillness; melody, phrasing, dynamics; harmany, harmonic rhythm; instrumentation, orchestration — including "found" sounds and electronic sounds; texture; mood; form; style. (There is necessarily considerable cross reference between these.) The discipline involved in analysing music sectionally in this manner redirects the attention and brings about a personal involvement in the composition and increased awareness of the total structure. It also brings about a change in one's working relationship with the music so that the movement response becomes more than just a reflex action reliant on the music. Nor is the movement seen solely as a choreographic imitation of the music but as in a shared, a changing and developing relationship with the music involving various roles for both music and dance : supporting, opposing, partnering, initiating and so forth.

The following is a miscellany of ideas, being the first part of our collection of notes and quotes which refer to the first cluster of elements or aspects, both visual and auditory :

pulse RHYTHM, time tempo accent silence stillness*

Pulse :

"Have already in you the life of the movement that then breaks forth". (Ullmann[6].)

* (N.B. from the musical point of view it was found preferable to consider phrasing and harmonic rhythm in relation to melody and harmony and lack of space precluded the inclusion of notes on these aspects here.)

Pulse as energy source, for example : in a single piano note (vibrating), "throbbing of the arteries as blood is poured through them" (Oxford Dictionary[7]), strobe flash, tolling bell, car engine.

Rhythm :

"Rhythm is that which asserts, it is the form of movement, it is vital'. (Delsarte[8]).

"Beats, accents, measures or bars, groupings of notes into beats, grouping of beats into measures, grouping of measures into phrases, and so forth". (Scholes[9]).

"The fundamental conditions of Rhythm are Time, Force and Space, combined in the accomplishment of function. These are nothing less than the fundamental conditions of movement itself." (Fogerty in 1936[10]).

"Bodily rhythms are made up of the successive contractions and relaxations of muscles. The most persuasive of them, because we are aware of them, are the pulse of the blood and the process of breathing. Against these as a background, we are inclined subconsciously to measure all other rhythms, phrasings and tempos". (Martin[11]). Doris Humphrey included the idea of breath rhythm in her movement theory based on giving into and rebounding from gravity, with the process of inhalation, suspension and exhalation.

Gay Gaer Luce in her work on body time, discusses the rhythmic cycles of the accumulation and discharge of basic drives such as sex, hunger and aggression. Introducing the B.B.C. T.V. programme "What Time is Your Body?" March 22, 1973 :

"Recent research suggests that man possesses a series of internal 'biological clocks' which control most of his physical and mental functions . . . The investigation of Body Time is one of the most intriguing frontiers of science". (Radio Times, Editor[12]).

"Rhythm is a combination of tempos and tensions which comes from physical, emotional, and philosophical tracings, from attitudes towards life . . . Everything about you, everything about other people, everything relates to the understanding of rhythm and its expression. The seasons are a rhythm. Your day is a rhythm . . . We know about the rhythm and flow of the day. You can have some beauty to it if you let it happen". (Baker[13]).

On rhythm in drama, see Peter Slade's writings, also Jean-Louis Barrault — for example, his description of a recitative, spoken or sung, which he likens to a plane about to take off, and taking off.

"A recitative is always situated between two periods of agitation or movement, and the graph of its development could be described as follows :

(1) Crisis of agitation or movement.

(2) A strange brief moment when the rhythm changes and a new rhythm is established.

(3) The flight of the recitative, its rise and fall.

(4) A sudden return to agitation and movement". (Barrault[14]).

Also referring to drama :

". . . the rhythm of preparation, action and recovery, of attention, intention, decision (I would now add here, the rhythm of attention and inattention and changes of focus—J.G.), of anticipation and the event, of meeting and parting, of character rhythms of different personalities". (Goodridge[15]).

"Dance cannot be practised or understood without insight into its rhythmical features, and a valuable contribution to ways of organising and developing this aspect of study, especially perhaps where 'free' rhythm is concerned, is afforded by Laban's recommendations regarding the releasing and arresting of flow, the control of tension and relaxation of dynamic stresses of varying shades of intensity, of differentiated time qualities, of increase and decrease of energy and speed, and so forth". Redfern[16]). In addition to the rhythms of effort-expression, Laban spoke of space rhythms — see "Mastery of Movement" and "Choreutics".

There are many interesting references to the importance of rhythm in acquiring a skill, for instance, Winthrop Young attributes man's achievements in rock climbing to

". . . the discovery that the whole underlying principle of all climbing movements is rhythm — a rhythm of the whole body and not only of the legs as in walking, and that the basis of such rhythm is balance and not grip, or stride, or struggle". (Winthrop Young[17].)

"The support of the dance is not to be found in the music but in the dancer himself, on his own two legs, that is, and occasionally on a single one.

Likewise the music sometimes consists of single sounds or groups of sounds which are not supported by harmonies but resound within a space of silence. From this independence of music and dance a rhythm results which is not that of horses' hoofs or other regular beats, but which reminds us of a multiplicity of events in time and space — stars, for instance, in the sky, or activities on earth viewed from the air". (Cage[18]).

Cage here reminds us of the rhythms of the natural universe, wave action, pendulum movement, vibratory action and rotary action — as in light, sound, electro-magnetic fields, sun, moon, earth and stars, air, wind and water.

"When the pennant of a vessel lying becalmed shows the coming breeze, it does so by gentle undulations which travel from its fixed to its free end. Presently the sails begin to flap; and their blows against the mast increase in rapidity as the breeze rises. Even when, being fully bellied out, they are in great part steadied by the strain of the yards and cordage, their free edges tremble with each stronger gust. And should there come a gale, the jar that is felt on laying hold of the shrouds, shows that the rigging vibrates; while the whistle of the wind proves that in it also rapid undulations are generated. Ashore the conflict between the current of air and the things it meets results in a like rhythmical action. The leaves all shivering in the blast; each branch oscillates; and every exposed tree sways to and fro.

Streams of water produce in opposing objects the same general effects as do streams of air. Submerged weeds growing in the middle of a brook undulate from end to end. Branches brought down by the last flood and left entangled at the bottom where the current is rapid, are thrown into a state of up and down movement that is slow or quick in proportion as they are large or small.

The screw of a screw-steamer falls into a rapid rhythm that sends a tremor through the whole vessel. The sound produced when a bow is drawn over a violin-string shows us vibrations accompanying the movement of a solid over a solid . . . Even where a moving mass is suddenly arrested by collision, the law is still illustrated; for both the body striking and the body struck are made to tremble, and trembling in rhythmical movement.

Rhythm is very generally not single, but compound. There are usually at work various forces, causing undulations differing from rapidity; and hence, besides, the primary rhythms there arise secondary rhythms produced by the periodic coincidence and opposition of the primary ones. Double, triple, and even quadruple rhythms are thus generated". (Spencer[19]).

To summarise, rhythm is revealed in the organic functions and behaviour of people and their life activities, in growth, in processes of birth and decay, in communication, in the environment — immediate and world, natural and man made. We can experience and observe rhythm brought about by repitition (possibly the means by which we become most readily aware of rhythm), natural and stressed effort and recovery, phrasing (including hesitation and the use in music of cadences or punctuation marks as in space; changes keep a rhythm alive (rhythm implies change; changes keep a rhythm alive). We can see the ordered results of rhythmic action in human activities and in natural phenomena such as the stratification of rocks, crystals, shell shapes, tree trunks. In both sound and movement we can distinguish between metric, non

metric and free rhythm ('free' rhythm as manifest in the work of Alwin Nikolais, who encourages his dancers to move out of counted time altogether).

Time :

What is time?

"If no one asks me, I know; but if someone asks me and I want to explain it, I do not know . . . we cannot truly say that time "is" because its being is a tending-not-to-be" (St. Augustine[20]).

"Physical Time Concept.	Musical Time Concept.
Time is order, form of experience.	Time is content.
Time measures events.	Time produces events.
Time is divisible into equal parts.	Time knows no equality of parts.
Time is perpetual transience.	Time knows nothing of transience". (Zuckerandl[21]).

In music we can discern time gradations — that is, sounds of different lengths or duration; beats, subdivisions of beats and missing beats. Time in traditional music gives the metric or temporal beat. But for dance :

"All rhythms are products of dynamics, concerned only incidentally with time. They consist basically of the alternations of accent and unaccent; the time element enters only with the periodicity of the alterations". (H'Doubler[22].)

"The dance phrase is comprised of recurring and developing movements of varying durations." (Hawkins[23]).

When working with the music of the new experimentalists as opposed to that of traditionalists, one's concept of time sometimes needs to be readjusted. Meyer writes of experimental music :

"Duration in the sense of process incorporating a human past, present and future in its stream of movement, is no longer possible" (Rochberg[24a]) and presents "a static universe in which ordered, sequential time disappears, leaving only a timeless duration". (Meyer[24b].)

Tempo :

"The rate of speed of a composition". (Harvard Dictionary[25]). Notice how changing the pace alters the feeling and meaning of a sequence of movement or sound, and the effect of the many variations between rapidity and slowness. In musician's terminology: prestissimo, presto, vivace, allegro, allegretto, moderato, andante, adagio, larghetto, largo, lento, grave — rallentando, accelerando, rubato (as fast as possible, very fast, lively, fast, fairly fast, at moderate speed, at moderate walking speed, leisurely, rather broadly, broadly, slow, very slow — getting slower, getting faster, elastic).

Accent :

"Accent" derives from the Greek and literally translated as "to" and "song" meant the giving of importance to a syllable. In movement it is a display of different stress. In music there is a distinction between long/short accents and pitch accents. The fact that a note is of a higher pitch tends to accentuate it. Also, a pause/rest delaying a sound, or movement, accents it. We need to consider the various possible dynamic levels of accent, as well as placing of accent — regular and irregular. (Irregular placing gives a more dynamic and exciting impression.) In dance, accents can be placed in different parts of the body and/or group, at moments of change — of direction, shape, focus, level, partner/group (meeting/parting, converging/dispersing, etc.), marked by gestures (or change of direction in gestural pathways), shifts of weight generally, to include weight carried on different parts of the body, and leaning or inclining the body into different directions, as well as steps, jumps and turns, entrances and exits. In music, bar/measure length is determined by accent placement, that is, an accent every 2, 3, 4, 5, 6, 7, or more beats gives bars of 2, 3, 4, 5, 6, 7, or more beats. And what about metre?

"Metre is the measure of the varied syllabic patterns obeying the pulse beat in verse". (Fogerty[26].) Consider and study the effects of specific rhythms and metre — and the implications of this in education and therapy. See Laban's comments including reference to the Greek strictures on metre in "Mastery of Movement", arising from impulse (accent at the beginning) and impact (accent at the end). One can explore the possibilities of using mixed metre, that is combining bars/measures of different beats; also accumulative rhythms, that is, adding beats bar by bar, successively. Syncopation, implying "a dislocation of the established pulse" (Persichetti[27]) brings even the simplest rhythm pattern to life. It is achieved by stressing hitherto "weaker" beats, and sometimes by using resultant rhythms, that is, combined metres sounded simultaneously (with common pulse).

Silence, Stillness :

"This space of time is organised

We need not fear these silences —
we may love them". (Cage[28]).

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"A starting position contains and anticipates the future . . . Inner action should lead to the achievement in movement". (Ullmann[29])

"A pause, an interruption, never means an airless space between two noted sounds. They are not simply a nothing . . . Life goes on in each pause". (Balanchine[30]).

"What happens to a piece of music when it is purposelessly made? What happens, for instance, to silence? That is, how does the mind's perception of it change. Formerly, silence was the time lapse between two sounds, useful towards a variety of ends, among them that of taste of arrangement, where by separating two sounds or two groups of sounds their differences or relationships might receive emphasis; or that of expressivity, where silences in a musical discourse might provide pause or punctuation; or again, that of architecture, where the introduction or interruption of silence might give definition either to a predetermined structure or to an organically developing one. Where none of these or other goals is present, silence becomes something else—not silence at all, but sounds, the ambient sounds. The nature of these is unpredictable and changing. These sounds (which are called silence only because they do not form part of a musical intention) may be depended upon to exist. The world teems with them, and is, in fact, at no point free of them. He who has entered an echoic chamber, a room made as silent as technologically possible, has heard there two sounds, one high, one low—the high the listeners' nervous system in operation, the low his blood in circulation." (Cage[31].) Stillness within movement (and movement within stillness) is evident in music in the following ways: at the moment of preparation and/or up-beat; silence (pauses or rests); held note/chord; regularly reiterated note/chord; echo; vibration; reflective solo entry after forceful orchestral tutti.

Clearly, the listener responds to the total sound, and the concentration we suggest on aspects of that sound is for study purposes: for improving compositional ability, for comprehension of the structure and structural elements, for the development of aural awareness, and to encourage inventiveness and ingenuity. Without a working knowledge of the nature of each aspect opportunities can so often be overlooked.

Perhaps we should also mention that the aspects we have considered in this article do not alone make up the total rhythmic structure of a piece of music. This depends on

"Pitch organization; melody or melodic articulation; Harmonic rhythm—by which is meant the speed and extent of change from one harmonic grouping to another; Motive development of rhythmic patterns; Miscellaneous considerations such as proportions, texture, physical limitations of instruments and instrumentalists." (Turner[32]).

Although we have not considered these as such, we hope that some principles of composition in rhythm, visual and aural, have emerged from the foregoing. Other principles, which can also be discerned in a well taught lesson (of any subject), include use of contrast, increase and decrease, repetition, variation and development; in the case of sound devices such as polyrhythm, isorhythm and the use of different rhythms with the same melody (thus disguising it). (Polyrhythm: two or more phrases of unequal length played simultaneously and repeated coming together again to repeat the pattern. Isorhythm: one or more voices/instruments sounding the melody of changing notes but adhering to a single rhythmic pattern).

"The artist puts opposites together" (Siegel[33]).

We also hope that although we have tried to be specific and somewhat analytic in this article, a creative approach has emerged. We want to encourage people to enjoy rhythm, to enjoy the process of its liberating and strengthening power. But, as well, to develop the sensitivity, adventurousness, courage, perseverance, curiosity, awareness of alternatives (and critical discrimination in their selection), adaptability, hearing, skill and discipline that lurks inside us all, to achieve more significant creative compositional work in this area—of sound and movement. Spontaneity? YES! But "We learn to acquire a new kind of spontaneity through passing through stages of hard discipline". (Reid[34]). Returning to the question—how can one achieve musical awareness now, this minute? It is clear that one needs spontaneity. However, if the "now" is to extend into twenty years, one needs to be able to distinguish, handle and inter-relate all the constituent aspects of sound; one needs study, practice and an acquired technique.

"There have been times in theatre history when the actor's work has been based on certain accepted gestures and expressions: there have been frozen systems of attitudes which we reject today. It is perhaps less obvious that the opposite pole, the Method Actor's freedom in choosing anything whatsoever from the gestures of everyday life is equally restricted, for in basing his gestures on his observation or on his own spontaneity the actor is not drawing on any deep creativity. He is reaching inside himself for an alphabet that is also fossilized for the language of signs from life that he knows is the language not of invention but of his conditioning. His observations of behaviour are often observations of projections of himself. What he thinks to be spontaneous is filtered and monitored many times over. Were Pavlov's dog improvising, he would still salivate when the bell rang, but he would feel sure it was all his own doing. 'I'm dribbling,' he would say, proud of his daring.

"Those who work in improvisation have the chance to see with frightening clarity how rapidly the boundaries of so-called freedom are reached. Our exercise in public with the Theatre of Cruelty quickly led the actors to the point where they were nightly ringing variations on their own cliché. . . This Deadly Theatre lurks inside us all.

"The aim of improvisation in training actors in rehearsal, and the aim of exercises is always the same: it is to get away from Deadly Theatre. It is not just a matter of splashing about in self-indulgent euphoria as outsiders often suspect; for it aims at bringing the actor again and again to his own barriers, to the points where in place of new-found truth he normally substitutes a lie. An actor playing a big scene falsely appears false to the audience because, instant by instant, in his progression from one attitude of the character to another, he is substituting false details for real ones: tiny transitional phoney emotions through imitation attitudes. But this cannot be grappled with while rehearsing big scenes—too much is going on, it is far too complicated. The purpose of the exercise is to reduce and return: to narrow the area down and down until the birth of a lie is revealed and caught. If the actor can find and see this moment he can perhaps open himself to a deeper, more creative impulse.

"Similarly, when two actors play together." (Brook[35]).

For the dance student the kinesthetic experience and discernment of rhythm in his own movement should precede the study of rhythmic elements in music, and training should be in conjunction with bodily and spatial aspects of movement.

There is a great deal that one can do on one's own, and that one needs to do on one's own. Referring back to our summary towards the end of the section—"Rhythm"—we will now give some suggestions for practical work related to this. Space limits us to stating ideas—we leave development to you. Some of the ideas are more of a stimulus to advanced movement/music students, others get a ready response from beginners. We hope you will see many movement/sound possibilities in any one idea and that the ideas will suggest others of your own:

"Perceptions do not remain in the mind, as would be suggested by the trite simile of the seal and the wax, passive and changeless, until the time wears off their rough edges and makes them fade. No. perceptions fall into the brain rather as seeds into a furrowed field or even as sparks into a keg of gunpowder. Each image breeds a hundred more, sometimes slowly and subterraneously, sometimes (as when a passionate train is started) with a sudden burst of fancy." (Santayana[36]).

"We need to train both our eyes and our ears, to develop a feeling of touch, for responding to the forms and rhythms we see. One of our

big problems is that we close our minds to any fresh forms and fresh rhythmic experiences." (Baker[37]).

We are not suggesting that this is a new idea; in 1760:

"A 'maitre de ballet', then, ought to explore everything, to examine all, since everything that exists in the universe can serve him as a model . . . Crowded streets, public walks, tea gardens, rural pastimes and country occupations, a village wedding, hunting, fishing, the harvest and the vintage, a lover's mode of presenting a blossom to his lass, the rustic manner of watering a flower, of bird's-nesting and of playing on a reed pipe, all will provide him with pictures as charming as they are varied and widely different in colour and character." (Noverre[38]).

Also in 1913:

"We must break out of this narrow circle of pure musical sound and conquer the infinite variety of noise sounds. Let us wander through a modern city with our ears more attentive than our eyes and distinguish the sounds of water, air or gas in metal pipes, the purring of motors (which breathe and pulsate with an indubitable animalism), the throbbing of valves, the pounding of pistons, the screeching of gears, the clatter of street cars on their rails, the cracking of whips, the flapping awnings and flags. We shall amuse ourselves by orchestrating in our minds the noise of the tall shutters of store windows, the slamming of doors, and the bustle and shuffle of crowds, the multidudinous uproar of railroad sidings, forge mills, printing presses, power stations and underground railways." (Russola[39]).

Growth: study patterns in nature, such as shells, plants, trees, insects. (See the notebooks of Leonardo da Vinci).
People and life activities: note your own body rhythms throughout the day/month/week/year. Make a temporal graph of a day in your life (time passage of day reckoned horizontally, speeds reckoned vertically). Notice the rhythm of a daily task such as washing up, cleaning teeth, making the bed, cooking preparations, opening and shutting cupboards and drawers (especially when they stick): a longer sequence, such as a visit to the launderette. Notice how clothes affect the rhythm of movement. In all cases, try to note the rhythms down in some way, both for your own training and for possible future use in composition.

At work, notice the characteristic rhythms of fellow workers, rhythms of their tasks and the rhythmic relationship between all these. Note the rhythms created by the changing energy, time and space components in any physical skill, such as ski-ing, skating, driving a car, or in the working actions of artists/craftsmen. Analyse the relative rhythms of the right and left hands in any job involving them both. Observe eye-blink patterns of others and yourself. Observe your thought rhythm in

relation to your breathing and/or heart beat, breath rhythm in relation to actions of arms and/or legs, in daily life. Sit somewhere with a good view of a busy street pavement, and see how many different walk rhythms you can note down in three minutes. Sitting in a bus, discern the rhythmic character of the driver. In a train, notice the rhythm of passengers opening and closing doors, getting on and off, also their behaviour on the train. More difficult, but try to see the rhythm of a crowd—easier when there is a common visual (attention) focus as at a football match, less easy when the focus is one of common purpose as with a crowd on a station platform waiting for information during a rail strike, or waiting and crossing a road, even less easy when there is no common focus, as in a general street scene. Note the rhythms of individual players and of the whole event at any game or sports events. A comparatively easy and restful one to try is observing the rhythms of people at an exhibition, or in an art gallery, as they approach, look and leave exhibits.

Communication—spoken word: locate accents in multi-syllabic words. Notice rhythms of: sentences or phrases of speech, questions and answers, sports commentaries, comedians, conversation, street cries old and new. Observe the effect of meaning and feeling, and try the Alma Hawkins' idea of speaking the same string of words with different interpretations to note the resulting rhythmic differences: 'Ah yes but then who knows it could be yes it could be no who is to decide tell me'. (Hawkins[10]).

—written word: note the rhythm of—a simple children's story, such as "Rosie's Walk" by Pat Hutchins (Puffin) newspaper layout, headlines or news on a newspaper page, cartoon in a comic, description of work or events, for example, what the kitchen maid had to do before 8 a.m. in "Below Stairs" by Margaret Powell (Pan Books) or in a diary, such as:

"I am sitting here at the kitchen table in London . . . to be dumped into nothingness after 3 months of hypertense touring experience . . . . the ecstatic success of London—dancing in front of the Temple of Bacchus, the half moon . . . the colourful audience—the landing of the astronauts—bats, 14 of them, in my hotel room—emergency operation in Athens—audience calling for me in the Herod Atticus while I was being carried into the hospital . . . Murray guides me gently onto the plane in Athens. We splurge-first class". (Nikolais[11]).

One can also build a rhythm study from a character revealed/described in a play or book, or from an imaginary creature or monster—such as those described by Borges in "The Book of Imaginary Beings".

Different rhythms can emerge according to one's viewpoint: imagining being the monster, or an outside force creating the monster, or being affected by the monster.

"The dancer's first impulse if often to mimic or **be** the thing suggested. This is a characteristic response of children, who have a wonderful belief in their ability, as the song says, to 'Be a tree, be a sled, be a purple spool of thread." This method often insures a magical sincerity of action that mature artists strive to recapture. But an artist's response should be more creative. Hopefully including the conviction of the child, he should be concerned with man's relationship **to** rather than imitation of the stimulus . . . Rather than trying to **be** a tree, let us consider how a human being relates to a tree. It is something to lean against, to walk around, to chop down and shave into splinters, to fly through, to hang ornaments on, to carve initials in, or to imagine as part of a great rain forest . . . " (Elfeldt[12]) and, indeed many other things too.

Note rhythm in writing of different countries of the world—it is interesting to study alphabets (including Egyptian hieroglyphs and the intriguing lines of Chinese characters), also codes, signs, symbols and runes. "Runes are ancient alphabetic symbols often cut in wood, stone or metal, the original sense of the word 'rune' is thought to be whisper or buzz, hence, low talk, secret incantation, and writing, because written symbols were regarded as a mystery known to few. Later, the word came to mean onward movement of blood, water, and the universe, as well as any poem, song or verse." (Pfifer[13]). What about written music symbols? Can even a non-reader get an impression of rhythm from these? Look at early music manuscripts (e.g. British Museum) and note how well the writing communicates rhythmic flow. Of course the possibilities for rhythm study and sound inspiration from sound and meaning of words are endless. Compare, for a simple example, "obstruct, bar, rebuff" (stopping rhythmic flow); "stagger, grope, stumble, lurch" (irregular rhythm); "fling, surge, lilting, gush" (freer rhythm); "heave, twist, shoot, pounce" (accented or emphasised). Try using words, refrains, chants, simple rhymes, riddles, names placed in juxtoposition, canon, as question and answer, or simultaneously to create intricate patterns or moods—for example, place names such as: "Slapton, Snitterfield, Par, Frost, Thring, Allaleigh, Spitchwick, Frickney, Shute, Skipton, Goole, Pinchaford, Aish, Houghton le Spring, Wallop, Bagshot . . ." See what poets have done with ideas such as these, for instance, Vachel Lindsay's "Santa Fe Trail", Edith Sitwell's "Facade", Christopher Fry describing a journey, storm and whirlwind in "The Boy with a Cart"; T. S. Eliot's choruses in "Murder in the Cathedral", links with jazz as in Christopher Logue's "Can you trap shadows like this?" or "Each day, from the sky, the slow lights fall". Dadaist sound poems, G. M. Hopkins such as "The Windhover", Dylan

Thomas passages from "Under Milk Wood". Plot the rhythm of a scene from a play or novel. Also, listen to languages other than English sometimes, and notice the different rhythms and sounds. (Greek words proved to be effective in a dance-drama scene when we selected words similar in sound and meaning to the intention of the scene, and phased them in and out in various ways).

—non-verbal: This can be a study of the rhythm of exchanged glances, laughs, animal communication and between men and animals, drum messages, sirens (police, ambulance, war, tea break), emotional states (such as —aggressive, bored, compulsive, desperate, flippant, sly, proud, ambitious, pensive, calm), pain (lively and imaginative children's and students' dances have arisen from both sneeze and headache rhythms, for example). It is interesting in work with puppets (glove, shadow, marionette) to see what can be achieved in all aspects of timing/rhythm.

Environment: A room has a rhythm—its shape in relation to the objects in it; the way the objects are set down in relation to one another, whether this is planned or casual; any specific arrangements in the room such as flowers, fruit, books. A student group made a suite of "Wallpaper dances" using repeats, patterns, moods, relationships, colours, shapes. Does the clock ticking register strongly in the room? Can you hear both this and the tick of your watch at the same time and find a pattern there? Do the rhythms of the room have any effect on you, do they affect your mood in the room? Also consider a building as a kind of rhythm, set up by sizes and shapes of spaces and links between them —narrow stairways etc. and incidence of archways, doors, windows, gates. In a building or elsewhere, experience the different rhythms of going up and down various steps, staircases, ladders, slopes; also outside, across rocks, stepping stones, bridges, and the rhythm of a garden layout. Notice changing shadow patterns as a day proceeds and as the sun comes and goes.

As a passenger in a train or road vehicle, or when walking, experience the rhythm of the landscape passing by—let your gaze travel along the changing skyline or horizon line, or register the incidence of verticals such as telegraph poles, trees, gaps between buildings as accents. Listen to sounds of trains and cars. When in a car listen to the speed and rhythm of the engine. Listen to the other vehicles around you. At night, look at patterns of changing and flashing lights in the street. Are the windscreen wipers operating too? Can you merge all this to make a rhythm?

When did you last ride a bicycle? Try to remember the rhythmic pattern of the journey.

If you have the opportunity, note the difference between the rhythm of a city as viewed from the ground and that viewed from the air. (A helicopter ride is thoroughly recommended!).

Try to notate rhythmic patterns made by any machines you hear.

Be aware of the rhythm of a place, of a country.

Is there a new moon tonight? When is the new full moon? When is it Spring? What time is your body? (see Gay Gaer Luce "Body Time"[44]).

Notice the effect of wind on things and the rhythms that result, such as on trees, wind chimes, mobiles and as described in the passage quoted earlier by Spencer.

Find out about the measurement of rhythm/timing, in earthquakes and volcanic eruptions.

Have you discovered the work of Dr. Hans Jenny? For some years he has been investigating the effects of sound on matter and noting the resulting vibration patterns, or what he terms "cymatics".

Look at rhythms of animals and flocks/herds of animals/birds/insects/fish/reptiles. Select, observe and notate a common action for comparative analysis (e.g. eating: elephant, squirrel, cat—what are the differences?).

Consider the function of rhythm in rituals—T.V. programmes are increasingly helpful here. When you can, listen too to work songs and relate these to the working actions from which they sprang. Watch films and notice the different ways various film-makers use visual and auditory rhythm.

Join the band! Tap out rhythms with or against a record (be sure to keep going for the total length of the piece, giving yourself accurately timed pauses).

"Visual forms are striving in certain directions. They contain directed tensions". (Arnheim[45]). This gives us a clue to the discovery of rhythm in painting, sculpture or other static visual arts such as weaving, photography. So when looking at a painting or a piece of sculpture for instance, as well as looking for rhythm in its forms/lines/spaces/tensions/patterns/theme, consider the implications of movement before, and as it were leading to, the moment of "freezing" the image, and possible implications of movement after. Try this out with both representational and non-representational examples, from sports action, or modern dance action photographs to Jackson Pollock paintings, or Hepworth sculpture.

Turn off the sound of a TV programme and concentrate on the rhythms you can see; look for variations of dynamics, speed and increase and decrease of tension. Notice the use of timing and rhythm in advertisements.

Wherever you happen to be, give yourself one minute exactly timed and note down all the different sounds/rhythms you can hear or see. It is interesting to do this in company with other people and to compare responses. There is usually a wide variety of response to the duration of the allotted time—some people thinking it was much longer than it really was—and some much shorter.

However, fascinating as group experiments, explorations, improvisations and ensemble work generally, can be in relation to sound, time and rhythm, we consider that there is so much material there that it would have to form a separate article.

Finally, the following is a list showing some of the diverse composers/styles of music that have influenced one or both of us and been essential in our study of rhythm—including pulse, time, tempo, accent, silence, stillness (also phrasing—which we discuss in a further set of notes).

Gregorian chant, dances of medieval Europe, sacred and secular music of the sixteenth century, Praetorius, Boismortier, Vivaldi, Bach, Beethoven, Debussy, Bartok, Satie, Stravinsky, Moussorgsky, Kodaly, Britten, Walton, Webern, Messiaen, Schuller, Copland, Salzedo, Orff, Varèse, Stockhausen, Penderecki, Berio, Boulez, Etler, Cage, Kabalec, Ohana, BBC Radiophonic Workshop, effects records (e.g. bird song, insect sounds, storm, sea, trains), background mood/effects music for TV and film, Trinidad Steel Band, African music (e.g. drums of Ghana, North African Arabic music), Indian music, South American music (especially Argentinian, Venezuelan and Brazilian), Japanese koto music, Tibetan ritual music, folk music of Yugoslavia, Israel, Greece, Hungary. Several pop and many jazz composers/performers such as Pentangle, Renbourn, Surman, John McLaughlin, Santana, Stomo Yamash'ta, Shearing, Mulligan, Ellington, Buddy Rich, Humphrey Lyttleton.

"In Zen they say: If something is boring after two minutes, try it for four. If still boring, try it for eight, sixteen, thirty-two and so on. Eventually one discovers that it's not boring at all but very interesting." (Cage[46]).

"No one passes through life scatheless. The world has many sour noises; the body is an open target . . . yet even so, each of us, one time or another can ride a white horse, can have rings on our fingers and bells on our toes, and if we keep our senses open to the scents, sounds and sights all around us, we shall have music wherever we go." (O'Casey[47]).

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JANET GOODRIDGE

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47 O'Casey, Sean, from an interview on television and reported in "The Guardian", two weeks before his death. Quoted in (15) above.

DIARY OF FORTHCOMING EVENTS

Amateur Productions :

"CHOREOS"—Contemporary Dance Group of The West Riding Movement Study Group.
Rotherham Civic Theatre, ROTHERHAM, May 31st.
Bradford Library Theatre, BRADFORD, June 7th.
Tickets or information from: Shelly Sorkin, 63 Allerton Grange Rise, Leeds 17.

WORCESTER COLLEGE OF EDUCATION—Student Production of Dance and Dance Drama.
School Matinees and Evening Performances, June 6th and 7th.
Tickets or information from: Miss Joan Russell, Worcester College of Education, Henwick Grove, Worcester.

Informal Meetings :

1 Discussions on a variety of topics are arranged by David Henshaw at 32 Chester Court, Albany Street, London NW1 4BU.
Food will be available. Please notify in advance.

Effort and spatial orientation—a consideration of the relationship between effort elements and the dimensional cross.
Thursday, 10th May, 6.30 p.m.

How do we identify flow?—the fourth separately identifiable factor of effort, or the manifest pattern of the other three?
Thursday, 31st May, 6.30 p.m.

Aesthetic justifications for dance in education—a series of four seminars, Fridays (6.30), 8th, 15th, 22nd June, and a full Saturday, 23rd June. It is hoped to work systematically through the justifications commonly put forward, setting aside for this purpose those not strictly aesthetic, identifying and clarifying those which are. Useful preliminary reading: Olive Chapman (LAMG Magazine 49) "Creative Dance: some implications of the concept". H. B. Redfern (Concepts in Modern Educational Dance) Essay C.

2 A letter of interest for older Guild Members from :
Audrey Wethered, 51 Queensdale Road, LONDON W11 4SD and Chloe Gardner, Parkside, Hadley Common, Herts EN5 5QG.
After August 1st: Bonnyes, Hadley Common, Herts.

"The Guild is growing older and so are its earlier members. At the last AGM we heard that some of these faithful friends feel isolated and out of touch because they can no longer participate in strenuous courses.

"We should like to support Sylvia Bodmer's suggestion that we should meet informally in each other's houses to talk and/or move (at our own pace); and to help by acting as a letterbox:—

Many people will make all arrangements on their own, but there may be some who are not sure who to invite, so if anyone interested in such gatherings, either as host or guest, sends us a stamped addressed envelope, and tells us how far they would be prepared to travel, or whether they are hoping to have a meeting in their own home, we will forward to would-be hosts the envelopes of the would-be guests. If people wish to keep in touch in this way, a new SAE must be sent to us as soon as the first one is used".

BRENDA JONES

BOOK REVIEWS

If authors would arrange for a copy of their work to be sent to the Editor, a suitably qualified person will be asked to review it.

CONCEPTS IN MODERN EDUCATIONAL DANCE

by H. B. Redfern

(Henry Kimpton Publishers, London 1973)

The reader who has studied Laban's writings with any care will realize that it is impossible to accept them uncritically, abounding as they do in paradoxes and puzzles, but it will also be appreciated that if any work is of permanent value it will stand the test of objective and critical scrutiny. One does not acknowledge the greatness of a man's work by accepting it with one's critical faculties dimmed, rather, one gives such work the lively attention which it demands.

Such is the spirit in which Miss Redfern writes "Concepts in Modern Educational Dance", which is a study of the works of Laban from a contemporary philosophical standpoint. She says: "It is high time that the 'dead wood' was cut out of modern educational dance theory and the growing points detected and carefully nurtured. There is so much 'nearly right' in Laban (as well as, of course, much that is absolutely right), and this we have to try to unravel and reconstruct." And it is with a sense of admiration of her scholarship, that one follows the process of unravelling and the suggestions that she makes for reconstruction, in this important commentary on Laban's ideas.

The book is intended for "students and teachers engaged in the study to degree level of education and movement, particularly dance", and is composed of a number of discussions on important and problematical aspects of Laban's work. Three sections emerge: a general exposition of Imagination; a two-part examination of the Concept of Effort; and a discussion of Modern Educational Dance, giving particular attention to the ideas of "free dance", to "expressive and impressive aspects", to "social aspects" and to Laban's "movement principles".

The first section, "Imagination", forms a very good introduction to recent philosophical accounts of imagination and creativity, and indeed, to the technique of philosophical analysis generally, for this is made more comprehensible when it works upon a subject with which we are already familiar. By drawing upon the work which has been done upon these concepts and thus viewing "creative dance" from a critical standpoint, the author enables the reader both to gain some insight into philosophical argument and to understand what therefore may practically be involved in dance teaching.

It is particularly difficult to understand the contradictions invested in his statements about "Effort", when Laban claimed to be making

"a methodical approach to the universal forms of movement". And it is perhaps the effort aspect of Laban's work which has aroused so much controversy and misunderstanding. Miss Redfern helps us to understand the ambiguities which abound in this concept. For it is clear that Laban used the word not in one way but in many ways, sometimes in the ways of our ordinary language and sometimes in ways which depart radically from any ordinary usage. He is, as Miss Redfern shows, and as we so often are, a victim of "the bewitchment of our intelligence by means of, she claims, language". But, she claims, if there was confusion in this area there was also considerable achievement, notably in formulating a classification of movement elements, in contributing greatly to our understanding of rhythm in movement, in suggesting ways in which systematic training of movement may be carried out, and in indicating how particular combinations of movement elements might be correlated with certain states of mind.

One of the themes in the book is that Laban was mistaken in conceiving of movement as an homogenous unity, that he did not take account of the difference between movement as it occurs in the artistic illusion of dance and as it occurs in the reality of ordinary life. It was his failure to recognise the significance of this distinction which led to a number of the confusions. But, whilst unable to see the rationale of the thesis that the study and practice of the symbolic language of dance might enable one to gain understanding of actual moods and life situations, Miss Redfern does suggest that Laban has pointed the way to "thoroughly informed observation of movement", and that this might strongly contribute to knowledge of others and of the self.

The merit which the author finds in Laban's principles is that through his categorisation of movement Laban enables us to focus our attention upon the material of dance, that is, upon movement, and that it therefore gives to the performer, the teacher and the critic alike a means of intelligent assessment and a broad perspective upon the art of dance.

An extensive bibliography is given for each section of the book, and the beginner in the study of contemporary philosophy would find this a useful guide. However, it is worth noting that of all the philosophers quoted only five had published any work before the publication of "Effort" in 1947 and "Modern Educational Dance" in 1948. The works of Wittgenstein (from whom stems the 'ordinary language' school of philosophy and to whom Miss Redfern on several occasions appeals) remained unpublished until 1953, Gilbert Ryle published "The Concept of Mind" (again a seminal work) in 1949. It is, therefore, hardly surprising that Laban was unable to turn the light of modern philosophy upon his own ideas. But in 1938 Collingwood, for example, in "the Principles of Art" was saying, "What the artist is trying to do is to express a given emotion . . . Every utterance and

every gesture that each one of us makes is a work of art". Herbert Read said in "The Meaning of Art" in 1931, "The real function of art is to express feeling and transmit understanding" and "the ultimate values of art transcend the individual and his time and circumstance. They express an ideal proportion or harmony which the artist can grasp only in virtue of his intuitive powers".

This is not to deny the truth of Miss Redfern's work, nor to attempt a defence of Laban, merely to place his work in some historical perspective. And, although it would be inappropriate in a work of this nature, the book does point to how urgently an informed biography of Laban is required, and how necessary are further investigations both of a scientific and a philosophic nature.

Miss Redfern's arguments are carefully and clearly constructed, although, of necessity perhaps in a book covering a wide range of concepts, her conclusions are sometimes quickly precipitated and some of her ideas need further elucidation. For example, the notion that the understanding of new sorts of feeling may result from art appreciation requires further explanation, especially when one relates it to the suggestion (on p.109) that the sort of thing that can be communicated in dance is "not reducible to other terms". One wonders how the gap between the symbolism of dance and the reality of feeling can be bridged.

A further criticism might be that Miss Redfern, whilst coming firmly down on the side of dance as part of aesthetic education makes very little case for it. We are referred to "the Logic of Education" (1970) by Hirst and Peters, but it is unsatisfactory to find that in this book not only does dance go unmentioned, but the strongest statement in favour of aesthetic education is, "the claims for a distinctive mode of objective aesthetic experience, using forms of symbolic expression not confined to the linguistic, must be taken seriously, even though much philosophical work remains to be done here".

Even so, Miss Redfern's book is to be regarded as a milestone not only in the study of Laban's work but in dance in education, serving as it does to give us a reasoned appraisal and to point the way to further investigation. It seems appropriate to quote from G. J. Warnock "For my own part I am inclined to think that they only need feel strongly hostile to contemporary philosophy who have cause to dislike a clear intellectual air and a low temperature of argument . . . In our own case we have, at present, no ground for apprehension."

OLIVE M. CHAPMAN

REFERENCES (other than those from the book under review)
1. Collingwood, R.: (1938) "The Principles of Art"
2. Hirst, P. H. and Peters, R.: (1970) "The Logic of Education"
3. Read, H.: (1931) "The Meaning of Art"
4. Warnock, G. J.: (1969) "English Philosophy since 1900"

UNDERSTANDING BODY MOVEMENT

an annotated bibliography by Martha Davis

Published by Arno Press, a New York Times Company, New York 1972. $15.00

Guild members may have heard of the author of this book, Martha Davis, through her work with Irmgard Barteneiff, at the Dance Notation Bureau, New York, and elsewhere in the U.S.A. She is Assistant Professor at Hunter College, New York, and training co-ordinator of their Dance Therapy Masters Programme. She has combined teaching with research in non verbal communication and body movement in relation to personality.

The bibliography contains abstracts of varying length (one sentence to a paragraph) of books, monographs and articles, including some unpublished material; the topic: movement behaviour. The term "Movement behaviour" is used in the book to refer to the anthropology and psychology of physical body movement which the author understands to be what is variously entitled: non verbal communication, body language, expressive movement, kinesics, psychological aspects of movement and motor activity. It is a piece of work which should have considerable interest for specialist students, teachers, lecturers, researchers. Omissions are stated in the introduction, the bibliography does not include books on the neurology or physiology of movement, kinesioligy, sensorimotor coordination, motor skill or motor learning per se. Also, areas not dealt with extensively include dance ethnology, proxemics and body image.

There is a useful introductory survey of literature on movement behaviour and research, each area of research being allotted a paragraph or two. Topics included are: developmental patterns, muscle tension, expression of the emotions, personality and psychodiagnosis, psychological interpretation of gesture, interaction and communication, cultural characteristics and animal behaviour.

This of course is one person's view of what should be included in such a bibliography. The author has selected 931 titles from the 1500 she collected. So although it is an important piece of work, readers may be disappointed to find their own favourites omitted. There are a few errors too (it takes the third entry under her name to get the spelling of Valerie Preston-Dunlop correct!) Also, specialists in each of the areas included are likely to find some of the summaries of the book content occasionally inaccurate or, largely through brevity, inadequate. However, in my view these points do not reduce the overall value of this as a most useful source book, with clear, helpful index.

The titles range mainly from 1900 to mid-1971, and predictably include much American material little known in colleges in Great

Britain. Unfortunately, it may well prove difficult to obtain copies of many of the titles listed. However, if heads of departments and librarians persevere, the results would certainly aid their students, especially those who sometimes somewhat demandingly write around for help with studies/long essays.

Let us hope that Martha Davis will be able to continue her valuable work and keep this book up to date with subsequent editions.

JANET GOODRIDGE

"THAT WAY AND THIS—Poetry for Creative Dance"

Chosen by Frances Baldwin and Margaret Whitehead

Published by Chatto and Windus. Price: Hardback £1.25, Paperback 85p

The book provides a source of poems and extracts from poems offering a variety of stimuli for Creative Dance. The selections are classified under such general headings as 'Water', 'Fantasy', 'People', 'Nonsense', 'Happenings' and includes a longer section on 'Dance Drama'. In addition there are poems 'For The Young' and others 'For Advanced Study'. A final section takes the form of broad comments on the classifications with brief suggestions for the development of dances based on some specific poems.

There is an interesting Introduction where the editors give a brief insight into their ideas concerning the place of movement in the range of artistic expression and the history of the "particular partnership" of poetry and dance within the arts.

Included in the anthology are not only poems likely to be familiar to most teachers but also poems less well-known which will be of interest to the experienced teacher of dance. For all teachers it should act as a further stimulus to investigate the works of poets whose treatments of ideas have been proved to be particularly suitable and valuable for translation into dance or dance drama.

It is an attractively presented book which should prove of practical value to both teachers and students of dance. Its chief asset lies in the fact that it has been compiled by practising teachers who have made their selections on the basis of personal teaching experience.

BRENDA JONES

REPLY TO CARROLL'S AND WHITING'S REVIEWS OF MARION NORTH'S "PERSONALITY ASSESSMENT THROUGH MOVEMENT" (in November, 1972 issue)

Dear Editor,

Dr. Whiting's and Miss Jean Carroll's reviews of Marion North's "'Personality Assessment Through Movement" (November, 1972) are prototypes of misapplied analyses so commonly found behind the apparent sophistication of the linguistic conventions employed by academic psychology.

The real problem with North's method is **not** that it fails to fulfil the criteria for reliability and validity. Rather difficulty arises in North's **attempts** to satisfy these criteria. For students of human behaviour who employ methods essentially in conflict with those accepted by experimental psychology (e.g. movement 'analysts' and psychoanalysts) fall victim to invalidation.

Statements are objective when they are made with personal commitment (too often unknowingly) submitting to criteria laid down in a traditional paradigm. These criteria determine the truth of propositions. Naively experimental psychology has attempted to mould itself after the natural sciences which enjoyed a long tradition of scientific legitimacy. In this respect the predominance of the psychometric approach at the academic research levels has forced further the criteria of validation upon the projective methods of assessment.

Although the assessment of personality through movement has some methodological affinity with observational techniques, in essence it is theoretically grounded in the projective technique tradition. Projective techniques have emerged out of different theoretical considerations than those central to the psychometric methods of assessing personality. Both positions ascribe very different meaning to human action and thought. Thus reciprocal interpretation and mutual validation are inappropriate.

Having said this one can dismiss the general methodological criticisms made by Carroll and Whiting. Yet there exist several more specific conceptual inaccuracies. For example, Dr. Whiting misunderstands the notion of inter-rater reliability. He worries that North's observers were all 'trained' within a Laban framework. But surely no systematic psychological research employing observational techniques is conducted without the use of observers who are **trained** to abstract the appropriate bits of human action from the behavioural stream.

Any meaningful criticism of "Personality Assessment Through Movement" must be more rigorous and penetrating than those offered by Carroll and Whiting.

Yours faithfully,

JACOB ZELINGER, DAVID McKITTRICK
Movement Department, Goldsmith's College,
University of London

GUILD ACCOUNTS

The draft Guild Accounts circulated to all members and presented at the Annual General Meeting have been audited. The following is the text of the audit certificate.

Report of the Auditors to the Members of the Laban Art of Movement Guild

We certify that we have audited the Treasurer's records of the Laban Art of Movement Guild for the year ended 31st December, 1972 and in our opinion they exhibit a true and fair view of the transactions of the Guild for the year ended on that date. We have also examined the records of the Kaleidoscopia Viva Festival Account for the year ended 31st December 1972 and in our opinion they also exhibit a true and fair view of the transactions on that account for the year ended on that date.

ALEXANDER SIMPSON & CO.
Chartered Accountants

7th March, 1973

STATEMENT FOR INCLUSION IN THE MAGAZINE

At the end of 1972 a questionnaire was sent to Guild affiliated groups requesting help in the collation of factual information about the activities of Guild members and the extent to which the general public has the opportunity to participate in activities promoted by members of the Guild.

It was envisaged that such information might aid the application possibly to be made to the Charity Commissioners to establish the Guild as a Registered Charity and thereby gain the financial advantages offered to charities by the taxation system. There was no implication of further expense being incurred by the affiliated group.

From the replies received from 23 groups, the following facts emerged. 806 people participated in affiliated group activities, nearly all of whom were not individual members. This figure is quite apart from the likely audience figures witnessing the 12 major productions, the 8 events connected with cathedrals, the 12 events connected with arts festivals plus the many, many days of dance for children and local church events, each year. It became evident that three-quarters of these people were connected with education but the balance took in the broad spectrum of occupation — housewives, nurses, artists, shopworkers, office workers, joiners, electricians etc. Productions were also given with various charities, such as the Muscular Dystrophy Group, together with performances for many Townswomen's Guilds, Women's Institutes; just one performance went into the industrial field and was seen by 300 workers.

One of the quetions was to enquire what was done for members of the public and to what extent might the group be able to develop this aspect — in the majority of cases the explanation was that lack of time and opportunity prevented any such action but some groups did mention the success they achieved by encouraging the public to join through local advertising, by altering the timings of the weekly sessions to varying times during the evening, or by free and open invitation without subscription.

To finish on a triumphant note — one group in Grimsby actually did state "we are almost completely involved with the public all the time". It was the simplest answer to a questionnaire which I fully realise did not correspond to the format of many groups but no doubt the pertinence of this reply to the charity application will be appreciated. As mentioned at the Annual General Meeting at Addlestone, I should like to record my appreciation to the group secretaries for the promptness and detail of their replies.

DAWN P. WELLS

SWANWICK COURSE

Members of the Guild who have attended the very successful and enjoyable courses at Swanwick in the past will be disappointed to hear that the Hayes Conference Centre is not available to us in the Autumn. Instead it is our pleasure to announce that we have secured the serviecs of Miss Joan Russell and Mr. Edward Salt for a one-day course at WORCESTER COLLEGE OF EDUCATION on 24th November, 1973. The theme of the course will be "DANCE IN EDUCATION" and you will find fuller details on page .

The course will be a very popular one and we would advise anyone who is interested to apply early to avoid disappointment.

Courses and Conferences Sub-Committee

NATIONAL SPORTS CENTRE

Crystal Palace, 19-21 October, 1973

"DANCE WE MUST"

A week-end is being arranged at the National Sports Centre at which members may experience a variety of dance styles. The programme will be as follows:

Friday evening — JAZZ DANCE — Molly Molloy
Saturday morning — HISTORICAL DANCE — Madelaine Inglehearn
Saturday afternoon — DANCE DRAMA — Geraldine Stephenson
Sunday morning — FOLK DANCE — John Tether

There will be residential accommodation available but you are advised to apply early should you require it.

Courses and Conferences Sub-Committee

WORCESTER COLLEGE OF EDUCATION

24th November, 1973

"DANCE IN EDUCATION"

Primary Group:
Tutor: Mr. Edward Salt, Advisory Teacher for Dance in Berkshire
Secondary Group:
Tutor: Miss Joan Russell, Principal Lecturer in Dance, Worcester College of Education

The course will be concerned with an exploration of the content and structure of the dance lesson.

The Primary Group will consider the role of the teacher in providing a rich environment in which dance activity may grow. Varied stimuli for movement and dance experience will be investigated.

The Secondary Group will consider the development of dance from appropriate movement themes and examine the role of the teacher in this process.

Courses and Conferences Sub-Committee

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All Guild Literature is now only obtainable from

Miss Margaret Dale,
36, Churchfield Road,
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A.G.M. and CONFERENCE

CARDIFF

MARCH, 1974