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‘The great thing about collaboration is that it never is perfect.’ -
An Ethnography of Music and Dance Collaborations in Progress

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THE UNIVERSITY
of EDINBURGH

PhD Music

The University of Edinburgh

2017

Declaration

I hereby declare that I have composed this thesis and it is my own work. It has not been submitted for any other degree or professional qualification.

Tomke Kossen-Veenhuis

October 2017

Abstract

'Art worlds' (Becker 1982) tend to be treated as autonomous spheres but there have always been artistic enterprises that combine different art forms. Contemporary dance theatre is an example of such an intersection: the collaboration between music and dance worlds requires a network of different kinds of artists to produce a coherent artwork. This PhD research investigated the social interrelations of musicians and dancers and the development processes in a collaborative music-dance production. The artists are part of a multi-component network where all parties ideally need to cooperate closely in order to present a coherent artistic performance. In this context music and dance are codependent and an intrinsic understanding among the artists is expected. However, this is not inherent to all participants and projects. For artists from more than one discipline to make a coherent artwork means to challenge the conventional characteristics of their own art worlds (Cope 1976; Becker 1982). Otherwise barriers in communication and behaviour develop rapidly and irreparably. This study sought to understand the development of new music and dance productions and the involvement of their participants in a systematic way. This led to the investigation of cross-disciplinary communication, hierarchies and creative approaches.

The research is based on two case studies, the ethnographies of work in progress of dance companies, using observation and interviews as the main methodology. The systematic study of the processes during collaborative work uncovered hindrances including limitations in the financial budget, committed production time and physical requirements of the artists and how those have been handled when approaching these projects. This study also defined differing expectations towards collaboration, varying listening approaches of musicians and dancers to music and differences in performance practice as challenges of the process. The overall aim was to provide new insights into the *process* of producing collaborative art works, improve the planning and execution of them and connect the academic fields of music and dance.

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Acknowledgements

My thanks go to...

...Prof Simon Frith

for providing the most excellent supervision, support and understanding!

...Dr Nikki Moran

for co-supervision, advice and looking after the PhD community.

...Sally Groves, Richard Honner & Brian Prentice

for your kindness.

...all Dancers & Musicians

for your time and willingness to contribute to this PhD research.

...the German Academic Scholarship Foundation

for financial support.

...all Popular Music Seminar Fellows

for making the Wednesday afternoon the best time of the week.

...all Staff in the Reid School of Music

that I have been in touch with over the past years for making me feel welcome.

...Deirdre, Diljeet, Shelly & Joy

for simply being the best PhD pals one could ask for.

...Pina

for unconditional purrs in the past year.

...Mum & Dad and my close family

for all your encouragement and love for as long as I can remember.

...Hanno

for everything.

Thank you!

Introduction

‘In the end, it’s composition. What you do with things.
There’s nothing there to start with.’¹
-Pina Bausch-

Pina Bausch, pioneer of the German dance theatre, once said this about the development process of a new piece of work. But how are these ‘things’ put together, particularly in the context of a cross-disciplinary collaboration? This process, looking at the various artists and agents involved in a music-dance collaboration of a dance theatre² production will be examined carefully in this thesis, aiming to clarify the obstacles and successful moments of creative collaboration.

Collaboration, and artistic collaboration in particular, has become a buzzword in various contexts of artistic output. The promotion of collaboration involving different art forms constitutes an essential policy framework for theatre concepts, funding grants and university programmes, as well as art conservatoires. *Edinburgh College of Art*, which is part of *The University of Edinburgh*, introduces the college as a ‘vibrant and creative community of students and academics: a place of experimentation, exploration, intellectual stimulation and exciting collaborations’³ on their website. The *Royal Conservatoire of Scotland* states it is ‘one of the most multi-disciplinary conservatoires, offering specialised and intensive teaching in dance, drama, music, production and

¹ See: ‘*Tanzen gegen die Angst*’. Pina Bausch. (Schmidt, 1998, 1)

² Definition ‘Tanztheater’ (dance theatre): ‘A form of dance that emphasise[s] the theatrical staging of the work as much as the choreography and that takes its material from real-life issues and emotions. The leading exponent of tanztheater was Pina Bausch.’ (Craine & Mackrell 2010)

³ See: <http://www.eca.ed.ac.uk>, accessed February 13, 2017

⁴ Definition ‘Tanztheater’ (dance theatre): ‘A form of dance that emphasise[s] the theatrical staging of the work as much as the choreography and that takes its material from real-life issues and emotions. The leading exponent of tanztheater was Pina Bausch.’ (Craine & Mackrell 2010)

⁵ See: <http://www.eca.ed.ac.uk>, accessed February 13, 2017

screen⁴. These are only two examples of the promotion of multi-disciplinary artistic collaboration in higher education institutions in Scotland alone!

Furthermore, requirements by academic funding grants, as well as arts grants, show the ongoing agenda creating the need for collaboration. *The Arts Council England* specifies in its 10-year strategic framework from 2013 that there have been ‘too few examples of collaboration across backgrounds, organisations, disciplines and perspectives. [...] We know that when these connections are made, they can spark a dynamic that changes our perceptions of what great art and culture is, who it is for, and what it can do⁵. *Creative Scotland*, the public funding body and facilitator for arts projects in Scotland, seeks to ‘stimulate collaboration’ as a priority for 2014-2017, as stated in their current annual plan⁶. Naturally, these examples of institutions and strategies are reflected in the current art making, by either receiving funding from major art funding bodies, or trying to attract interest for possible funding by marketing and producing collaborative work. Despite collaboration seeming inherent to the arts, and dance in particular, these strategies and the special publicity attracted by collaborative work, makes it stand out as less natural than the arts and institutions imply. This suggests a higher status of collaborative art work (Moran & John-Steiner 2004, Channing 2003) than ‘non-collaborative’ work. This becomes even more visible in the attention new collaborative partnerships receive from the media. Recent examples are radio shows that feature composers and choreographers talking about the collaborative processes in their work. *BBC Radio 4* interviewed David Bintley, director of the *Birmingham Royal Ballet*, and Sally Beamish, the composer who wrote music for a new ballet premiered in autumn 2016, to ‘discuss how they’ve fused the language of dance and the language of music to create a new ballet⁷. Saxophonist and composer John Harle was interviewed on *BBC Radio 3*’s ‘In Tune’ to talk about his musical composition for the *Birmingham Royal Ballet*, where he emphasised the positive and significant experience of collaboration as one of the most remarkable experiences of his musical career⁸.

⁴ See: <https://www.rcs.ac.uk/about-us/>, accessed February 13, 2017

⁵ See: <http://www.artscouncil.org.uk/sites/default/files/download-file/Great%20art%20and%20culture%20for%20everyone.pdf>, p. 27, accessed February 13, 2017

⁶ See: http://www.creativescotland.com/__data/assets/pdf_file/0007/34576/CS-Annual-Plan-2016-17.pdf, p. 7, accessed February 13, 2017

⁷ See: <http://www.bbc.co.uk/programmes/b07w5y99>, accessed May 15, 2017

⁸ See: <http://www.bbc.co.uk/programmes/b08nz0ts>, accessed May 15, 2017

These examples show the relevance of collaboration in contemporary music and dance productions, which is the focus of the present research. Given that contemporary dance theatre, also often included under ‘modern dance’ (Craine & Mackrell 2010), is a genre where many new collaborative projects developed through the past decades, I decided to choose contemporary dance theatre as a case for my study. This genre is known for trying to step out of conventional dance forms and is usually perceived as ‘serious’⁹ rather than ‘commercial’ performance art. The idea of collaboration is rooted in the tradition of contemporary dance, where movement is based on a more expressionist/-ic and free approach with an open attitude towards other artistic disciplines. Furthermore, it combines the disciplines and styles I am familiar with and trained in, which is essential for the success of my chosen methodology of participant observation and interviews (see Chapter 4). The ethnographic approach will be central part of my data collection. The case studies chosen for the present research are publicly funded productions as featured in the examples above (rather than smaller, independent company productions). This serves the purpose of understanding artistic collaboration in the public context as presented in the instances above; productions that receive funding based on the criteria established by funding bodies and are perceived by the broad public. This thesis will not study collaborative works of popular, secular and non-Western traditions¹⁰.

Leading contemporary dance companies promote work that crosses the boundaries of dance into other art forms as the contemporary vision of dance, like e.g. *The Forsythe Company* (‘In collaboration with media specialists and educators, Forsythe has developed new approaches to dance documentation, research, and education.’¹¹), and *Siobhan Davies Dance* (‘Davies pushes the boundaries of what is thought as dance, by engaging with other art forms such as visual arts, film or crafts and organically renewing its thinking.’¹²). *Ballet Rambert* has initiated music fellowships in 2010 in order to secure the

⁹ By using single quotation marks for words and phrases that are not part of direct quotes, I aim either trying to distance myself from the most obvious connotations or highlighting that this particular word or phrase is usually used in different contexts or by others rather than being my own choice.

¹⁰ In this dissertation the use of the word music primarily refers to the Western classical style and if used otherwise I will state so.

¹¹ See: <http://www.williamforsythe.de/biography.html>, accessed February 13, 2017

¹² See: <http://www.siobhandavies.com/company-history/>, accessed February 13, 2017

ongoing artistic exchange¹³ and to implement the company's vision, which is to 'commission works that encourage collaboration with other artforms [sic], especially music and design'¹⁴.

The Belgian dance company *Rosas*, led and founded by contemporary choreographer Anne Teresa De Keersmaeker, emphasises the 'relationship between movement and music [as] essential to De Keersmaeker's concept of dance'¹⁵. The company's work is described further as an expansion of 'the art of dance as an act of writing movements in space and time, and has over the years explored choreography in partnership with other compositional forces, namely music, geometry, the visual arts, and language. De Keersmaeker's engagement of these disciplines has involved collaborations with experts -musicians, composers, visual artists, actors, writers- who have at different times been integral participants and performers in *Rosas* productions'¹⁶.

The focus of all of these companies goes beyond the dance towards collaboration of different kinds, as a necessary requisite of contemporary creation with emphasis on the importance of the relationship between music and dance. Therefore, contemporary dance theatre will make an excellent case study for this dissertation in the field of music and dance collaborations.

I first encountered collaborative artistic work in practice when I studied for a music performance degree at a German conservatoire. Prior to that, I studied musical instruments for 13 years at the local music school in a small town in Germany and attended ballet lessons for the same period of time. The natural interplay of different art forms was never of any relevance to my lessons or performances. I experienced the music and dance worlds as completely separate ones, even though one obviously informed the other. When entering the conservatoire aged 19, I noticed that the natural connection between music and dance was often taken for granted. However, students attending a course at the conservatoire were educated quite differently in their respective disciplines, similarly to my music and dance education in a small town. Even though the collaboration between musicians, dancers, composer and actors was part of everyday

¹³ See: <http://www.rambert.org.uk/about-us/people/music-fellow/>, accessed February 13, 2017

¹⁴ See: <http://www.rambert.org.uk/about-us/our-history/>, accessed February 13, 2017

¹⁵ See: <http://www.rosas.be/en/324-rosas>, accessed May 15, 2017.

¹⁶ *ibid.*

life, through sharing facilities and common social spaces, and while collaboration also comprised the guiding principle of the conservatoire, there was still a lot of prejudice amongst students and teachers about each discipline's roles and conventions. Comments about the unorganised world of the dancers, and their limited intellectual engagement with their craft and degree, were not uncommon, and highlighted the distance between the different disciplines even more. These often resulted in difficulties in collaborative projects.

Furthermore, I realised early on that cross-disciplinary performances and projects only occurred if they were initiated for specific purposes, when, for example, dancers were needed for the support of a musical performance, or a new musical work required an actor and voice; cross-disciplinary work was usually not embedded in any degree's curriculum, despite the conservatoire's guiding principle and its relevance in the professional artistic world. This division raised my interest in the topic studied for this thesis. How will graduates from different worlds with little or no collaborative experience approach the so-common collaborations in the professional context?

The nature of most performing arts is collaborative because music, dance, staging, costumes, etc. are involved when presenting to an audience. Changes during the past centuries, however, influenced the ways music and dance have been perceived in collaborative terms and raised questions about what is actually meant by collaboration. Various artistic collaborative partnerships and productions have been both mystified and praised throughout history, and some of these will be discussed in the historical analysis (Chapter 1) to prepare for the ethnographic work on contemporary productions in progress. But what does collaboration really mean? Does it mean teamwork or cooperation? Common effort and thinking? Artistic collaboration, as seen in dance theatre, often implies a process where a network of people produces work that is greater than the sum of its parts (John-Steiner 2006). Does this process happen as easily as companies and institutions suggest? Do the collaborating artists work together harmoniously and constructively in terms of shared production ideas and goals, and creatively regarding the actual process? Is collaboration generally perceived positively, as suggested by the frequent use of the term in promotion, funding and media, or does cross-disciplinary collaboration pose challenges to artistic work?

These questions demand an ethnographic insight into the collaborative work processes of music and dance productions, to investigate how these collaborations really work. However, no existing ethnographic study of such collaboration in progress can be found in the literature. The present thesis seeks to set an example aiming to de-mystify these histories, and understand the challenges and potentials of music and dance collaborations through participant observation. The present PhD research addresses the questions raised above through assessing the existing literature on music and dance collaborations and the associated practices, as well as through the ethnographic case studies and analyses of two dance companies and their cross-disciplinary productions.

Chapter 1, *Dance & Music Worlds*, places the topic in its relevant historical context to understand the histories of music and dance collaboration instancing four iconic case studies from different eras. It further investigates the sociological literature on the nature of creation and production, followed by a literature review on the roles of artistic identities in the professional arts context. The first chapter concludes with an overview of the concept of performance that links the music and dance worlds. In Chapter 2, *Dance & Music Discourse*, the thesis focuses on the role of discourse in the discrete, but also shared, worlds of music and dance. This chapter further looks at formal skill acquisition in both disciplines, that enables such discourse to then examine the role of music and dance notation, as well as performance practice, in musicians' and dancers' lives. Chapter 3 (*Artistic Collaborations*) investigates the literature of artistic collaborations in general, with a focus on the existing research in the fields of music and dance. This chapter concludes with a section addressing the literature's problems and gaps, as set out in the first three chapters. It contextualises and summarises the research questions to be investigated in the following parts of this thesis. Chapter 4 outlines the methodological framework used to answer the questions that arose from the first chapters, followed by Chapter 5 that sets out to provide answers to these in the form of an ethnography (observations and interviews) based on two specific case studies. The data presentation in Chapter 5 is structured thematically, supporting the organisation of the different data sets from the two studies, and in order to provide a platform for the shared presentation of the, often separated, academic disciplines of music and dance. Chapter 6 discusses methodological challenges that themselves contribute insights into the everyday work of music and dance productions as experienced. This naturally links

to Chapter 7, a conclusion of the thesis discussing the findings, their contribution to the existing literature, and outlining next steps and implications of this research.

Chapter 1: Dance & Music Worlds

1.1 Introduction

Despite the focus of this research being the participant observation of on-going dance and music collaborations in progress, I will firstly examine the literature regarding the history of the relationship between music and dance in the Western art tradition. By looking at historical case studies of dance and music collaborations I will provide an insight into the changing relationship of music and dance in the past, as well as the dynamics and hierarchies of the work of musicians and dancers throughout different eras. This will, on the one hand, help to place the research of the thesis in context and underline aspects of the traditional origins of the collaborative partnerships and their actors. On the other hand, it emphasises the relevance of this research topic by outlining its history and perspectives on former ‘great’ collaborations/collaborators. The following four iconic examples from music and dance history are chosen to demonstrate the collaborative relationship over the course of music and dance history across four significant eras (classicism, neo-classicism, modernism and avant-garde): the ballet of *Swan Lake* as one of the world’s most famous staged ballet productions in history (Maes 2002); the production of *The Rite of Spring* known for its ground-breaking music and choreography (Joseph 2011); Cage and Cunningham’s work demonstrating an iconic collaborative relationship (Macaulay 2009), as well as more recent examples of modernist approaches to dance.

Collaboration between dance and music aiming to produce coherent art work dates back to the 15th century, when classical ballet developed from the French royal court entertainment.¹⁷ The development towards a ‘counterbalanced’ collaboration that tried to serve the disciplines on an equal level unfolded over the subsequent three centuries. Taking the production of *Swan Lake*, first performed in 1877, as a significant example of an early collaboration in artistic music and dance production, it becomes visible that the allocation of roles was very hierarchal and unbalanced. Pyotr Tchaikovsky received the commission to compose music for the ballet without many

¹⁷ The relationship of Louis XIV and Jean-Baptiste Lully proved as key to the early developments of music and dance collaborations in the French court (Sadie 2017; de La Gorce 2017).

restrictions, but was subordinate to the ballet master, Julius Reisinger, as contractually stipulated (Maes 2002). The music needed to be adjusted to the dance and could not be too demanding, neither for the dancers nor the audience. Hence, ballet-music composers during the 19th century were often almost only writing scores for ballet (i.e. Adolphe Adam, Ludwig Minkus), rather than composing for other genres. The criterion for ‘good’ ballet music already contained a certain *qualité dansante* (danceability), as required by the ballet master that describes the music’s ability to give emphasis to dance movements (Maes 2002), but the same was not true vice versa. This also suggests that the label of ‘cross-disciplinarity’ was used quite easily to describe the joint presentation of two or more disciplines, while not necessarily implying a close and deep collaboration. Such a collaboration would require working on the core of both disciplines from both sides, combining and understanding certain features of the disciplines, and not only joining the disciplines at a superficial level. The example of *Swan Lake* represents an early collaborative partnership of music and dance, as brought together onstage. However, clear hierarchal boundaries determined the relationships amongst the artists and assigned the creative direction solely to the choreographer.

With Igor Stravinsky’s *Le Sacre du Printemps/The Rite of Spring* (first performed in 1913), a significant step towards a more considered approach towards collaboration was made. Stravinsky composed music as a ‘succession of dance movements not following a plot’ (van den Toorn 1987, 3) and engaged an experienced choreographer, Michel Fokine, to collaborate with. Fokine, due to other commissions, had to be replaced with Vaslav Nijinsky, who was a dancer prior to collaborating with Stravinsky. Stravinsky felt that Nijinsky’s realisation of the movement simply imitated the music too much, although they were indeed working together (Joseph 2011). This collaboration, unlike that between Tchaikovsky and Reisinger for *Swan Lake*, showed less clear tasks and boundaries to the artists involved and represented a rather parallel process. Another component of this collaboration was the Russian stage designer, Nicholas Roerich, who got involved in writing the libretto and setting the stage design. *The Rite of Spring* performance is known for its crucial influence on the history of dance and music, due to the union of its innovative and avant-garde choreography and music (Joseph 2011). Here, clearly an effort was made to produce a new dance work with almost equal input from the choreographer, stage designer and composer. Still, the composer Stravinsky occupied creative supremacy in this case (Joseph 2011).

Thirty years later, a special relationship developed between choreographer Merce Cunningham and composer John Cage. The two were frequent collaborators on several music and dance works. At the early stages of their careers they were commissioned by the *Ballet Society* in New York to perform a work ‘without concern for commercial considerations’ (Vaughan 1995, 312), which was to give young collaborators the opportunity to perform. The only requirement was to write a piece with a beginning, middle and end, which became *The Seasons* (premiered 1947). Cunningham and Cage worked on a common rhythm that served as a structure for the choreography. Their initial approach was to see music and dance as independent elements having their own rights and individual subject matter. In this way, they wanted to banish predictable compositional habits in both disciplines (Clarke & Vaughan 1977). At the same time, they wanted to show how music and dance can be prepared separately, but coexist and be performed autonomously, to enable the creation of a common ground in advance (Macaulay 2009). Cunningham and Cage’s approach to collaboration shows that the creation of a comprehensive art work is based on independent and dependent features, and qualities of the involved disciplines. Their collaborative partnership marked another era in music and dance work, by collectively creating new work through an entirely innovative collaborative approach.

This rather experimental approach, distinct from the classical ballet aesthetic, was also explored in Western European dance culture following World War II. Rudolf von Laban and Mary Wigman established the *Ausdruckstanz* (Expressionist Dance)/*New German Dance* in the 1930s, where the movements’ philosophical, metaphysical and spiritual expression determined the dance. Through this Wigman and Laban fought for dance to be artistically and socially accepted as an independent discipline in school and university curricula (Jeschke & Vettermann 2000), by developing a dance notation, the *Labanotation*, which will be elaborated on in Chapter 2, as well as systematising their approaches for pedagogical and scholarly demands to be taught in their newly founded dance schools. However, music did not play a significant role in this. Kurt Jooss, one of Laban’s students, extended this idea to develop a new dance aesthetic incorporating a critical understanding of politics and social outlook, as well as an inventive passage to the body and movement: the *Tanztheater*/dance theatre (Sörgel 2006), one of the most influential dance styles of the 20th century. The *Oxford Dictionary of Dance* defines *Tanztheater* as follows: ‘A form of dance that emphasise[s] the theatrical staging of the

work as much as the choreography and that takes its material from real-life issues and emotions' (Craine & Mackrell 2010). This indicates that it was crucial to *Tanztheater's* new ideology to open dance up to the inclusion of other disciplines. Nevertheless, music did not play a central role in this; the focus was more on the development of expression in movement and politics (Jeschke & Vettermann 2000), and the extension to other art forms, in particular the theatrical use of speech, was key to this. Kurt Jooss set up the first municipal-funded art school in Germany (*Folkwang School Essen*) and incorporated dance in fine arts, theatre and music.

Dance theatre flourished under Pina Bausch (Craine & Mackrell 2010), one of Jooss' students, in the early 1970s. Bausch enforced the search for truth in the relation of movement and self, rather than following a particular style of dancing like for example classical ballet (Jeschke & Vettermann 2000). The expression of ideas of everyday events stayed in the foreground, assembled in a collage-like structure, that allowed for movements, speech, scenery and music to 'develop an independent dynamic' (Jeschke & Vettermann 2000, 65), to expand the experience and understanding of the participants (choreographers, dancers, audience members).

These historical accounts demonstrate a different handling of collaborative approaches to music and dance over the past centuries. The history of *Swan Lake's* first production shows how the relations within the music and dance collaboration appeared to be clear-cut, with the composer subjected to the requirements of the dance and instructions of the dance master/choreographer. No balanced input from the artists was desired. This was first challenged when Stravinsky composed the music for *The Rite of Spring*. He wanted to retain artistic overview, but, at the same time, share the artistic approach with the stage designer, Roerich, and choreographer, Nijinsky. The hierarchical structures of this collaborative combination were less strict and the aim was to produce a new work collaboratively with contributions from different artists. The approach was more explorative and risky, using the knowledge and ideas of a selected group of fine artists, aiming to create something new. The example of the iconic avant-garde work relationship between Cunningham and Cage demonstrates a balanced collaboration with regards to artistic input and authority. Independent artistic techniques and visions were put together to produce art that would not undermine the one or the other discipline. However, based on the independence given to both collaborators, it remains

questionable whether the process as such can be seen as a close collaboration, regardless of how the production came out. This was challenged further in the modernist phases of expressionist dance and the emancipation of dance as an own, independent art form.

This historical retrospect on the development of music and dance collaborations over the past centuries gives an account of the changing contexts of such collaborations. It also suggests that it is not always as harmonious and natural as implied by policies, companies and media nowadays (John-Steiner 2006), but mostly demonstrates that the practice and perception of collaborations in dance and music worlds has changed over time. Nevertheless, all accounts leave my questions about the collaborative process and what it involves unanswered. Collaboration is still relevant, or even more relevant than ever, but there appears to be no account of the actual work process. How does a music and dance collaboration cultivate today? What are the implications of collaborative work and what does the process look like? This is what the present PhD research seeks to investigate primarily through participant observation of dance and music collaborations in progress (see Chapter 4 for Methodology).

For guidance in conceptualising the issues around collaboration, I will look at the relevant literature on three areas of academic research, presented in the first three chapters. Firstly, I will review the literature of the sociology of Western high artistic production, with a focus on writings by Howard Becker (1982), Pierre Bourdieu (1984) and Stephen Cottrell (2004), in order to introduce the role of institutions and hierarchies, identities and performance in the context of artistic collaboration. A chapter examining the literature on discourse in music and dance worlds will follow this. Here, I will look at musicians' and dancers' education on the one hand and on problems of music and dance notation on the other. This will lead to the third chapter, a review of the literature on particular collaborations studied by other scholars in a range of artistic contexts. The literature review in Chapters 1-3 precedes a detailed introduction to my methodology in Chapter 4 where the methodological approach of the present research will be illustrated in detail. The choice to organise the first half of the thesis as I did (introducing the literature review first followed by the methodology and not placing the methodology earlier on) was made to provide a logical methodological response to the questions and gaps arising from the literature.

1.2 Artistic Creation and Production

In order to understand the context of music and dance productions better, in the following section I will look at the relevant sociological theories on the nature of creation and artistic production. Before doing so, I will briefly set out the framework of the styles and groups studied for this research, so the literature can be read in the context of the study.

Contemporary dance, describing ‘theatrical dance that is not based on the academic school of classical ballet’ (Craine & Mackrell 2010), was only established as an independent and acknowledged discipline during the twentieth-century and only since then have companies been established, which create new work, mostly independent from classical ballet companies. These contemporary dance companies predominantly focus on the production and development of new dance work, whereas classical ballet companies often revive classical choreographies and maintain them in their repertoires for revival. Orchestras playing contemporary music, however, have been established, as independent institutions and as part of concert halls and operas, since the early 19th century (Spitzler & Zaslav 2017). The separation of contemporary and classical orchestras is less strict (or even non-existent) than it is in dance. Many orchestras play classical works as well as new, contemporary pieces (Channing 2003), which may be linked to the ‘easy’ notation and therefore distribution of scores. This results from the common practice that the composer produces a (usually) finished score from which the musicians play¹⁸. Furthermore, contemporary music technique for classical instruments cannot be studied in separate courses from the principal instrumental study at conservatoires (unlike early music), whereas the study of classical and contemporary dance takes place in different schools and through separate courses, even if one is often informing the other. However, there are orchestras, and in particular, ensembles which focus on the performance of new, contemporary musical works. I will explore the backgrounds of education and training of musicians and dancers further in Chapter 2. In the meantime, it is important to highlight that this dissertation will focus on contemporary dance productions, featuring new choreography and (new) live music.

¹⁸ Obviously, there are exceptions to this and the notation of new musical techniques poses a challenge to contemporary music making, too (Channing 2003). However, the emphasis in the Western classical music tradition is still on notated scores, which I will discuss in Chapter 2.

The following section will introduce the role of the institution in the context of collaboration.

Contemporary dance productions can be produced by ‘independent’ companies funded by cultural institutions and/or the state. The cases studied for the present research are either national companies or parts of federal and municipal theatres. No matter what context or institution a dance company might be placed in, the work of such a company will be based on a collaborative environment, with fairly normative aesthetics towards art, since cultural institutions are dependent on support from audiences and their financial contributions, as well as the state/council and their associated expectations. Cultural productions can only exist because of the collaboration within the institutions and their external contributors, such as audiences, critics and funding bodies. In this context, these collaborations form *art worlds* as introduced by Howard Becker (1982): a ‘network of people whose cooperative activity, organi[s]ed via their joint knowledge of conventional means of doing things, produces the kind of art works that that art world is noted for’ (Becker 1982, x). I will apply Becker’s concept of the *art world* to music and dance productions to frame the emerging issues concerning collaboration, conventions, language and hierarchies.

Becker describes the art world as being defined by aesthetic principles and systems, which in turn form the conventions of an art world, and therefore enable efficient work and more detailed devotion to the actual art work. However, based on Howard Becker’s definition, an art world brings together people who have never collaborated before to produce art based on and using conventions previously unknown or not exploited. Similarly, music and dance collaborations form new art worlds and it must be considered that the participants will likely come from separate, already established art worlds with distinctive conventions. Music and dance are autonomous art forms with their own discipline-specific conventions regarding creation and rehearsal of existing and new work, as well as performance conventions. Musicians would usually rehearse and play from a score, performing onstage with the conductor focussing on the music alone. Dancers, on the other hand, are likely to use recorded music, create and rehearse as a group, not using any notated basis for their work¹⁹. When coming together,

¹⁹ I will examine the different groups’ rehearsal and performance conventions in greater detail at the end of this chapter and in Chapter 2.

all artists will have to compromise regarding the production and collaboration requirements, changing the performance and rehearsal requisites for the artists involved: live music instead of recorded music, the conductor negotiating the stage performance and the orchestra, musical and choreographic changes based on the collaborative work occurring on the spot. This, apart from leading to a collaborative approach, may also evoke rebellion and frustration in the artists' work and towards the collaboration, since the existing conventions, or rather the formation of new conventions, can challenge the collaborative work. Can a music and dance collaboration come together as a new art world that defines distinct conventions and productions, or do previous conventions need to be considered? If so, to what degree? The following section will explore the concept and problematic of conventions, firstly from the institutional perspective of the art world, followed by the view on the individual and the artist identities.

1.3 Art World's Conventions

Looking at art worlds from a structural-institutional viewpoint, Becker elaborates that there are certain skills that are linked to a specific art world, which its artists and members utilise and have to become familiar with. This also holds true for the art world's language and common knowledge. Members of an art world use terminology that is understood by its participants, but sometimes cannot be explained, like e.g. 'it swings' in musical worlds as Becker quotes (Becker 1982, 200). The members find out about its meaning through repeated experience. Therefore, the longer an artist has been part of the particular art world, the better and easier he or she will understand its conventions in terms of language and knowledge. Indeed, this concept is applicable to artists from similar social backgrounds, education and training - as in Becker's example for a musician. However, it might pose a challenge to a dancer, costume- and stage designer or actor to understand what is meant by 'it swings' (ibid.) when asked to produce a collaborative work even after repetition, since the common language can at times not be learnt based on the previous acquired languages developed from other art worlds. Furthermore, how can one musician know what another musician meant by 'it swings' (ibid.), if one was mostly trained in classical music and the other in jazz for example? A dancer with and without some musical education might have an idea of what is meant by 'it swings' (ibid.), but it can be entirely different to what his or her colleagues define as 'it swings' (ibid.). According to Becker, in order to produce new art

work, known skills and language are key to describe the aspired new. When coming together in a new production, language and skills need to be established first. Furthermore, there are limits to the extent to which shared skills and languages can be learnt, if artists and technicians come together in a music and dance production for example. Not every member of a music and dance world might be able to learn, understand and apply the new language and skills needed.

Here, particularly the idea of the ‘extended membership’ of an art world and institution, represented in the support team and technical staff, comes into play. As Becker suggests, the staff that are not the artists are commonly viewed as not doing the ‘real work’ but mostly assisting the artists. He suggests considering assistant staff, along with artistic staff, as a resource pool ‘that gets connected to particular projects’ (Becker 1982, 77). In the context of the art world, it is sensible to suggest that the art work is a product of the entire art world, since it is only possible to make art with the united effort of everyone connected to the art world. However, the audience and public may not perceive art in this way. Certainly, there are hierarchies and different levels of importance across the group, which determine the reception and credit of art works from companies. But why? Becker argues that the title ‘artist’ is only given to a few people in the art world. These are people who make the most important decisions, and whose decisions will be judged when a work is reviewed. There does not seem to be a balanced acceptance of the art world’s different members, i.e. a stage technician does not equal the choreographer, the musician not being perceived equally important as the artistic director, the composer not being perceived equally important as a rehearsal assistant. This might be due to the ‘artistic status’ of the different agents that justifies input and rank within the art world. But is the distinction in title also potentially *needed* to structure the art world into decision makers and co-producers/contributors?

In this context, Pierre Bourdieu’s field theory (1984) becomes relevant: if one thinks of an artistic production as a field in an institution with its own rules, conventions and individuals (the macro-field) and sub-fields consisting of the different departments contributing to a dance production. Bourdieu’s idea of the macro-field with different sub-fields can be translated into a music and dance production by seeing music as one field, dance as another, the technical department as another, and so on. Moreover, Bourdieu describes how every individual that enters such a field will be ascribed a position within it. Also, when an individual enters a field it is important to

learn the relevant rules to fit into the structures of the field, similarly to Becker's art world presupposing shared skills and language. These positions and interrelations within the macro and sub-field create dynamics and consequentially hierarchies. Bourdieu illustrates how from this, the different participants of a field strive for power amongst the group in order to establish certain power structures. If this is translated to an artistic production, as described by Becker, in which the different departments/fields will collaborate equally, problems regarding the distribution of power and hierarchies will occur. The ideal collaboration would come together in just one field by working collaboratively amongst the disciplines, as Becker suggests and as represented in Figure 1.

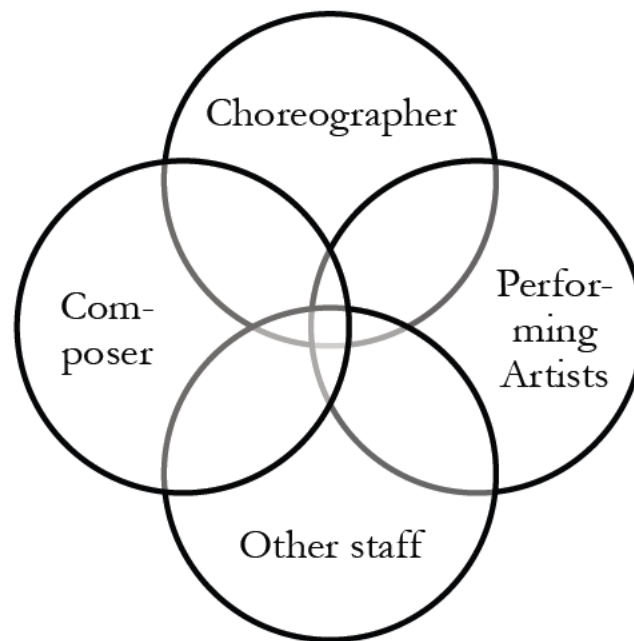


Figure 1 'Ideal' collaboration after Howard Becker's concept

The scheme illustrates the ideal equal collaboration between different members and fields, assembling in the shared field in the centre of the circles. However, how will the ongoing evolving dynamics around hierarchy and power between the separate fields be challenged within the greater collaboration? How does the process of establishing and learning new rules in a new field, such as a new music and dance production, look like? Whilst the previous section mapped out how Howard Becker's concept of the art world (1982) and Pierre Bourdieu's field theory (1984) build a framework for issues concerning institutional hierarchies and power as well as their conventions, the coming section examines the role of the individual as part of these.

1.4 Identities

As described above, certain institutional conventions relating to skills, knowledge and language, as well as power and hierarchy, form art worlds and are therefore imposed on the individual artist. Coming from the idea of an art world that is part of an institution, this dissertation will look at the different groups in detail, as well as the individuals that comprise them, since the different members form the art world and establish the conventions it is known for. Accounts from the individuals who perceive the art world provide insight into how the art world is constituted. Furthermore, the focus on the individual, as part of the group, brings into consideration the term identity, which is what a person or thing is and how others conceive it²⁰. However, identity is a term that derives mostly from psychology, and there is a great body of research on musical identities (e.g. MacDonald, Hargreaves & Miell 2002), particularly on how music comprises a key factor in the construction of a social identity. The relationship between dance and identity has been researched widely from the anthropological perspective, particularly in non-Western cultures and contexts (see Buckland 2006; Grau 2001), but also as a means of building social identity in Western cultures (see Dyck & Archetti 2003). These discussions emphasise the long-term development of socio-artistic identities. Nevertheless, when researching professional music and dance collaborations in progress, I am seeking to look at the different facets of professional musicians' or dancers' identities, which might only refer to a temporary 'sprout' of a musician's or dancer's identity: I look at the different roles that musicians or dancers have to slip into in order to be able to function as part of that new, collaborative environment. Stephen Cottrell (2004) for example, explains how musicians' identities are shaped by a sense of humour that is established in music groups, as well as the deputy system, where musicians are placed within ensembles that usually do not belong in their working environments. Here, social and musical judgements by co-musicians are made, and new self-conceptions are created, which influence the individual musician's identity. Based on this, how do dancers and musicians define their identities as part of the music and dance framework?

Furthermore, very different groups of artistic identities come together in music and dance collaborations. The artists derive from different backgrounds and training.

²⁰ See 'identity': <https://en.oxforddictionaries.com/definition/identity>, accessed March 31, 2017

On the one hand, conservatoires, for example, train musicians mostly to become soloists (Kingsbury 1988; Cottrell 2004), even though most musicians find work as orchestra or ensemble members. Cottrell even claims that playing in an orchestra has not much to do with a musicians' identity, since the aesthetic ideas are adjusted to the group without the musicians' support. This would imply that the musicians examined in the case studies for this research might not have a shared aesthetic understanding and, resulting from that, a shared sense of identity. Accordingly, they would not contribute to the collaboration in a broader sense. On the other hand, the dancers will have been trained in groups from their earliest days and continue working like this when employed in a dance company²¹. The continuous work alongside like-minded people is one of the contemporary dancers' strengths. The schools and conservatoires facilitate conceptions of aesthetics that become part of the artists' identities. These do not correspond within one group e.g. the musicians or dancers only. However, when performing together it is important that the group is working towards a shared conception of the aesthetic aim. At this point, it will be interesting to see whether the establishment of a group's identity, through humour and judgment by placing the artists outside their familiar territory, will take place. Is a shift in the roles, perceptions and self-value of the different artists visible in a contemporary collaboration? Can the newly formed collaborative identity sustain or is it really just a 'sprout' in the artists' identities that can disappear again, as Cope suggests in her work on improvisational music and dance collaborations (1976)?

Leaving one's comfort zone, be it the group, the task or the aesthetic, seems to have an influence on one's identity. Exploring the unknown though is essential to collaborative processes (John-Steiner 2006). The basic roles, that usually define the participants, will be ultimately challenged in a collaboration. The choreographer for example, is usually a dancer by training, working very cooperatively with the dancers, but with a clear notion of creative leadership. In a production, the choreographer is asked to collaborate with a composer, who is presumably a trained musician, conductor and composer. The composer is likely to work in isolation with the authority of determining the artistic outcome, specifically the musical text. A collaboration between these two individuals challenges their comfort zones by requiring the sharing of the creative direction, as well as working with fields that they are likely not to be trained in.

²¹ Chapter 2 will examine music and dance education in greater detail.

The next group that will have to shift their roles as part of the collaboration are the musicians and the conductor. A conductor always works as the leader of an orchestra or ensemble. The conductor takes final aesthetic decisions. However, in this context, a conductor often makes no original contribution. When working with dancers, the sound, performance and aesthetic decisions need to be agreed between the composer, choreographer and conductor. The musicians, who were mostly trained to be expressive solo performers, have often spent most of their professional careers being part of ensembles and orchestras. This means an aesthetic and expressive subordination to the requirements of the dance as part of their performance. The approach is focussed on the group outcome. However, in a collaboration with dancers, the music and orchestra 'lose' the focus compared to symphony concerts where they successfully perform autonomously, or other environments where music comprises the focal point of performance. It is not only the individual input that is minimised; the attention is directed to the dancers and the shared understanding of the musical text is manipulated by requirements for the collaboration. This is highlighted clearly in Stephanie Jordan's research on Mark Morris' work (2015), in which the choreographer Mark Morris asks the musicians to make changes in the music depending on the recording used in rehearsals or the needs of the choreography.

Interestingly, the shift of roles and adjustment to collaborative productions is only discussed artistically. According to Becker, where every part of an art world contributes significantly, it would be interesting to explore whether the roles of technical and other staff changes, e.g. the role of the rehearsal assistants as part of collaborations, the contribution of the creative director/dramaturge, as well as stage- and lighting technicians, which has not been addressed in any literature. This also raises questions about professional identity and discourse: what is the significance of the differences between musicians' and dancers' education, training and ideology and how do these feed into the collaborative work context and the artists' identities? Chapter 2 will investigate the context of education and training in music and dance more closely.

Leading on from this notion of artists' identities based on aesthetic perceptions and work habits, Howard Becker introduces another factor that influences art worlds: the dependence on commissions in contemporary art making. Commissions have a big influence on the art work itself by determining the political, religious and artistic outlook of an institution. This is because the commission is constrained to what the institution

needs in terms of funding and policy requirements, as stated at the beginning of this chapter, instead of what the art needs. Commissions, again, are bound to power relations within the economic society (Bourdieu 1984). Theatres nowadays are dependent on funders and ‘friends’ who support them financially (Atkinson 2006). Based on this, the art is not free, but rather restricted to its budget, the audiences and the artists who are ‘imprisoned’ in the only paying institution for their art making. Also, the funds are mostly not independent, but bound to certain criteria that art is supposed to fulfil within the framework of the funding. This art will then contribute to the canon and aesthetic perceptions of our society.

Here Becker distinguishes between ‘academic art’ and ‘commercial art’ (1982, 289). The first implies art without commercial constraints and the latter of making use of art as an established craft. This is an interesting differentiation to make, considering Bourdieu’s concept of the cultural and social capital of the individual and society (1984). Graduates from conservatoires and art schools will ultimately depend on the arising opportunities within commercial arts and only very few will stay within the university. Furthermore, these students and graduates will have originated from a background with a similar cultural capital, and then will enter a university/conservatoire course, within which their skills and aesthetic perceptions will be shaped and ‘normalised’ even further. These institutions have to establish curricula that take from and contribute to perceptions of canon and therefore aesthetic notions. Certain rules and constraints, in this context too, shape the students and their so-called ‘academic art’ by focussing on its application outside the academic context. How will anything ‘new’ develop from this, considering that art making is so intertwined with its economic requirements and social and aesthetic norms? Any art will be commercialised if taken in by the current canon.

In summary, the role of the individual and how this role changes in different contexts of artistic production plays a key part in the processes of cultural production. It influences the artistic work and the artists’ identities. These are shaped by the expectations of institutions and political affairs and the resulting aesthetic norms of our society (Saxton 2003).

1.5 Concepts of Performance in Music and Dance Worlds

After having introduced Howard Becker’s concept of the art world in terms of its institutional and individual aspects in relation to the topic in question, I would like to

turn to literature scrutinising performance since the performance is the ultimate purpose of any art world. The performance is also one of the evident aspects that links music and dance worlds. However, the academic study of performance does not always apply to the study of cross-disciplinary works, and particularly not work processes. In music studies the actual performance of a musical piece is very often left behind, due to the possibilities of analysing musical text, i.e. the score. In dance studies, however, the performance comprises the central factor of examination (McFee 1992). Neither of these disciplines consider the performance as part of the rehearsal process and vice versa. Definitions in performance and theatre studies look at performance as an event: 'Performance is what the spectators actually see on any given night. It is a particular version of the production and is unrepeatable' (Balme 2008, 127). The existing literature emphasises the temporality of performance and that it only exists and emerges through the actual performance. These approaches of performance analysis separate the continuous work of a performer and how they work towards a performance from the performance event itself. Evidently, this should be seen as part of the emerging process of performance because one would not exist without the other. Considering the performance as the goal of rehearsal for many artists, as described above, the understanding of performance should not be limited to a finished performance. In his *Introduction to Theatre Studies*, Christopher Balme goes beyond the 'static' understanding of performance in relation to the text and points out the multi-faceted relationship between performance and text through costumes and lighting of a production. However, he only sees these as a tool for performance analysis, rather than as a part of the rehearsal process.

One may delineate another strand of performance studies, which has focussed on the performance of self in everyday life (Goffman 1969; Schechner 1988; DeNora 2000; Carlson 2004; Shepherd 2016). This literature reveals how human behaviour and the representation of self in society can be understood as as a form of performance. Analysis of performance is the most common focus of examination in literature. While the present study seeks to understand processes of collaboration in music and dance productions from an empirical perspective, certain analytical approaches, such as the ones below, also need to be considered in present studies. Patrice Pavis (1996) emphasises the importance of live performance to the analysis of artistic work. He introduces an interesting approach using audience questionnaires in order to understand

performances better. Pavis' questionnaire looks at the different aspects of a staged performance in the context of theatre, dance and film. The questionnaire addresses aspects such as:

- What holds the elements of performance together?
- The lighting and its connection to the performance, narrative, the actor
- Function of costumes and makeup and their system of usage
- The actors' performances: their relationship between text and body; voice quality and effects; the function of music, noise and silence
- The rhythm of performance
- Text in performance
- The spectator and his role in the production of meaning; different readings of performance
- How to record a performance? How to retain memories of it? What escapes notation?
- What did not make sense? What is not reducible to signs and meaning and why?

Obviously these are tools used in order to analyse and look at a finished performance. However, they provide a good summary of what constitutes performance and a production in general. Clearly, some of these questions address the rehearsal and making process more than the final performance, since that is, as stated above, always a unique event. Furthermore, the outcome analysed by performance scholars will only constitute one perspective on the perception of an art work. Looking at the final performance only, does exclude understanding for contemporary art making processes as such by omitting the rehearsal process. The analysis questions on the audience questionnaire, as Pavis suggests above, indeed encourage a view on the collaborative whole and the emerging world, rather than the retrospect analysis only. Furthermore, it omits the idea of performance continuously accompanying artists in their everyday work. Pavis' writing, as well as that of other performance studies scholars, eliminates the musician as an actor of performance, and music making as one form of performance. This might be because music making as such, does usually not take place on a theatre stage. However, in dance theatre and ballet performances, which are accompanied by live music, the musicians take up a crucial role in the performance.

Paul Atkinson's *Everyday Arias* (2006) builds one of the first empirical approaches to opera away from the textual performance analysis. Atkinson examines the rehearsal process of an opera production and sheds light on the mystified rehearsal

period and performance preparation. For Atkinson the major difference of the performance to the rehearsal is that the producer, designer and choreographer are all seated in the audience, and therefore ‘completely powerless to influence, change, or repair anything that happens [in the performance]’ (Atkinson 2006, 5). This leads Atkinson to his interest in the backstage and rehearsal proceedings, and to not seeing the idealised performance separated from the actual process. He takes away the temporality of the performance event by applying the anthropological perspective of performance in everyday life (DeNora 2000; Goffmann 1959) to the actual theatre and its everyday work. One important note he makes is that the opera performance would not exist without the performative acts around a production that underlie and precede them. Atkinson describes events, such as first night celebrations with patrons and friends of the theatre, as a performance of the theatre’s self. This is, I think, an important feature in understanding contemporary art making, which is often left aside in the analysis approaches of performance scholars in high arts culture; the idealised performance, that focuses on the quality of art, rather than its surroundings and emergence. Atkinson’s approach provides a useful starting point to an understanding of the various poles of performance in an artistic production. How do different moments of performance among the disciplines and their accumulation play into a music and dance production? How is the performance viewed and perceived by the artists?

Atkinson, lastly, focuses on the role of the producer as a key figure of a production. Not only because he has the ‘big idea’ and guiding concept in mind, but also because a producer has to transform the ideas into actions and scenic concepts, into staged reality. Who is the producer in a music-dance production (i.e. what background)? How does he or she identify with the overall picture of a performance and the different performance frameworks? Furthermore, it will be interesting to see how the producer and other leading figures in a production interact and negotiate power in this context to implement their ideas, with reference to Howard Becker’s art worlds and Pierre Bourdieu’s concept of the field and its linked power dynamics. Nevertheless, Paul Atkinson’s description of the rehearsal process of an opera performance is very positivistic in general, with not much focus on the problem-solving side of production and performance issues.

Furthermore, the literature examining performance has overlooked whether and how different disciplines merge into one performance when collaborating. How is

performance linked to the artists' identities, considering that the performance framework can change? How does the interaction between musicians and dancers develop during a collaborative production and how does it manifest in performance?

1.6 Summary

The previous overview examined historical examples of music and dance collaborations and sociological concepts of artistic production. The historical perspective offers an overview of the continuous relevance and conventionality of music and dance collaborations throughout history. The case studies demonstrate how the music–dance relationship has developed over the past centuries, from the subordination of music to dance, to an inversion of dominance, as well as the equalisation of music and dance as homologous partners. The historical backdrop showed the continuous interest in music and dance collaborations within the arts and the required engagement with the topic from the participant observer perspective as studied in the present research.

Howard Becker provided an ideal framework for the cross-disciplinary study of music and dance, by describing the network of different people contributing to a work of art, the object of the present study, in his book *Art Worlds* (1982). This works well as a frame of reference, in which the problems and delusions of collaboration can be explored and understood, because Becker approaches artistic productions and their associated social groups not only from the aesthetic and artistic perspective, but also in order to examine the sociology of artistic productions in total. This involves the investigation of issues around the power hierarchy (Bourdieu 1984) in decision-making, concepts of management and creativity, and associated relationships of employers and employees in artistic productions of cultural institutions, as studied for this research. Becker also raises questions regarding permanence and transience of cultural institutions and their agents. Serving as a conceptual framework, Becker does not address specific ethnographic examples of art worlds, and does not explore the joining of the two usually separated worlds of music and dance, as taking place in dance theatre productions for example. However, Becker identifies how the participants' common conventions contribute to an understanding of the art world and work, and implies the creation and use of shared conventions by participants that have not worked together before. Will new conventions be defined when those initially separated worlds of music and dance come together in a joint production? If so, how? To what degrees will

previous conventions of these two separate art worlds be part of the process?

Furthermore, Becker argues that a shared language and skillset is key to a shared art world, which is a feasible theory. However, finding a common ground in language and skills requires time to develop: establishing the conventions of one discipline takes years of learning and practice. Most collaborative music and dance projects work together for eight weeks or less, and the participants come from backgrounds with different cultural capital (Bourdieu 1984). A detailed ethnography is required to examine the merging of the two art worlds of music and dance in order to understand matters of conventions, language and skill from the empirical perspective, and make a case in accordance with Becker's concept of an art world. What are the old and new conventions of the art world(s)? How do rehearsal conventions form? Is there a joint language that emerges?

When looking at the different roles of an art world, one must inevitably examine how specific artists' identities are connected to their work within the art worlds. Stephen Cottrell (2006) explained how a musician experiences a shift in self-perception and identity when changing his group membership among music colleagues. This transition suggests that altering the work context of artists can have an influence on the artists' identity. However, Cottrell did not study the context of a musician in the dance world and its influences on the musician's self-perception. Will the musician's identity be challenged as part of the music and dance collaboration? The musician here might play music amongst usual colleagues or in a completely new formation, and both scenarios are not uncommon for musicians playing in dance performances. However, the context changes: the position in the pit, the requirements to the music and the subordination of music to dance. Will this add another variable to the artists' shift in identity? Similar changes apply to the dancers who usually practice within an unchanged group of people. During a collaboration, after all, certain work variables can change. Examples include working with the orchestra instead of recorded music, or a collaboration with the composer or a new choreographer. Will a collaboration between musicians and a composer change the way they identify as part of the group? The shared conceptions and aesthetics, that define the artists' identities, according to Cottrell, are aims to be achieved, but they are not always given in collaborative contexts, due to the short duration of the projects. Can a shared temporal identity amongst the artists be found and does it contribute to the art world? Will certain forms of 'group spirit' be

established outside the 'home territory' of the different disciplines? If so, how? There is no study on the artists and their identities within music and dance collaborations so far. Interviews provide insight into the topic of this collaborative identity. They will reveal how the artists perceive themselves as part of the production and how they perceive any form of shared work approach.

Matters of performance will arise naturally from an ethnographic study of music and dance works and analysis frameworks, as introduced by Patrice Pavis (1996), as well as the relationship between the audience and the event (Balme 2008; Tuan 1990), which will help to place the rehearsal process of the observed art worlds into context. However, all these approaches omit what this study seeks to understand: the *process* of developing an artistic performance seen as part of the performance event. None of the performance studies accounts, as written by Balme and Pavis, acknowledge the musician as an actor of performance, nor do they actively address any form of cross-disciplinary collaboration. Here, Goffman (1959), DeNora (2000) and Atkinson's (2006) notions of everyday performance in rehearsals and amongst colleagues, constituting important part of the artists' work, approach the performance perspective as a continuous companion of artistic production, and offer a platform for further study as proposed for this dissertation. Atkinson moreover provided the first ethnographic study of an artistic rehearsal process in *Everyday Arias* (2006), offering an insight into the different poles of performances in an artistic production. Nonetheless, Atkinson's ethnography reflects a very positivist account of an opera production and there is not much insight into the problems and their solving as part of the rehearsal process. Further, his study is mostly concerned with the world of music in its isolated form. This invites a study on the music and dance perspective, where conventions from different worlds determine the work. How do the artists' interactions develop on the way to a performance and how are they manifested in performance?

Based on the case studies, the observations of the different participants, as well as conversations with them, will address these gaps using Becker's framework for investigation. The major question to be explored is: how does cross-disciplinary communication in dance-music collaboration work? This will be accompanied by an investigation of how group structures within collaborative environments and their sub-groups are set up, and whether they change as part of the process, and if so, why?

Following from there, Becker's framework of the art world and Bourdieu's field theory suggest a study of the actual power relations and roles of a collaborative production: who is considered creative and what kind of authority do the different roles involve? What kind of mutual respect do the different participants have and how is this expressed (or not) in rehearsals?

Whereas this first chapter explored the key concepts of art worlds and their conventions and communication, and indicated possible differences in the separated disciplines of music and dance, the following chapter shall help to trace these differences through a review of the discourse in music and dance. I will, on the one hand, look at the education and training of musicians and dancers, to depict the roots of the later on often-separated disciplines. On the other hand, I will investigate the role of notation and performance practices in both disciplines, to understand differences and commonalities of separated and shared discourse.

Chapter 2: Dance & Music Discourse

2.1 Introduction

Despite the close connection between music and dance, the academic disciplines of music and dance studies as such occupy distinct histories and discourses. The study of music and the score, developing into the study of musicology, started at the beginning of the 19th century, when writers and critics wrote about music not purely on an informative level based on general knowledge but researching music in its own right, treating it as a science (Duckles & Pasler 2017). Dance studies - as an emancipated academic discipline - by contrast only found its way into the academy around the 1980s (Carter, 1998). Before that, research on dance was included under other disciplines such as anthropology, music and ethnomusicology, sociology, philosophy and physical education. However, it still meant that dance did not have the sophisticated status of its own discipline and associated discourse. Janet Adshead argues that the reason for this is the lack of artefacts, due to only few notated and recorded works, and that dance requires less formal teaching than other artistic disciplines (Adshead 1981). Moreover, she argues that dance had to justify itself as an intellectual - rather than merely participatory - activity, and emancipate itself from education degrees and subjects like PE. Furthermore, dance studies demand the performance to exist as a basis for the grounds of the academic study of dance (McFee 1992; Sörgel 2006). This is inherently different to music studies, where the score already offers room for study.

Adshead describes that a scholarly discipline needs to have a relevant language structure and notation system so that discourse has a foundation (Adshead 1981). McFee underlines Adshead's appeal by pointing out that dance has no predominant language at all because there is more than one technical resource the dancer and choreographer can employ due to the constantly developing process of choreographing (McFee 1992). In order to study a subject in depth, for instance music or dance, a pre-existent language equips the researcher with the necessary tool to speak and write about the subject. Music, and therefore musical analysis, was equipped through compositional concepts with a language widely used by musicians, composers, critics and researchers. Dance studies, however, only started to define tools for the analysis of dance in the 1980s. Here, the hurdles of performance as well as music and dance vocabulary overlap

became visible (Adshead 1988). In the first approach to structure the analysis of dance movements, Janet Adshead's *Dance Analysis: Theory and Practice* (1988), the author points out early that describing dance and naming steps and patterns poses a challenge to the analyst. Also, due to the importance of the performance context and the relative lack of notated dance scores, dance analysis is intrinsically tied to performance, unlike classical musical analysis, which is often based on a notated score rather than the recording or performance (Adshead 1988). In short, the viewpoint of analysis highlights problems of terminology and their overlap in music and dance works. The next section will explore certain shared terminologies of music and dance as well as their use and meanings. This will be followed by an examination of degree curricula of musicians and dancers to understand where and how these discourses develop. A close analysis of the role of music and dance notation in these educational contexts shall then inform the exploration of performance practices. All of this prepares for the study of the shared practice in the everyday work as provided in Chapter 5, which will present the results from the interviews and observations of the field work.

2.2 Shared Terminologies - Different Meanings

Musicians and dancers have a shared interest in the rhythmic organisation of sound and music in order to perform together as separate but also coordinated groups. Although these disciplines share similar or even identical terminologies and language, they may nevertheless mean different things to the participants in each discipline (Jordan 2015). Dancers and musicians use certain terminology or language to describe elements of their work, which can imply different meanings or expectations for artists working in a cross-disciplinary context. They may understand terms like *rhythm*, *complexity*, *beat and metre* and *melody* distinctly, even though they appear in both music and dance separately but also unified. These terminologies are central to a collaborative work relationship; still, they might not always be grounded on the same perception.

The concept and use of *rhythm* for example is an element that is overtly present and basic to music and dance. Rhythm, after Stephanie Jordan, provides an 'immediate point of contact between music and dance' (Jordan 2015, 110). Rhythm builds one parameter of the structures of music and movement/dance. Jordan defines categories to distinguish between different elements of rhythm in music and dance (Jordan 2000). She

identifies three major categories. The first category refers to duration and frequency in music and dance with sub-categories looking for example at:

- a) The single notes or moves (forming basic units of duration in music and dance)
- b) Beat or pulse
- c) Rubato²² or breath rhythm²³
- d) Speed/tempo (indicating the rate of beats).

Her second category of rhythmic organisation refers to stress or accents, implying a distinction between:

- a) Accents of notes or moves
- b) And sub-categories on accents in other places than on the first beat of a bar.

Jordan's last category suggests the grouping of sounds or movements through time, meaning the interaction of the first two categories (a combination of duration and frequency with the accents/stress) that form the:

- a) Metre or other units in the organisation of movement and music.

It is clear from this that Jordan borrows terminology from music applied to dance but also demonstrates the shared approach to and use of rhythm in music and dance. Jordan gives insights into a shared understanding of those categories in her analysis of music and dance works. The categories are quite detailed and require specialist knowledge from music and dance to understand what is meant. But yet, the concept of rhythm is something that is frequently used by musicians and dancers alike without reference to the exact organisation, which Jordan suggests is due to a lack of shared understanding. Dancers would probably not refer to a 'rubato' or the exact metre in the score, nor would musicians start to structure the music into breath rhythm or a new metre that relates to the movement phrases. When approaching rhythm from a more practical, everyday view in music and dance, it can be understood quite differently by the participants in a music and dance collaboration even though they share similar concepts. When a choreographer or dancer demands a 'clear rhythm', as for example a four-four time²⁴ with a common emphasis, it can imply a widely differing association

²² Rubato means 'expressive alteration of rhythm or tempo' in the musical context either with a steady accompaniment that keeps the metre or the rhythmic flexibility of the full music (Hudson, 2017).

²³ 'The kind of rhythm, which avoids or plays against a motoric beat' (Jordan 2000, 78).

²⁴ Common time or four-four time in music implies a regular repeating rhythmic unit of 4 beats in a bar. Like for all metres in music the length of the beat is relative to the

and execution for the composer or musician. The use and play of triplets²⁵ or syncopation²⁶ do not lead to an ‘unclear rhythm’ for a musician or composer but could cause massive problems to the dancer due to a shift of emphasis in the bar or phrase²⁷. Also, as a result of that, dancers might count such a rhythm differently to musicians, which in turn can disturb the communication with the musicians. Katherine Teck underlines this problematic conflict of opposing conceptions of musical terms in her book *Ear Training for the Body. A Dancer’s Guide to Music* (1994) devoted to musical guidance and explanations for dancers. In one of her explanations regarding rhythm she differentiates between ‘even’ rhythm (Teck 1994, 13) - which she compares to the sound of running or walking - and ‘uneven’ rhythm (Teck 1994, 13)- which is more like skipping or galloping. She also observes the different uses of rhythm for dancers and musicians.

Complexity is a term used to describe both music and movement. In collaborative work it seems to become most relevant in the discourse about music. Here, different perceptions and implications for musicians and dancers can be found. As discussed in my Master’s thesis (2013), composers found that music was complex if it was harmonically difficult or rhythmically complex (i.e. using different metres). However, as long as the metre was continuous they did not see any complexity arising from a score for a dancer. Dancers on the other hand perceived complexity in music if it contained triplets, gaps or syncopations even in a common 4/4 metre (Veenhuis 2013). This contradicts the composition methods and perceptions of the composers when writing music for dance. Another example of different perception of complexity amongst musicians and dancers is given in Stephanie Jordan’s research on Mark Morris’ work, where the choreographer finds the precise notation of an extra bar of only one note redundant. Morris only heard an extension of a phrase in the music and did not feel

indicated note value and the beats per minute or other tempo indication such as ‘Allegretto’/‘Largo’/‘Allegro’ at the beginning of the piece.

²⁵ Triplets: uneven number of notes played on one beat where usually an equal number of notes would be played. (Grove Music Online, accessed March 31, 2017)

²⁶ Syncopation: accents in unexpected places of the ‘normal’ bar emphasis or the absence of accents where they are normally expected based on the given metre (Scholes & Nagley 2017).

²⁷ These results refer back to my Masters Thesis *Where Music and Dance Meet: The Challenges and Potentials of a Collaboration in Progress* (Veenhuis, 2013).

much difference in the listening. In this case, the music was notated too complexly for a dancers' perception of it - even if attempted to be understood by them (Jordan 2015).

Metre and *beat* are central features to music and dance. *Grove Music Online* defines the beat as 'the basic pulse underlying mensural music, that is, the temporal unit of a composition also the movement of the hand or baton by which the conductor indicates that unit. The grouping of strong and weak beats into larger units constitutes metre'²⁸. *Metre*, or *time signature*, functions to structure beats into a temporal framework for the production of music (London, 2017). Beat and metre are descriptors shared by musicians and dancers reflected in music and movement, and here again the use and perception might differ. Metre for a musician can simply be the signature usually notated at the beginning of a piece, which will be followed strictly in order to play the right note at the right time in the bar and also in order to play together as a group. Of course, similar purposes can be transferred to dance.

However, metre in dance music is also connected to certain movement exercises. Recorded music for ballet dance teachers, for example, has track numbers indicating the movement/exercise. These tracks would suggest 'Pliés', and the 'matching' metre such as music played in 4/4 or the exercise 'Ronde de Jambe' and music of a 3/4 metre. On the one hand, this implies that a musical change in metre can make the dancer struggle to conduct their movement because certain movements are connected to specific music. On the other hand, a dancer would not be distracted by a change of metre from for example 4/4 to 2/2 or 3/4 to 6/8 as long as the tempo and emphasis stay the same. These changes, however, are significant for a musician. Even if 4/4 and 2/2 keep the same even division of beats, a change to a different metre implies a different emphasis of a bar for the musicians' performance while dancers do not necessarily perceive this shift (one can put 4 beats in a 4/4 bar and have 4 equal beats distributed over two 2/2 bars) leading to 'mismatched' movement (Still 2015). Jonathan Still explains that a dancer might group beats in an 'unconventional manner' related to the metre because their use and perception derives purely from listening and might be different when applied to dance. In his study, Still instances the example of the waltz which has the emphasis (or 'down' beat) on the 1 followed by two lighter beats on 2 and 3 of the 3/4 bar (for example: 'down-up-up down-up-up' when dancing a waltz). He continues to describe his role as a piano accompanist, where the emphasis on beat 1 is

²⁸ See: 'Beat' *Grove Music Online*, accessed February 24, 2017

transmitted to the change of body weight underlining the 1 in every bar. Next to accompanists, other musicians are taught the 'down'-movement at least by the conductor's downward baton movement. Still observes that for a dancer the movement can easily be connected to the light counts 2 and 3. The 1 does not necessarily imply a down-movement but could well be a jump and therefore an upwards movement. From his observations as a ballet accompanist he concludes that metre very often is presented as a property of music to dancers and that it has 'too many entailments as a musical concept to be applied to dance as a third-party structural device that fits music and dance equally' (Still 2015, 128).

This contrasts Teck's perception of how dancers need to understand a metre from the musical perspective in order to match the right movements and make use of the effect music has on the physicality and energy of the body (Teck 1994, 44). Teck, however, acknowledges the fact that dancers' counts might be different to musicians' counts in music but does not give an explanation of the implications this might have on the collaborative work or the dancers' work in general. Stephanie Jordan goes further and defines one area of difficulty in the difference of counting between musicians and dancers. She explains that dancers often structure musical bars and metres into so-called 'hypermetres' (Jordan 2000, 81). These are macro-groupings of beats where a dancer counts in bigger phrases of several bar counts rather than in equally divided beats per bar like a musician would. For example, if a musician or conductor conducts two beats in a bar with two baton movements to indicate those, a dancer might summarise these two beats to only one beat per bar in order to connect a broader structure and phrase in the music to the movement. The dancer matches the music, despite given structures, to the dance by signposting it differently based on kinaesthetically oriented listening. This can lead to the use of a broader accentuation of the music through dance, different to what is provided by the score and conductor. In summary, musicians and dancers have different perceptions and uses of beat and metre. Smaller units of musical beats might be grouped into bigger sections for the purpose of practicality in dance whereas the exact prescriptions of metre and the belonging beats can build essential part of the detailed practice in music.

Lastly, Katherine Teck expands on the idea of *melody* in music and suggests that dancers would need to be able to read scores to understand the beginning and end of a melody (1994). This indicates that there can be a different perception of melody and

phrasing between musicians and dancers, which would be essential for dancers to know. However, everyday work in the studio might well draw a different picture. Katherine Teck expansively explores the different aspects of music trying to establish a shared account for the music and dance perspective, but with a view, which is biased towards the musician. The different chapters elaborate on music theory and background linked to dance, but not developing from dance. Teck tries to break these concepts down for a better understanding and adds her own music-dance perspective to aid the dancer's understanding and communication with musicians. However, she offers a very detailed account of musical background, which sets out to educate the dancers with the use of the resource of music. All of this is mostly explored from the musicians' perspective on dancers. On the contrary, Stephanie Jordan in *Moving Music* (2000) examines further the use of melody in choreographing as applied by choreographers Frederick Ashton and Antony Tudor. They both describe how the melody sometimes occupies the choreographing and dancing process because the listening is drawn to it so much. Jordan somewhat neglects this by explaining how dancers use, what she calls, a 'musical rhythm' (Jordan 200, 202) rather than just the melody by articulating phrases like this: 'Chum, chum, chum....*Ya* da da da da' depicting emphasis and sound from a rhythmical point of view in the articulation of what they hear in the melody. Nevertheless, this still shows that dancers use different tools to describe what they are hearing and the musical terms such as metre, beat, rhythm and melody are not understood in the same manner by musicians and dancers.

These accounts clearly show that there are problems with the overlapping terminologies and languages of music and dance. Looking at music and dance collaborations as one art world, this difficulty of shared but not equally understood terminology questions Howard Becker's concept of the art worlds that inhere in languages that are only understood by their members. Most studies (Teck 1994, Jordan 2000, Still 2015) that point out cross-disciplinary problems with music and dance terminology, however, stem from classical ballet observations. It will be interesting to see whether there is such a language hurdle in contemporary dance theatre productions and if so what kind of problems appear and how these will be handled and overcome. How do the different disciplines and participants deal with the differences in expectations, perception and

use? How and where exactly can the different languages/terminologies be distinguished? Does it change the work routine of the one or the other discipline?

2.3 Formal Learning Contexts of Music and Dance

When examining the daily discourse of music and dance collaboration, one wants to look at the institutions that establish such conventions and where the formal acquisition of skills takes place. Considering a music and dance collaboration, artists from a range of different degrees and education, with separate sets of discipline conventions, languages and skills, come together to produce a joint work. While music can be a central part of a dancer's education at a conservatoire, the same does not hold true for dance being part of the musician's curriculum (Channing 2003). This leads to a very distinct idea of understanding and working with music, which is central to both disciplines: music as well as dance. A professional musician has a very clear idea of the musical structure and its sound, since their professional training provides the musicians with the necessary skillset, which can be conflicting with the dancers' perception of musical structure as previously suggested by Jonathan Still (2015), Katherine Teck (1994) and Stephanie Jordan (2000). This also applies to the composer whose role it is to introduce an idea and create a musical piece that, in the case of dance theatre, he or she can imagine to be danced to. Does this form a part of a musician's or composer's training though? How would they know what kind of music can be danced to? (What) Does the composer need to know?

In contrast, the choreographer works with a piece of music from a different perspective, even though he or she can have musical training. The choice of musical phrases and corresponding movement is tightly bound to the choreographer's skills, which mainly lie in his or her experience and training in dance. Dancers very often receive musical training, but this is to support their craft and in order to understand music in a way that is useful for dance: musicality/music (taught) from a different perspective. Moreover, music and dance collaborations consist of dancers having to perform to the music played by musicians and composed by a composer, conducted by a musical director, and to the steps choreographed by a choreographer. If the music is played too fast or too slow, the dancers will not be able to perform to the quality they were rehearsing and aiming for. If the musicians do not follow the flow of movement on stage, the music and dance are at risk of not blending, but rather interfering with

each other. However, does this change the musicians' performance and score to a level that their playing is disturbed?

To understand the extent to which musicians and dancers are confronted with adjacent, but not discipline-specific courses, I reviewed the contents of six conservatoire curricula in the UK and Germany²⁹. In order to do so, I looked for the dance degree curriculum content in relation to music, and the music degree curriculum content in relation to dance. The programme description of the *London Contemporary Dance School* emphasises that the Contemporary Dance degree has live music in classes³⁰. Furthermore, specific courses and the degree as a whole specialise in the interface of dance with music (and also design), explained as a strength of the school's choreographic approaches. During the first two years of the dance degree at the *London Contemporary Dance School*, dance students learn about music and choreological³¹ studies, which they can specialise in during their last year. Connected to this, there are options for collaborations, residencies and performances in collaboration with design and music students to create and stage original work.

Trinity Laban Conservatoire of Music & Dance highlights in its programme specification the demonstration of 'a grasp of rhythmic elements of movement material and the relationship between movement and musical accompaniment or soundscore'³² as one of their contemporary dance course achievements.

²⁹ I have chosen institutions from the UK and Germany based on the locations of the ethnographic case studies examined for the present research. A number of artists of the observed productions have undertaken their education at some of these institutions. It should, however, be noted that, especially the dancers, but also musicians, have come from a mixed international background with varying levels of formalised education in both companies.

³⁰ See: <http://www.lcds.ac.uk/technical-training>, accessed December 12, 2016

³¹ Choreology: 'Derived from the Greek, its literal translation is 'the science of dance'. The term is most closely associated with the system of dance notation invented by Rudolf and Joan Benesh, who defined the term in their 1977 book *Reading Dance* as "the scientific and aesthetic study of all forms of human movement made possible by Benesh Movement Notation". It was first used in the 1920s by Rudolf Laban. Today, those trained in the Benesh system are known as choreologists. Most of the world's major ballet companies have a choreologist on their staff, and most new ballets are now notated by a choreologist.' (Craine & Mackrell 2010)

³²See:

http://www.trinitylaban.ac.uk/sites/default/files/ba_contemporary_dance_programme_specification.pdf, accessed December 12, 2016

Folkwang University of the Arts in Germany defines musicality as one of the outcomes of their dance degrees developed during the first year³³, during which rhythm (timing, proportion and grouping) and time signature (measurement, musical terminology, basic terms and notation) are taught. By the second year, dance students should be capable of producing complex combinations in technique and musicality, to be able to flexibly use these in year 3 after having completed a module in ‘General Training in Music for Dance’. The latter aims to facilitate musical understanding, its transformation to movement and the physical and bodily coordination. The final year of study seeks to establish artistic quality in expression and musicality in the dance students, including modules in interdisciplinary studies and covering options in collaboration with composers, like for example singing, music, acting, speaking and improvisation³⁴.

Music courses, on the other hand, by nature do not necessarily involve dance options. However, there are course options for interdisciplinary projects and some modules cover music and body movement. The *Royal College of Music* offers courses on the body and body language, taught through Alexander Technique, in their BMus Performance degree. This is, however, mostly in relation to the musicians’ well-being, and does not represent the ideology of cross-disciplinary module options³⁵ (there are module options for singers on ‘Opera. Acting & Movement’).

Guildhall School for Music and Drama offers options in ‘other art forms’ including dance as part of the BMus Performance degree. Furthermore, they teach orchestral work courses ‘in a range of contexts’³⁶, but this does not include dance and is more related to the score work as such. *Guildhall* Composition students however, do get the opportunity to collaborate with students from the *London Contemporary Dance School*³⁷.

³³ See: http://www.folkwang-uni.de/fileadmin/medien/Tanz/PDFs/Modulplaene/Modulhandbuch_BA_Tanz_12.1.0.2016.pdf, accessed December 12, 2016

³⁴ See: http://www.folkwang-uni.de/fileadmin/medien/Tanz/PDFs/Modulplaene/Modulhandbuch_BA_Tanz_12.1.0.2016.pdf, accessed December 12, 2016

³⁵ See: <http://www.rcm.ac.uk/courses/undergraduate/bachelorofmusicbmushons/modules/>, accessed December 12, 2016

³⁶ See: http://www.gsmd.ac.uk/music/principal_study/, accessed December 12, 2016

³⁷ *ibid.*

The *Hochschule für Musik und Tanz* in Cologne, Germany, does not have any compulsory cross-disciplinary classes regarding dance, movement or the body.

What is striking about the music degree curricula is that most cross-disciplinary studies are optional. For dancers, however, some kind of musical training is certainly part of their dance education at the conservatoire, as seen in the examples from *London Contemporary Dance School*, *Trinity Laban Conservatoire of Music & Dance* and *Folkwang University of the Arts*.

To summarise: clearly, there is an imbalance in music-dance education and how the different artists learn about the other disciplines³⁸. How does this prepare for a shared understanding and discourse that is later on so widely and commonly practiced? Furthermore, these differences in training do not only result in distinct discourses, but also in varying perceptions of creativity and the work ethos. While dance work focuses on a work-in-progress and the performance, the musical work usually aims towards the finished object of the score (Ford 2013). This is one example of a major difference that will certainly place a constraint on performance and analysts particularly in the cross-disciplinary collaborative process. Following from this, the next section will explore the role of notation in the music and dance worlds.

2.4 The Role of Notation

Another aspect that contributes to the development of distinct discourses in music and dance is the actual training practice of musicians and dancers. Musicians and dancers have radically different ways of learning their profession. Dancers learn nearly entirely in groups and do not usually practice individually outside the studio much, whereas musicians learn mostly through one-to-one lessons and individual practice, and less so by playing in an ensemble (Ford 2013). One of the reasons that makes the musicians' individual practice possible is the existence of the musical score, which builds the basis of most musical playing for solo performance as well as ensemble or orchestral performance. Dancers, on the contrary, learn choreography from their teachers or choreographers in class, and the steps for solo and group performances are learned and

³⁸ This is partially due to the fact that dancers mostly perform to music, whereas musical performance for dance from a musicians' perspective is a more specific niche. However, even dance repertoire played by professional orchestras independent from the joint performance with dancers is often not discussed in a dance context either.

shaped during rehearsal in the studio rather than at home. Dancers perform from memory through repetition in rehearsal.

Music notation forms part of almost every classically-trained musicians' education and professional music making (apart from certain types of improvising musicians and folk traditions). Music theory and notation are taught, deepened and used at conservatoires (and even at school level before the entry of a conservatoire). The five staves Western musical notation - which is central to conservatoire music education - offers a convenient and easy way of transmitting, maintaining and conceiving musical ideas, and of organising and coordinating large groups of performers. Undoubtedly, music notation has limitations originating from its long tradition throughout different eras, particularly for 20th century music and recent compositions, which have caused music notation to be questioned, revisited, altered and invented due to changes in the use of instruments, invention of new instruments, new composition concepts, new collaborative approaches and digital music making developments³⁹. However, the classical music notation that developed over the past centuries is still the predominant form of notation taught to musicians (Charlton & Whitney 2016). In contrast, dancers do not usually encounter any form of dance or movement notation as part of their dance education before their studies at the conservatoire. Even there it is taught at a basic level and is not an entry requirement, unlike notation and theory for music degree auditions. The absence of dance notation in dancers' everyday life might be due to the complexities and diversity of dance notations available. But what is so complex about dance notation that nearly makes it a 'dead' skill?

There are four types of dance notation connected to the Western dance styles, all of which developed during the 20th century: *Labanotation*, *Benesb Movement Notation*, *Esbkol-Wachman Movement Notation* and *DanceWriting*. The first two are the most commonly used and I will briefly explain these for the purpose of learning about the complexities and differences between the two notation systems rather than understanding and being able to apply the basics of both notations systems. The aim of this next section is to understand the different practical approaches to the disciplines of music and dance,

³⁹ As for example illustrated in compositions by Morton Feldman who developed new notation options to be able to express his ideas on paper (Boutwell 2013).

their ways of rehearsing, archiving and producing performances, and how these elements are conflated in the cases studied for the present research.

Labanotation, also known as Kinetography Laban, was developed by Rudolf von Laban (1879-1958) the early pioneer of the modern dance, the *Ausdruckstanz* (Jeschke & Vettermann 2000). The popularity of this dance form asked for pedagogical, ideological and technical specificities to teach dance in schools, which led Laban to develop a notation for it. The first forms of this notation were published in 1928 (Watts 2015). *Labanotation* comprises information about the direction of movement, what part of the body is conducting the movement, and what (relative) length of time the movement takes in one symbol. The symbols are located on a stave that is read from the bottom to the top, which is divided into the right and left body halves, as in Figure 3⁴⁰.

The feet, legs and central body take up the middle of the stave, while the arms, hands, non-centralised body movements and the head are placed at the right and left side. Different symbols indicating movements are placed on the stave, and the dancer knows what body part to move according to each symbol's position. In addition, the shape of the symbol indicates the different movement directions as shown in Figure 2⁴¹. The rectangle in the middle signifies movement on the spot. The different symbols can be used to show a step or a gesture, which are differentiated through different shadings of the symbols indicating that steps take weight and gestures do not. The shadings are a filled black symbol standing for low-level movements; a dotted symbol implies a middle-level movement and striped symbols mark high-level movements (see Figure 2).

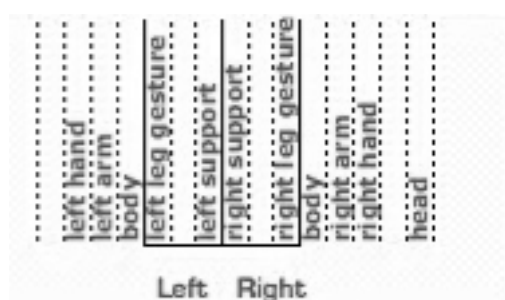


Figure 3 *Labanotation* stave

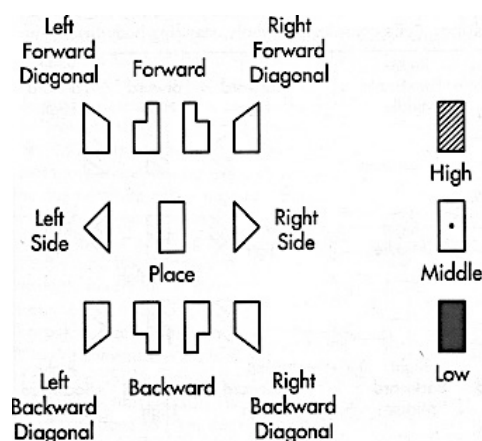


Figure 2 Direction and level in *Labanotation*

⁴⁰ See: <http://dancenotation.org/lnbasics/frame0.html>, accessed December 13, 2016

⁴¹ *ibid.*

For steps, low-level implies a bent leg, middle-level is a straight leg and high-level is movement on the toes. For gestures, middle-level is when the limb is parallel to the floor, i.e. the hand is on the same level as the shoulder or the foot is on the same level as the hip. Low- and high-level indicate below and above these parallel positions.

Furthermore, the lengths of the symbols can indicate the timing of movements. These correspond with the musical metre as in Figure 4⁴². Boxes and tick marks help to divide the notation into musical beats. Figure 5⁴³ shows two bars with two beats from the starting position that is separated through the double bar line at the bottom. The double bar line at the top indicates the end of the movements. The following is an example of how to read one $\frac{3}{4}$ bar of movement in *Labannotation* (see Figure 6⁴⁴).



Figure 4 Varied symbol length indicating timing

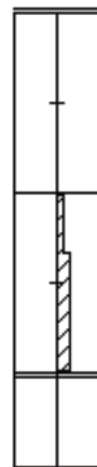


Figure 5 Two bars with two beats of *Labannotation*

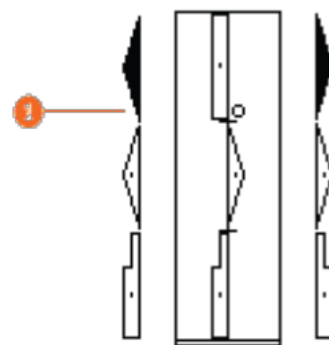


Figure 6 One $\frac{3}{4}$ bar of *Labannotation*

From the bottom to top ‘beat by beat’ it reads as on count 1 the dancer steps forward on the left foot with a straight knee indicated by a dotted forward symbol. At the same time they raise the arms forward on level with the shoulders and the arms finish parallel to the floor. On the second count the dancer steps to the right side with the right foot and releases the weight from the left foot. The arms open to the side still in parallel level with the floor. On count 3 the left foot steps next to the right foot and the weight is on both feet again (the orange number one indicates a ‘hold sign’ for the right foot as the

⁴² See: <http://dancenotation.org/lnbasics/frame0.html>, accessed December 13, 2016

⁴³ *ibid.*

⁴⁴ *ibid.*

dancer transfers weight). The arms stay to the sides but lower level to a 45-degree angle.⁴⁵

Next to *Labanotation*, the *Benesh Movement Notation* was developed by mathematician Rudolph Benesh (1916-1975) in collaboration with his wife Joan, who was a ballet dancer. This notation was developed on the basis of classical ballet techniques in order to notate ballet movements⁴⁶. Therefore, movements imply a classical ballet skillset to a certain degree like e.g. turned-out feet and certain movement transitions. The *Benesh Movement Notation* is, like the *Labanotation*, based on staves as one finds in music notation. However, Benesh notation uses the exact five horizontal music staves. Each line is representing a body feature as follows:

- Top line _____ = the height of the top of the head
- Second line _____ = the height of the shoulders
- Middle line _____ = the height of the waist
- Second to last _____ = the height of the knees
- Bottom line _____ = the floor/feet

One looks at the staff and the notation as if standing behind the dancer. It helps to imagine light bulbs attached to the hands and feet because these are indications one can find in the notation. There is an ‘imaginary’ vertical division into the right and left body half in the notation. If there is music accompanying the choreography the staves are divided into musical bars just like in a music score indicated by vertical lines from the top to the bottom lines. These bar lines correspond directly with the music score. There are three major signs that are used to add the third level and depth to the two-dimensional system to illustrate movements:

- A vertical line: | implying that the movement happens in front of the body
- A level line: – implying the movement happens in level with the body/ in level vertically with the 2D system
- A behind circle: • implying the movement happens behind the centre of the main body

⁴⁵ See: <http://dancenotation.org/Inbasics/frame0.html>, accessed December 13, 2016

⁴⁶ See: <https://www.rad.org.uk/study/Benesh/history>, accessed May 15, 2017

- Further, a struck-through vertical or horizontal line or a cross instead of a circle mean that the limbs are bend

Figure 7⁴⁷ shows a dancer standing on the right foot. The left foot is at level below the knee height but in the air to the side (imagine the light bulbs attached to the hand and feet here). The hands are at level just below shoulder height but opened to the side. The image shows that the positions of the limbs are in relation to the body and intended movement positions. *Benesh Movement Notation* also offers movement lines to indicate the transition from one movement position to the other. The lines are used to indicate steps, slides, jumps and arm movement as shown in Figure 8⁴⁸. Furthermore, rhythm, phrasing and quality of movement signs in the notation help the reader link the movement to the music and structure the movement nature better. In Benesh notation it is possible to notate the movements of several dancers in parallel staves just like an orchestral score with the different parts. There are also signs to indicate the interaction of different dancers.⁴⁹ However, both notations need additional explanations regarding both the placing of the dancers on stage and changes in formation, which cannot be notated in the score as such.

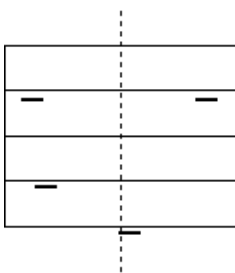


Figure 7 Example of *Benesh Movement Notation*

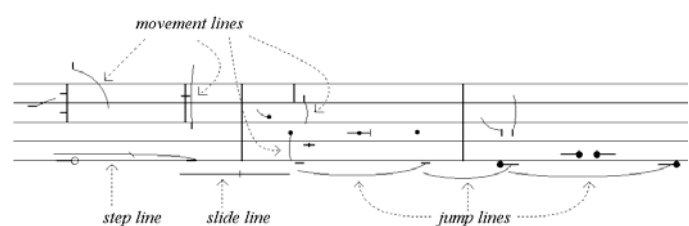


Figure 8 *Benesh Movement Notation* movement lines

From these explanations, which are only described on a basic level of the possible depth of these notations, it becomes obvious how complex dance notation is. It is to a high degree the 3-dimensionality that adds to the difficulty of notation: the (im-)possibility to indicate on paper how a body moves through space. Here one needs to consider that it is not only the body moving through space but also the different parts of the body

⁴⁷ See: <https://www.rad.org.uk/study/Benesh/how-benesh-movement-notation-works>, accessed December 13, 2016

⁴⁸ *ibid.*

⁴⁹ *ibid.*

moving into different directions and levels as well as the movement transitions. The element of movement through space does not apply as such to musicians of the Western classical tradition and therefore Western classical music notation; there are no movement transitions that would translate into music performance in this context. Dance notation, unlike music notation, only contains certain marks that indicate a structure; it does not describe the choreography's stylistic structure as such (Cohen 1982). Selma Jeanne Cohen states that 'scores can be used in dance, not as the final arbiter of the detail, but as the designator of those constituent properties that are necessary to any realisation of the particular work' (Cohen 1982, 149). Moreover, both systems introduced above were developed out of certain styles and therefore certain stylistic requirements. *Labanotation* takes modern dance as the basis and therefore its skillset and movement qualities stem from there, whereas *Benesh Movement Notation* has the classical ballet technique as its foundation. In *Labanotation* the notation of dancing on pointe with turned-out feet would be problematic, in *Benesh Movement Notation* the notation of parallel limbs and 'non-classical' movements would be difficult. The notation would usually happen after the production and performance, therefore certain interpretations of the choreography are bound to happen, and specific conventions are taken for granted (Jordan 2000).

The fact that there are several notations, none of which are commonly known, understood and used, makes dance notation distinct from music already. Furthermore, even if it was taught and used more, it shows that the notation is very complicated and not always precise (even if at times it can be very precise it is still not possible to notate all important factors) and it takes too long to notate movements. It also requires the notator to be familiar with a lot of music specificities. The official website for Labanotation, the *Dance Notation Bureau*, states that the cost of dance notation projects vary. However, a ten-minute duet involving a score with sheet music and good background material from rehearsals available to the dance notator taking up to four months of work comes to roughly \$8000 (ca. £6000).⁵⁰

Another question that emerges from this is whether dance notation is necessary in times of quick and accessible video recordings available to almost everyone with only little equipment. Early forms of music notation were developed to notate and distribute scores. They became established when print media and publishers became the main

⁵⁰ See: <http://dancenotation.org/Inbasics/frame0.html>, accessed 13/12/2016

junction between the composer and musician. Dance continued to be taught and learned through oral transmission. A video recording though is able to catch movement in detail and real-time. Archiving and preserving the files after all pose a challenge to our society. Moreover, a filmed performance/dance piece might not be the exact image of what a choreographer actually wanted to show in movements since it is only one representation of the choreography (Jordan 2000). Therefore, other ways to record dance are desirable. Furthermore, this leads to differences in authorship regarding the composer and choreographer in music and dance, where dance is not as clear-cut as music due to a missing score/form of notation.

The intricacies of dance notation make the work processes of choreographers and also dance companies in general quite challenging. Whilst composers can notate most classical sounds in a score that is readable by musicians, choreographers cannot easily notate their movements for rehearsal for the dancers. When a piece is revived, it is likely the choreographer or a video recording is needed in order to do so. Also, a certain set of terminologies and expressions are provided for the musician through the score. The exchange in rehearsal and work on a piece is based on the fixed notation in the score ('the work') even though one needs to acknowledge the limitation of the score and its connected language/metaphors (Bayley 2011; Cook 2013). However, this kind of discourse and basis for discourse through the notion of the work of the score is not available to dancers. The rehearsal process and the communication as part of this are based on the illustration of movements, which can be very time consuming but also not very pragmatic in language. Dancers and musicians are equipped with overlapping but different sets of understanding terminology and consequently emerging languages, disparate training practices and expectations of curricula to collaboration. How does this enable musicians and dancers to communicate in cross-disciplinary productions with such radically different systems? The different contexts of dancers' and musicians' practice and performance shows how there is not only a difference in the use of terminology but also in its meaning, and how it is understood and exercised in everyday practice based on the separated formal education with established discipline-specific conventions. The shared terminologies and overlaps in language should on first sight support the collaborative work. However, they might make the work between musicians and dancers more difficult because the different ways of using these terms lead to

differing discursive implications for the artists that will then trigger problems in communicating the different disciplines' needs and shared goals of a collaboration. Are these differences in discourse recognised as part of a joint music and dance work? If so, are they addressed and resolved in practice? The present research seeks to address these questions by observing the process of developing new work in contemporary music and dance productions as well as by talking to artists from the disciplines involved. These differences in notation practices and the following conflicts in their communication suggest an exploration of the actual performance practice of dancers and musicians. The following section will highlight issues of collaborative performance practice.

2.5 Issues of Performance Practice

Performing is part of a musicians' and dancers' everyday life and is an inevitable conjunction of the two disciplines on stage. The framework of performance though - i.e. how and where performance takes place - is defined differently for musicians and dancers.

Biranda Ford (2013) studied the different conceptions of performance, audience and preparation between music and acting students. She found that one of the major differences influencing these conceptions is the training format of the different disciplines. Musicians, at local music schools as well as conservatoires, are mostly trained in an isolated manner, with a focus on technical and musical challenges. Aspiring musicians need to put many hours of practice outside tutored lessons. Professional musicians (as well as amateur musician) are expected to come to rehearsals perfectly prepared, but there is no group performance element as part of their daily training routine. This is very different to the way actors⁵¹ train, as Ford describes. Their training and rehearsal takes place in groups and there is nearly no isolated practice at all in an actor's life. Actors prepare for performance as an ensemble on a daily basis. Furthermore, Ford found that there is an element of flexibility and spontaneity in the performance for actors whereas the classical musicians in her study describe the goal of performance in 'excellence' or 'mastery'. For musicians practice leads to reliability and control, and therefore a polished performance. For actors it is about the rehearsal process and collective work as an ensemble to develop more awareness of the self in

⁵¹ Biranda Ford studied the different practice habits of actors and musicians. Later in this section I will explain how the practices of actors and dancers are comparable.

relation to others. It is noteworthy here that musicians are mostly confronted with musical text, a score that contains very specific instructions like dynamics. An actors' script for example, can be much less specific. The concept of group rehearsal and collective work as Ford describes for actors can be transferred to dancers. They are also only trained in groups and little practice happens outside the dance studio. The concept of group rehearsals as practicing process for actors and dancers likewise embeds the notion of performance in everyday work through performing in front of colleagues as part of the rehearsals/ensemble work.

As Ford already points out, these different backgrounds in training and performance goals lead to differing performance practices and therefore expectations of performance among artists from different disciplines. The example of music and dance collaboration shows how the performance framework can change. Dancers usually perform their productions on theatre stages. Musicians mostly perform in concert halls/stages as a stand-alone act. However, when working with dancers for ballet or musicals very often the actual performing space for musicians might change by becoming the secondary act through playing in the orchestra pit. The dancers will have to consider and rely on their colleagues in the orchestra pit. The musicians will at least spatially be subordinate for joint rehearsals, and presumably this may also have an effect on their overall performance and collaboration with the dancers. The performance and rehearsal requirements change from being an autonomous/independent performance group to being a new entity. This does not only have consequences for the performers but also for spectators. The audience may not actively listen to the music and the orchestra's performance by seeing the musicians on stage, but rather 'passively' listen to the music through the dance performance (Frith 1996). A meaning emerges from the music and dance work, which cannot be seen or heard as an isolated dance or music performance.

Most literature looking at performance mentions the spectator as a key aspect, from popular music studies (Frith 1996), to performance analysis of theatre, dance and film (Pavis 1996; Balme 2008; Tuan 1990) and opera performance studies (Atkinson 2006). The present study though will look at the rehearsal process as the main focus where no 'external' audience as such will be present. It is notable here though that there still are spectators present in rehearsals such as colleagues, conductors, choreographers and rehearsal assistants. Nevertheless, it will be interesting to see how the approach to

performance changes as part of a music and dance environment. Do the musicians change performance preparation due to their placement 'off-stage'? How will the rehearsals be influenced by a change of performance space? Do the dancers share the performance experience with the musicians? Can a shared performance goal in the collaboration process be observed? In any case, performing for an audience creates a different set of circumstances compared to private rehearsal (Ford 2013). How do the different rehearsal situations from a studio rehearsal with dancers or musicians only, to a run-through with and without both parties to stage rehearsals change the everyday performance behaviour of artists? In this context it will be interesting to look at the role of the dramaturge and producer, as Paul Atkinson (2006) suggests. Dramaturges and producers coming from one discipline will certainly have to understand the different performance needs from all disciplines involved. This requires them to deal with connected staff and how dynamics of power and authority (Bourdieu 1984) amongst the different figures, including the composer, choreographer and conductor, but also a lighting technician, costume and stage designer are dealt with. Do these participants share a discourse and if so, how is it constructed as part of a collaboration? How are the different levels of authority negotiated in a music and dance collaboration? What are the rules of performance (Frith 1996) in a music and dance performance? It is interesting here to not only examine the finished performance as most previous studies do, but to look at the rehearsal process from the participant observer perspective (see Chapter 5) where negotiations and decision-making about performance takes place.

As touched upon before, there can be major differences in the performance framework. Musicians usually play from a score whereas dance and choreography need to be memorised and is nowadays usually not written down in notation (as described in the previous section). In Ford's study, musicians were integrated in improvised acting/theatre projects. The final performances followed a structure, scenario and certain musical style, but musicians felt there was more room for spontaneity and improvisation in the final performance. Due to the similar rehearsal set-up and group dynamics between actors and dancers, this dissertation sets out to explore how the collaborative music and dance rehearsals change the performance perception of the participants. Will the musicians in the present study also feel more freedom as part of

the performance or will there be no change in performing the music together with the dancers?

Biranda Ford's study (2013) also looks at the immediate performance preparation and notices that it differs between musicians and actors. Musicians prepare the performance individually. It is not something that is trained in class, and musicians therefore have to develop their own strategies. Ford defines this as non-institutionalised practice. Actors by contrast prepare performance based on guidance from the teacher as a group. For them, there is no difference in everyday preparation of rehearsal and on the day performance preparation because all of it happens within the group setting. The performance builds the constant partner and ultimate goal for actors and is therefore institutionalised whereas musicians do practice for excellence in play but do not prepare performance and its challenges within the group on an everyday basis but rather individually. However, presumably a professional symphony orchestra on its own has the performance as an ultimate goal and therefore performance plays a crucial part in their everyday rehearsal, too. This becomes even more important when an orchestra plays for a dance theatre production, where there clearly is a change in the focus of the performance caused by the collaboration. Furthermore, Ford omits the fact that even if the everyday rehearsal and practice of a musician is not based in a group setting, most or probably all performance courses' curricula stress the importance of working in chamber music groups or other ensembles to perform⁵². Also, performance and presentation of musical work play a key role in any Western classical musicians' education and lessons because the practice and perfection in playing builds the musicians' gate to performance. However, developing and creating the individual performance as part of a group rehearsal like actors or dancers do, is not common practice for musicians. The group rehearsals serve the purpose of playing together and improving the group sound, which implies that the musicians come to rehearsal well prepared also taking for granted that there is a score as a basis.

⁵² Like for example seen in undergraduate music performance degree outlines at the *Royal Northern College of Music* (<https://www.rncm.ac.uk/study-here/what-you-can-study/undergraduate/bmus/>, accessed February 21, 2017), *Royal Conservatoire of Scotland* (<https://www.rcs.ac.uk/courses/bmus-with-honours/>, accessed February 21, 2017) and the *Royal College of Music* (<http://www.rcm.ac.uk/courses/undergraduate/bachelorofmusicbmushons/>, accessed February 21, 2017).

Beyond that, all performance preparations like warming up and practicing are embedded into the actors' and also the dancers' daily routine whereas musicians, as Ford correctly describes, are left to pursue their own strategies on their way to a performance. It is not integrated in a musicians' daily practice, it rather is a goal and the way to reach it, is left to the musician. In the performance itself musicians have the task to interpret and play the score correctly together with other musicians but everything is based around the score and the conductor (Channing 2003). Actors, as well as dancers, focus on the other actors/dancers and the stage in performance. There is a lot more bodily interaction during rehearsal and performance. There is no clear lead to follow and the rehearsals and performance evolve as a process even in the final performance whereas the conductor and structure of the score 'control' the musicians⁵³ (Gillinson & Vaughan 2003). Depending on the circumstances of the orchestra, it being a freelance or fulltime group, the joint rehearsal time with the conductor can be limited and rehearsal work rarely is process-driven (exceptions might count for new work that requires musicians' input on performance practice).

This also became visible in Ford's results where the musicians experienced performance as a *reproduction* (Ford 2013, 162) of the rehearsal that is not too different from the rehearsal room whereas actors experienced performance as a *re-creation* (Ford 2013, 163). It is notable here, that, by talking about 'reproduction', musicians seem to think and work more outcome-based. Reproduction implies repetition and final product. Actors' experience of a performance as 're-creation' implies a process that is grounded in performance. Ford also argues that musicians aim for perfection as the end point of a performance, whereas actors perceive the performance as process and sharing rather than a finished product. This is a debatable point Ford makes because even notated musical performance involves process and sharing in common rehearsals through making decisions regarding sound, dynamics and style and at the same time, surely, dancers aim for a level of perfection in their performance through repeated rehearsal and application of technique (Cohen 1982). But yet the musicians in Ford's study also stated that they felt there was more interaction with the audience through the collaborative nature of the project opposed to 'only' being a performer of music as

⁵³ The major difference between a conductor and choreographer is that the conductor is a performing agent in the performance whereas the choreographer does usually not perform amongst the dancers on stage.

usual. This provides a good starting point for investigation into new choreography and music and how this will influence collaborative performances in music and dance.

2.6 Summary

The various perspectives on performance already reveal how different academic discourses have shaped the perception of a concept like performance. The history of music and dance discourse shows a clash of approaches in the study of music and dance due to the difference in conservation of artefacts (performance vs. score) and training (Adshead 1981; McFee 1992). Also, the recognition of dance as an academic discipline took place much later than the establishment of music in the academy. Janet Adshead describes that the lack of language and notation in dance hindered the development of a discourse. Dance analysis is based on performance and music analysis is based on the score⁵⁴. A wide vocabulary that is used by critics, musicians, composers and researchers (such as musicologists) helps to share the discourse in music, whereas dance is dependent on the live event and its 3-dimensionality poses additional challenges to dance scholars. This is underpinned further by the distinct degree curricula of current music and dance degrees. The disciplines prepare differently for cross-disciplinary work, which leads to an imbalance of how artists approach other disciplines. But how does this enable work with artists from both disciplines in practice? What kind of language do the artists from different disciplines use to exchange ideas and work specificities? What are the languages of each world when working for and with each other?

A key difference in the training of musicians compared to that of dancers is score notation that builds a basis for most Western music education, for which no used equivalent can be found in dance. The complexities and difficulties of the different dance notations show that this is not due to the short existence of dance as an independent academic discipline, but rather due to the complicated properties of dance to be notated on paper (Jordan 2000). Dance training and rehearsal often draw on video recordings, which is less precise and relies on the accuracy of performance as well as technological advances. Furthermore, dance training is mostly based on group rehearsal unlike music, which relies on both the individual practice alongside group rehearsals. Do these differences in training, background and notation pose a challenge to the

⁵⁴ However, this is not always the case for music. There have been approaches to analyse musical performance from more empirical, non-score-based methods (see Cook 1994; Cook 1998).

collaborative process? How do the participants from radically different systems with different expectations to collaboration and different understandings of language and practice contribute to a shared work platform of a collaborative production? How are these differences recognised, addressed and resolved in practice? Participant observation shall allow for close observation of this and provide an understanding to how artists in cross-disciplinary works communicate. Moreover, interviews will reveal the individual artists' backgrounds and approaches to the 'new' world'.

When addressing differences and gaps in shared music and dance discourse, overlaps in terminology of music and dance can be found easily. Certain terms are used by both disciplines (beat, melody, rhythm, complexity, dynamics and metre) but understood differently, as explained by Katherine Teck (1994), Jonathan Still (2015) and Stephanie Jordan (2000). This derives from the differences in their practical use: musicians can see and understand music from the score and the established language around the score whereas dancers use similar terminology in relation to movement and choreography, which adds the third dimension to the work. Also, certain musical rules are not necessarily translated into dance and vice versa as described by Jonathan Still (2015). This also implicates that there are differences in the way dancers and musicians listen to music (Teck 1994; Jordan 2000), but what exactly is the difference? How do those different perceptions integrate in the daily, cross-disciplinary work? Teck indicates that dancers have a different understanding of musical terminology. However, it is not implicit that this terminology might be linked to dance by itself. Therefore a divergent understanding of terminology by dancers is not necessarily to be unlearned or modified as Teck suggests, but the differences need to be understood by both disciplines. The present study will attempt to understand how the artists understand and work with music for dance, what are the different meanings of shared vocabulary, and also how artists try to collaborate and communicate to reach a shared performance goal. Can different languages be distinguished? Does this have an influence on the cross-disciplinary or even single-disciplinary work?

The work of contemporary music and dance collaborations as studied for the present research will ultimately bring up notions related to performance practice. Here it needs to be considered that the music and dance worlds have individual concepts, frameworks and contexts of performance when carried out autonomously. Biranda Ford (2013) explains how different training of artists in music and acting prepares differently

for the aspect of performance and therefore leads to distinct expectations of performance itself. Her study is based in the context of conservatoire students only, and different routines and expectations of performance were identified in the professional context. Ford further describes how performance is the ultimate goal of actors' everyday practice due to their group rehearsal environment defined in re-creation of performance whereas musicians rather prepare for excellence in play but not necessarily for performance defined through reproduction in performance. Still, I think this cannot be taken for granted considering that every musician studies to become a solo performer, ensemble or orchestra musician. Performance is part of the professional musicians' life too, even if not to the extent an actor experiences it in the everyday rehearsal as part of the group. The question arises whether a shared performance experience and goal can be traced in the professional world of an artistic music and dance collaboration? Do the artists adapt performance habits, focus and rehearsal goals when performing in the cross-disciplinary context?

Furthermore, Simon Frith (1996) suggests that music and dance merge in performance, despite the different origins of disciplines, and none will be seen separated in performance anymore. He also underlines that certain rules and needs are ascribed to performance – how do these look like in a contemporary music and dance collaboration? Is the establishment of rules visible in the rehearsal process? The present study will mostly look at the rehearsal process where decision-making and negotiation between the disciplines takes place rather than the finished production. This will not reveal the audience perspective but rather the artistic side to help and understand how the production of art happens.

In summary, this second part of my literature review demonstrated how different discourses of music and dance develop looking at the use of a (non-)shared terminology in music and dance leading to an investigation of the formal education context of musicians and dancers. It revealed that there is not much room for cross-disciplinary understanding and exploration. This was enlarged upon in the specific problematic of the role of music and dance notation and the resulting difference in the conception of work and routine/rehearsal. Lastly, this chapter explored the differing approaches to performance and performance preparation, i.e. rehearsal, in music and dance. Even if music and dance are often seen in one context, they do not seem to share a discourse

yet. How does this enable the shared collaborative work? Nevertheless, collaborations are natural part of musicians' and dancers' everyday work and the preceding literature review so far gives rise to many questions to be explored in Chapter 5. Before explaining the detailed methodological approach in order to answer these questions in Chapter 4, the next chapter will explore the body of work around artistic collaborations.

Chapter 3: Artistic Collaborations

3.1 Introduction

With collaboration being the main topic of the present research, the following section will investigate previous ethnographic research into artistic collaborations. Funding bodies (Hayden & Windsor 2007) and the artists themselves attribute high value to artistic collaborations. Collaborative partnerships in the arts are often understood to culminate in better creative outcomes. Nowadays, many of these collaborative approaches are the very subject of self-reflective documentation, with the media focus often lying on the creative process and the backstage area of new productions. Several dance companies in the UK offer live streams of rehearsals of new productions (e.g. *Scottish Dance Theatre*, *Scottish Ballet* and *Ballet Rambert*), interview the choreographer and artists in the midst of dance making, and use social media specifically for the purpose of featuring new work and its associated creative process. For example, a dance film was released in 2014 showing the production of new work with *New York City Ballet* and choreographer Justin Peck (*Ballet 422*). It is debatable, though, whether within these expositions the focus really is on the process of the new and collaborative, or only on the promotion of contemporary dance trying to evoke interest by showing glimpses of something unknown. Either way, social media carry a vital role in making this possible. There seems to be an increased interest in promoting collaborative work as Hayden & Windsor (2007) suggest. Obviously, there is more pressure for and interest in the promotion of new work if there is particular funding support for collaborative projects. However, the presentation of the collaborative aspect is not always clear in various regards.

The present research offers an approach to understand such processes and what it is that collaboration can provide. Research on artistic collaboration so far has focussed mostly on musical collaborations in small-scale ensembles only and in particular in string quartets. This might be because the ensemble is one of the most desirable forms of musical participation for a musician, as suggested by Stephen Cottrell (2004). Musically, ensembles offer the most challenging opportunity for participation and depend on the musicians' individual contribution; they are musical groups where 'real exchange' is happening. Cottrell, as well as the studies examined in what follows,

explores musical collaboration only. However, all of them describe musical collaboration as a challenge. Stephen Cottrell states that successful musical collaboration requires the musician to combine and moderate individual ‘percepts and concepts’ with those of other individuals through social interaction. He continues that these conflicting ideas at the same time build the basis of ‘misunderstandings and disagreements, which require considerable social interaction to resolve’ (Cottrell 2004, 82). If certain notions amongst musicians require considerable negotiation to make a musical collaboration work, it will certainly be interesting to see how the musicians’ perceptions of music are compatible with these of dancers who, by training, have a different grasp of music and its use. However, ethnographic studies of dance have only focussed on the educational context of classes or lessons (Whiteside & Kelly 2016; Juhasz 2003; Phillips 2014), communities (Högström 2014) and specific figures as, for example, the soloist or the choreographer, to be discussed later in this chapter. The following section will examine the research on musical collaborations, followed by dance collaboration and approaches to general (artistic) collaboration.

3.2 Musical Collaborations

To start with, musical collaborations will be explored through the example of three key publications on this topic. Elaine King’s *Collaboration and the Study of Ensemble Rehearsal* (2004) offers a differentiated approach to the concept of collaboration in music by making two distinctions in studying the different aspects of collaboration: social and musical collaboration, including structure and technique. Here, one can understand structure and technique as sub-categories of the overall collaborative approach, which constitutes King’s analytical framework. Her ‘concept of rehearsal structure’ seeks to look at the set-up of rehearsals, i.e. the schedules, goals and exact procedure of the rehearsal, including how to approach a musical piece. The structural approach to the rehearsal by itself provides a basic understanding of the observed ensemble set-up and gives insights into the organisational aspects of collaborative works.

King also discusses her ‘concept of collaboration’: she describes collaboration as a platform for music making and the development of interpretative ideas as well as interpersonal relationships. She divides the concept into, first, *discourse* of collaboration, by which she distinguishes between music-related and socio-emotional discourse as part of the rehearsal. Second, King describes *social collaboration* as the division of roles that

determine the rehearsal. It is noteworthy that here King is clearly prescribing positions and hierarchies as part of the collaborative group, not rating everybody as an equal partner in this. Her last division builds *musical collaboration*, which is identified by the shared goal of performing a work, the coordination of its content relating to music style and interpretation and, lastly, the process, i.e. the ‘moment-by-moment unfolding of sound, exits and entrances’ (King 2004, 14). King also introduces the concept of ‘technique’. However, this mostly relates to detailed musical technique specifications and is not transferrable to the cross-disciplinary collaborations examined in the present work because the artists will not share the same technical and musical training as explored in the previous chapter. In general, the focus in King’s work is the interpretative side of artistic collaboration. She considers rehearsal structures, which may refer to aspects of social collaboration, but not many of the observed rehearsal structures find their way into the findings relating to collaboration. They rather consolidate the methodological framework (ethnography). Interestingly, King still distinguishes between social and musical collaboration. Nevertheless, I think these two should not necessarily be treated separately: neither in collaborations of purely musical origin nor in music and dance collaborations. One would assume that musical collaboration would be influenced by social collaboration and vice versa, particularly in theatres, with their communal meeting areas – for example, the canteen (Atkinson 2006). Overall, as categories for identification of different levels of collaboration, King’s suggestions are of interest to music and dance collaborations.

Seddon & Biasutti (2009) have looked at communication among string quartets. They propose that all interaction between members of a string quartet is communicative. They differentiate between *instructive*, *cooperative* and *collaborative* interactions, both verbal and non-verbal. Collaboration for them is a form of trust within the ensemble that enables them to take risks and facilitates ‘creative developments in the interpretation of music’ (Seddon & Biasutti 2009, 124). Non-verbal collaboration shows in communication that is directly conveyed through musical interaction, which focuses on creative exchanges taking place through body language (i.e. more exaggerated expression of enjoyment) and the positive evaluation of the members’ combined playing. By this, Seddon & Biasutti suggest to narrow the collaborative interactions down to the interpretation of the musical product and performance rather than the collaborative

process. This perception also challenges the preconditions of a different set-up, such as music and dance collaborations, where the musicians still build essential parts of the production but performers from other backgrounds contribute as well. Is there such an interaction to be found when musicians and dancers perform together? Does a shift of roles take place? Furthermore, Seddon & Biasutti introduce the concepts of *sympathetic* and *empathetic attunement*. The first describes the incipient separation of the performer from the score through gesture and breathing. The latter suggests that the individuals gradually blend as a group, risks are taken and ‘making music’ happens. This is a commonly expressed view amongst artists and it would be interesting to see whether one can still find this as part of music and dance collaborations and whether *empathetic attunement* is visible across disciplines.

The most recent research into musical collaboration is Amanda Bayley’s *Ethnographic Research into Contemporary String Quartet Rehearsal* (2011). Her focus lies mainly on the rehearsal process and problem solving that it entails. She sets out to discover how collaborative relationships ‘function in practice’ (2011, 385) but does not define collaboration as such. The study looks at the composer-performer collaboration in their traditional hierarchical roles but in relation to the 21st century repertoire. Bayley combines a qualitative approach (audio recording and observations) with quantitative analysis (calculations of apportioned rehearsal time), which brings her to the conclusion that language and communication build a key aspect of rehearsals. Nevertheless, Bayley emphasises that verbal interactions are limited and often bypassed through ‘musicking’ and metaphorical language depending on the artists’ terms of reference. As Bayley herself suggests it would be interesting to understand how communicative processes in other composer-performer relationships function. How would music and dance performers from different backgrounds communicate musical conceptions and interpretative ideas? Bayley describes the composer-performer relationship as collaborative through language and communication. But can this be described as collaboration? Is it only one level of collaboration or rather cooperation?

Different types of artists, not only musicians and the composer, have been involved in the ethnographies undertaken as part of the present research. This is already represented in the various types of musicians, which are a group like a string quartet, but an

orchestra with a conductor and the composer. Therefore, internal musical collaboration might work quite differently to the ways that Bayley, King, and Seddon & Biasutti suggest. Owe Ronström (1999) proposes to study music and dance in the greater discourse of the event rather than as an independent expressive form, as researched in the previous cases. He addresses the common separation of the main object of study, for example music and/or dance, from time and place, that is the context where it is performed. Ronström's context is the role of traditional dance and music culture of Yugoslavs in Sweden. He argues that the nexus between music and dance is composed of much more than the pure steps and music because cultural performances only converge with the help of many others than just the performers. He emphasises collaboration as something going beyond the direct artistic output. Even if Ronström researches non-Western traditions outside the professional context in order to make sense of migrant groups' social structures, he makes a good case for the non-isolated study of music and dance, incorporating more than just the artistic texts and extending conceptions of what makes a performance and performance event and how these collaborative environments function socially.

Following the expansion of the isolated study of music, research has been done on the diverse collaborative figure of the composer. The role of the composer is central to concepts of collaboration given the composer's varied work context. Historically, the composer started off as a commissioned worker for the church, later the ballet and only in the 19th century the composer became the isolated authority of the score. Collaborations as investigated in the present research will focus on the composer writing for dance. Hayden & Windsor (2007) have researched various forms of collaborations composers undergo as part of their profession. Starting from the viewpoint of the composer as an idiosyncratic individual they adduce Argyris & Schoen's (1983) two levels of individual types: the *closed-loop* and *open-loop* type. The closed-loop individual has a fixed and defensive view of what their role is and the open-loop type questions their ideas and actions of their own role. These typifications will offer a good starting point for understanding certain types of artists and their roles within collaboration and how these might change as part of the collaborative process along with the artists' identities.

Hayden & Windsor additionally suggest that a group builds a repertoire of technical procedures that is only questionable by individuals within the profession. This contradicts Becker's (1982) conception of an art world. However, looking at productions from an ethnographic perspective, Hayden & Windsor's suggestion might well be taken into consideration when looking at music and dance collaborations. Moreover, they *do* emphasise that the input of non-specialists is very valuable to professional expertise. This shall be investigated in music and dance productions and how valuable the input of stage designers, lighting technicians and costume designers can be, for example, to the choreographer or composer. Hayden & Windsor, and recently Nicholas Cook (2013) more extensively, claim that the high value of the notated score is a limitation to performance and collaboration. The different forms of collaboration suggested by Hayden & Windsor are not dissimilar to Seddon & Biasutti's modes of communication and King's concepts of the *directive*, *interactive* and *collaborative* collaboration. Notable here are the *interactive collaboration*, where the composer gets involved in rehearsals and the process and the *collaborative* form where collective decision-making happens. Hayden & Windsor's concept and levels of collaboration still only include musical collaborations even though they think about the composer as a diverse collaborative figure. It will be interesting to investigate whether their levels of interactions can be applied to music and dance collaborations, where the composer has to work with performing musicians, the conductor, choreographer and dancers. Furthermore, this raises the issue of artistic authority and status within a production. What are the relative positions of the choreographer, composer and conductor in the creation of a new dance theatre production?

3.3 Dance Collaborations

All of these studies on collaborative partnerships focus on musical collaboration, where participants come from the same field. Furthermore, they are all based around the score as a musical text, look at the collaboration relevant to performance, but do not trigger one major idea embedded in the notion of collaboration: to go beyond the own discipline to create something novel that could not have been created without the other discipline. In the field of dance, though, not much research on the actual triggers of work processes in collaborations has taken place. However, there is a decent amount of work on choreographers and their approaches to new work (Foster 1986; Adshead-

Lansdale & Layson 1994), styles and music, as for example seen in Stephanie Jordan's *Mark Morris: Musician – Choreographer* (2015), examining the close relationship of music and dance in Morris' work and how this is created. Jordan mostly analyses existing material, such as recorded performances, dance scores, interviews with Morris and dancers of his company as well as collaborating musicians, management and technical staff, programmes and press reviews in order to study Morris' work in detail. Jordan had gained access to the company class for her study but used it as a means to inform her own understanding of practice and choreo-musical⁵⁵ analysis.⁵⁶ However, this remains an account of Mark Morris' work and does not examine the music and dance collaboration in progress. Jordan herself states that studying the work only retrospectively presents particular difficulties in reflection and interpretation (2015, 8).

In *William Forsythe and the Practice of Choreography. It starts from any Point*, edited by Steven Spier (2011), Forsythe's collaborative approach leading to challenging and overcoming ballet conventions is much discussed. Here, too, the authors analyse Forsythe's work retrospectively but not in progress. Furthermore, as in Jordan's work, the choreographer becomes the centre of the research and the study of dancers or other collaborators and their work is neglected. As such, the research misses the opportunity to capture moments of creation and collaboration as they occur. There are other retrospective accounts on the work of choreographers, as found in Franko's work on Martha Graham (2012) and Duncan, Pratl & Splatt's publication on Isadora Duncan (1993), based on archive materials and recordings. Marjorie Perloff (2012) revisited the Cunningham-Cage relationship and their aesthetic of work. Most of these focus on either the work of a specific figure or, if on music and dance, on the influence they have on each other in the art work as such, rather than looking at the collaborative art making process. There are similar accounts on the music and dance relationship from the musical perspective too, as demonstrated in Charles Joseph's *Stravinsky's Ballets* (2011). Joseph's research is informed by the dance production context that surrounded Stravinsky's works. But here again, the histories of Stravinsky as the composer and his work determine the research, while his collaborative relationship and work processes as such are not explored.

⁵⁵ 'Choreo-musicology is the study of the relationship between sound and movement within any performance genre' (Mason 2012, 5).

⁵⁶ This is similar to the way performance studies approach performance and analysis, as investigated in the previous chapter.

Independent of music or dance as specific disciplines, Seana Moran and Vera John-Steiner identify four intrinsic problems of creative collaborations in *Collaborative creativity: contemporary perspectives* (2004). These problems include *impatience, ownership, conflict* and *unfriendliness* (2004, 19), which constitute useful categories for the study of music and dance collaboration, particularly regarding cross-disciplinary work spheres and the importance of interpersonal sympathy and mutual respect. Their study also touches on the difficult side of collaboration as opposed to some of the positive accounts by public media and funding bodies.

Vera John-Steiner's *Creative Collaboration* (2006) considers cross-disciplinary collaborations and its challenges across different fields. However, her study is based around historical collaborative partnerships and can therefore only deduce from the final product. The retrospective view of a collaborative endeavour might be very different to how it was perceived and experienced at the time it happened. Her historical account does not reveal the real collaborative process, as defined in the present piece of research, and cannot understand the triggers she mentions by their actual appearance. However, Vera John-Steiner again reveals the myth around, difficulty in and importance of (artistic) collaborative partnerships, while disclosing the need for an ethnographic study of cross-disciplinary projects. John-Steiner, as well as the other studies examined above, demonstrates the positive notion that accompanies collaboration when it evolves from a retrospective analysis. There *is* a connotation of the implied difficulties of collaborative work and Bayley even mentions problem solving. However, these studies were restricted to the interpretation of music and musical performance as such and not so much on the process of collaboration and its evolving problems in the creation of something that goes beyond the written score. Yet, this might be a direct outcome of the nature of most Western classical music making, which is based on the written score. The introduced concepts help to structure ethnographic findings but can leave out the core intersection of problems because they separate collaboration into categories rather than looking at the different stages and processes of collaboration through observation.

3.4 Summary

Most research on collaboration as introduced in previous chapters addresses small-scale musical ensembles only. This might be due to the great temptation these offer to

musicians, because they are one of the most desirable and intimate forms of joint music-making (Cottrell 2004). None of these fairly recent works (King 2004, Hayden & Windsor 2007, Seddon & Biasutti 2009, Bayley 2011) perceive collaboration beyond the musical, even though it is very common for ensemble and orchestra musicians to play in dance events, musicals and opera. How would a cross-disciplinary project tackle the musicians' approach to collaboration? Research in cultural forms of non-Western traditions offers more approaches to the simultaneous study of music and dance owing to the nature of many cultures' view on music and dance as a unit (Blacking & Kaaliinohomoku 1979; Dabrowska and Bielawski 1994). Therefore, accounts of these studies often examine music and dance, but are difficult to apply to the Western classical context.

Owe Ronström (1999), however, proposes to bring together the independent studies of music and dance into an integrated approach towards the music-dance event, in order to be able to understand the performance better. Ronström studied music and dance collaborations in the context of folk music and dancing to understand the lives of Yugoslav migrants in Sweden. His theory of the interplay of musicians, dancers and connected participants in a cultural event provides a solid background to the present study and offers an appropriate methodological template, which I will elaborate on in Chapter 4. However, his study is concerned with traditional music and dance and social structures of a particular ethnic group in the context of their social integration in Sweden, which does not apply to the music and dance collaborations studied for the present research. Nevertheless, it gives another example of the natural collaborative relationship between music and dance and provides one of the few integrative approaches of both disciplines, as well as paying attention to all participants and developing an understanding of the event rather than analysing the performances and rituals isolated from cultural notions and social hierarchies.

In the field of dance, the study of collaboration is very often limited to historical accounts of the choreographer-composer relationship (Clarke & Vaughan 1977; Perloff 2012) or cross-disciplinary collaborations mostly between un-related disciplines (John-Steiner 2006), which provide a very different representation of the collaborative relationships than an ethnographic study. These studies can only examine the named relationships retrospectively and are often based on the product of a finished performance, rather than an ongoing collaborative process. This might be very different

to how a process is perceived and experienced at the time it happens. Furthermore, it is not possible to trace the collaborative process historically in order to understand the emergence of problems and interesting interfaces. Moreover, dance literature describes the direct choreography-music interrelation (Jordan 2015) as a skill of certain choreographers, such as Mark Morris, George Balanchine or Merce Cunningham, but rarely offers ethnographic insights into the collaborative process per se. It is interesting to note that a historical perspective on these collaborations implies hierarchies, by considering the composer and the choreographer as the key roles in the music-dance collaboration. Whether or not these are the most interactive agents is the subject matter of the present study.

Useful ideas regarding discourse and communication seen as key to musical collaboration have previously been studied (King 2004; Seddon & Biasutti 2009) and provide a basis for ethnographic fieldwork, as they are transferable to a music and dance collaboration. However, cross-disciplinary work opposes challenges to communication, as discussed earlier, and it will be interesting to uncover how the levels of communication develop when applied to music and dance. Furthermore, Amanda Bayley seeks to understand the problem solving process between the composer and a string quartet (2011). She concludes that collaboration here is defined through language and communication but singles out the artistic contribution. Does Bayley's research perhaps suggest *cooperation* instead of collaboration? In a music and dance collaboration the main purpose would be to create something beyond each discipline's possibilities that would make the collaboration viable (Moran & John-Steiner 2004). What would cross-disciplinary problem solving involve? Seddon & Biasutti (2009), as well as Hayden & Windsor (2007), researched direct artistic behaviour and certain forms of adaptation, such as attunement in playing to support the group work and a change in work attitude when being part of a group in the artistic context. Nevertheless, this research is again limited to the music world. The present study seeks to understand whether these forms of adaptation can be found in cross-disciplinary work groups, focussing on music and dance collaborations. The ethnographic study of collaboration can shed light on the cross-disciplinary work between music and dance in general, and musicians and dancers, choreographer, composer and conductor, as well as associated staff in particular,

something that, to the best of my knowledge, none of the existing studies have done so far.

3.5 Limitations & Research Questions

The reviewed literature and analysed contexts of music and dance collaborations in Chapters 1-3 show the relevance of the present study of contemporary music and dance collaborations. Chapter 1 introduced the historical context of music and dance collaborations using four iconic examples from different eras. This demonstrated how the perception and working conditions of collaborations have changed over time and that there is no historical account of collaborative work in progress. The chapter further introduced the theoretical framework based on the sociological literature in the field of artistic production, using Howard Becker's *Art Worlds* (1982) and Pierre Bourdieu's field theory (1984) to illustrate systems of institutional hierarchy and power, as well as the concept of conventions, the use of language and the contribution of the individual artist to a group. The questions raised from this were:

- How are group structures of collaborative environments and their sub-groups set up? Do they change during the collaborative process and, if so, why?
- How does cross-disciplinary communication in dance-music collaborations work?

This led to an investigation into the literature on discourse in the context of music and dance. The review of overlapping music and dance terminologies and their use showed on the one hand that the shared interest of dancers and musicians in the rhythmic organisation of sound and music culminates in a similar use of terminology. On the other hand, it demonstrated how inherently different the meaning of and expectations from the identical terminology can be. It revealed that approaches to the very same concept, for example that of rhythm, can differ immensely, but no shared approach was found. To investigate further the development of disciplinary discourse and language and the lack of a joint terminology, I examined curricula of music and dance degrees to find that cross-disciplinary approaches are not a normal part of most music and dance degrees. This led to the review of certain practical aspects, in particular the role of notation, music and dance rehearsal and performance. This revealed major differences in the use of notation in music and dance: whereas in music the notated score is the central feature of practice and rehearsal, a notated dance score does not serve the practicalities of dance rehearsal. How does this influence the performance practice of musicians and dancers? Biranda Ford's study (2013) proved to be key to understanding

the cross-disciplinary rehearsal preparation and performance of musicians and actors. She points out how disciplinary-specific training and performance goals lead to differing performance practices and expectations in collaborative work. However, this leaves unanswered how musicians and dancers approach shared performance work. The discourse review of music and dance worlds gave rise to the following questions:

- What are the separate languages of each discipline in practice?
- Is there a language common to both music and dance?
- How do musicians see/understand dance and music for dance?
- How do dancers listen to music? How do they define/perceive musicality?

The challenges of possible collaborative work between musicians and dancers as introduced in Chapters 1 and 2 led to an investigation of the literature on actual collaborative artistic work. Most of these accounts focus on the collaborative work amongst musicians and no ethnographic equivalent could be found for dance in the Western context. Most collaborative studies in the field of dance seem to focus on retrospective analysis rather than the work in progress. Also, the major focus of all of these studies was the final product of the performance rather than the creation and rehearsal process. However, the review of this literature shed a light on the different roles and hierarchies in the separate music and dance worlds, by identifying musician-composer as well as dancer-choreographer relationships and the diversity of their roles within group settings. Overall, it raised the following questions for investigation:

- Who is considered creative?
- What kind of authority do different roles involve?
- Do role models within dance and music worlds change as part of a collaboration and, if so, how?
- What kind of mutual respect do different participants have and how is this expressed (or not) in rehearsals? What impact does this have on the production? How does a composer develop music for dance? How does a choreographer develop choreography?
- What will cross-disciplinary problem solving involve?

To answer these questions, the project described in the following chapters consists of an ethnography of professional productions based on dance-music collaborations. The

ethnographic study of the actual rehearsals for a new production provides the exclusive approach to uncover the *processes* involved in collaborative music and dance worlds. Howard Becker's framework of the art world can be applied to the case study of a dance theatre production and will enable me to investigate the group structures and their sub-groups, such as dancers, musicians and project-coordinators, as well as their interaction. Further, ethnography allows one to unveil hierarchies and communication in cross-disciplinary productions and how these develop throughout the creative process. The observation of rehearsals enables the documentation of communication and language in the separate but also joint worlds of music and dance. Furthermore, it provides insight into creative decision-making, the different roles and how they are perceived by the group, and how they change over the course of a new production. Next to observations, interviews will illustrate the individual artists' approaches to the distinct disciplines and give insights into the musicians' perception of dance and music for dance, as well as the dancers' approach to music. Both interviews and observations ultimately demonstrate the impact that the different background and training of the participants has on performance approaches and how cross-disciplinary performance comes together as a production in the end. In the following chapter I detail the genesis, development and pragmatic design of the ethnographic data collection and its analysis before presenting the findings of my PhD project in Chapter 5.

Chapter 4: Introduction of Methodology

4.1 Genesis of the Methodology

The methods for data collection of the present research developed from my Master's dissertation research undertaken in 2013 (Veenhuis 2013). For this, I was a participant observer in a collaborative music and dance project that was part of an artist residency initiative at the University of Edinburgh. The project involved a mix of professional and amateur participants ranging from the artist in residence, a retired professional dancer, who worked as a choreographer in this project, ten voluntary dancers including myself, ten postgraduate student composers, as well as their supervisor, to an overall project organiser. In the final stages of the project, five student musicians and a conductor were involved in the rehearsals and performances of the piece. Over a period of six months I participated in the rehearsals of a new dance work and recorded field notes. Closer to the project's end (and final stages of dissertation work) I conducted interviews with a number of the dancers, musicians and the choreographer.

On the one hand, this study revealed the interesting and problematic nature of music and dance collaborations. On the other hand, the overall experience from this initial study suggested that the participants' different levels of training and background obscured the picture regarding the source of certain emerging issues. Even though the project shed light on interesting arising subjects, such as the clash of music and dance worlds, and problems of communication and authority, it was clear that further study into this topic would require to either adopt a community-oriented approach or obtain insight into the professional backdrop, as examined in the present study, in order to present a coherent account where the participants come from similar professional training programmes and backgrounds.

Within the context of my Master's research, the chosen methodology of participant observation, thick description and interviews, proved useful. Nevertheless, being a participant observer posed challenges to the conduct of the study within the overall project and made myself inherently subordinate to certain hierarchies within the project (see Koutsouba 1999; J. Dean, Eichhorn & L. Dean 1969; Bryman 2008; Hoegstroem 2014). Therefore, an 'observer only' perspective, with the knowledge of a

musician and dancer, but in a professional collaboration, would build an ideal context for a more extensive study.

4.2 Case Studies

In undertaking the present research I needed to find contemporary dance companies that would accept me as an observer on their new productions. Since art worlds and theatres as institutions are self-sustaining systems, they have no direct benefit from revealing how they work to an outsider (Harrington 2003). Therefore, it turned out to be quite challenging to find companies that would allow me access to their everyday work. When I mentioned that I was interested in sitting in on their rehearsals of a new production, I was confronted with rejection in many cases. The challenges new music and dance collaborations can entail are not unknown to the theatres and their participants, which make access even more difficult. Furthermore, there are not many established dance companies that work on productions, which combine newly composed music and live music, because commissioned music works require a substantially higher budget than using pre-composed and recorded music. Working with pre-composed music offers the convenience of using existing music (i.e. the variety of artistic choice) for the rehearsal and creative process, a further challenge when working with newly commissioned work.

However, being aware of these difficulties, I started contacting suitable companies throughout the UK at the very initial stages of my research. I contacted seven dance companies that were regularly working on new productions also involving new music. While in most cases I did not receive any reply, even after reminder emails, I received one positive response from a British contemporary ballet company⁵⁷. They eventually served as my pilot and second case study, however, for my main case study I aimed to find a dance company with an entirely contemporary dance set-up implying dancers from a modern technique training, new music and choreography. Due to not being successful through my direct approach to companies, I contacted a music publisher I had previously worked for. Through them I was able to secure my first major case study with a contemporary dance theatre company in Germany. This company planned to work on a new dance production with a British composer and I

⁵⁷ I refer to this company as a contemporary ballet company because they frequently work on new productions and use classical ballet technique, including pointe work, as well as contemporary dance techniques.

was able to spend the full eight weeks of rehearsal time with the German dance theatre, up until their premiere performance of the full staged production lasting 90 minutes. Having collected a great amount of data and completed the first case study, I was offered the opportunity to observe a new production with the contemporary ballet company, who were undertaking new work with a visiting choreographer and live orchestra. I decided that a consecutive study, even if of different style⁵⁸, would provide a great possibility to trace another process of new work and address follow-up questions occurring from the first study, as well as highlight differences and overlaps within a different but similar style. The ballet company was not working full-time on the new production, since they had a triple-bill planned for the season. The production with the visiting choreographer was, therefore, a shorter piece of 45 minutes. Nevertheless, I was able to spend most rehearsals observing the company working on the new production.

4.3 Pilot Study

In order to prepare my case studies, I conducted a pilot study from March-April 2014 with the same British contemporary ballet company as my second case study. Over a period of six weeks, I observed the rehearsals of a revival of a six-year old production that was initially newly created for the company. I recorded my observations during the rehearsals on a daily basis, by taking notes during the rehearsal, and produced a field report based on these.⁵⁹ During this first study, I got to know the structures and daily routine of a performing company. I learnt how to write field notes efficiently and how to structure my records from observation to written text. Furthermore, I got the chance to see to what extent my initial research questions would be addressed in the observed environment. I also had the opportunity to get to know the different roles as part of the production, which helped to later on choose my interview participants and questions. The artists and organisers were happy to have me as an observer, but it was my own responsibility to obtain information I was interested in and I could not expect my

⁵⁸ It is important to note here that most contemporary dance companies expect their dancers to have a strong classical ballet technique background and therefore the step to observe a new contemporary ballet production might not be as inappropriate as it first appears.

⁵⁹ No data from the pilot study will be included in my analysis and discussion. It purely served to pilot the method, consider the circumstances of the environment and inform the preparation and execution of the two major ethnographic studies undertaken for this research.

participants to take initiative in offering me information. Therefore, I learnt to work independently and behave confidently as part of the everyday theatre routine. Furthermore, I understood how to ‘participate’ but not distract in the daily work, by offering help in the rehearsals and music department for example. Through spending lunch breaks with people from the music department or with the dancers, I also discovered how important these breaks were for networking with the participants of the production and getting insights into the personal inter-relations of a company. I came to understand how the different personalities and authorities of a company play into the work and became cautious in my dealing with the different participants. During the pilot study it became obvious that a full-time observation of a production would be very beneficial to the research, since no communications or creative steps, as far as the dancers and musicians were concerned, would be missed out. When I later returned to the company to observe a new production, it was good to be back at familiar premises. However, due to the company size, and therefore quick turnover of staff, I returned almost as a stranger to the company.

4.4 Discussion of Methodology: Observations, Interviews & Thematic Analysis

As outlined above, following my Master’s dissertation research and the pilot study, I decided to continue using ethnographic methods in order to develop an understanding of the processes occurring in everyday life within a contemporary dance production, referring to Emerson’s statement: ‘Ethnographic field research involves the study of groups and people as they go about their everyday lives’ (Emerson et. al. 1995, 1). In order to find out about the artistic and organisational concepts, rehearsals and structures of a new dance production, observations were used as one of two main methods of data collection. This was also found to be useful in similar contexts, as studied by Paul Atkinson (2006) in his ethnography on an opera company, Edith Cope (1976) and her research on dynamics of a dance group, and Stephen Cottrell’s research on the music-making scene in London (2004). The daily attendance and observation of a dance company during their everyday work in rehearsals enabled the investigation of the social interrelations between musicians and dancers, as well as their development process as part of a collaborative music-dance performance. Furthermore, the observations were expected to allow tracing communication and language practices as part of the collaborative environment. They were also thought to reveal how the group structures

and hierarchies are set up and to reflect how the different participants perceive their roles and creative input in the group that is inherent to the process.

I chose to study this topic and act effectively as an observer in new dance productions since I was able to draw from my own experiences as a professional musician and experienced amateur dancer.⁶⁰ This means I was able to understand the languages and worlds of both music and dance and then link them through the chosen methodology. Investigating the participants of dance theatre worlds made me, at least to some extent, a ‘native’ researcher (Nettl 1983), who was, according to Cottrell, ‘already immersed within the cultural system they wish to explore, “understand” (...) the language, conventions, customs, symbols and so on which they seek to interpret for anthropological purposes’ (Cottrell 2004, 16), as opposed to ethnographers doing research in a foreign country and on a, to them, unknown culture. My target group of dance companies from the Western European performance art is a culture I grew up with and that obtains structures and conventions I am familiar with. Through my education in music and dance I know how to read, analyse and play music. Further, I have received training in classical and contemporary dance techniques and styles. Both styles are identified as central to the productions studied for this dissertation. Furthermore, I adjusted to the environment’s behavioural codes and understand each language’s shades (Giurchescu 1999), which enabled me to recruit potential interviewees (Cottrell 2004; Koutsouba 1999) that made the present research viable.

This has clear advantages for myself as a researcher and observer. I was able to ‘fit into’ the given structures and conventions of a dance company that would not make me stand out as a stranger in the broadest sense. Nevertheless, doing ethnography ‘at home’ involves several drawbacks for the ethnographic experience and outcome. A ‘typical’ participant observer is usually introduced to a completely new culture, new structures, and new language that will make him or her observe, learn, adjust and finally participate in the daily life of the group he or she studies. The subject of the present study was not a foreign culture to me; I knew the language and was familiar with the social and daily structures. As a result, the native researcher might not be able to reflect or scrutinise a familiar context in as much detail as a researcher of an entirely new

⁶⁰ I have studied for a Bachelor of Arts in Music Performance and undertaken 17 years of training in classical ballet, as well as 4 years in contemporary dance and other styles.

environment is capable of doing (Giurchescu 1999). Furthermore, he or she might favour the 'easier' route of choosing informants (e.g. interviewees) on the basis of existing contacts (Cottrell 2004). However, my two case studies were based in Germany and the UK, which certainly let me, as a researcher, question and reflect on cultural differences (Koutsouba 1999). Having lived in both countries and cultures turned this into a possible but complex process at the same time. Furthermore, I was not functioning as an 'active participant observer' (M. Schwartz & C. Schwartz 1955, 349), since I was not taking an active part in the artistic process of the productions. Therefore, the focus was not on the newly learnt and observed, but rather on being an informed and understanding observer, bringing different, and, in this context, useful possibilities compared to a 'traditional' ethnographer (Mascarenhas-Keyes 1987; Koutsouba 1999).

The observations were complemented by semi-structured interviews as another major method of data collection used in the present research project. Semi-structured interviews give the respondents the opportunity to structure their narrative, but also to freely explore the questions, enabling a platform for conversation in a one-off interview (Bryman 2008). At the same time, the semi-structure of the interviews builds the basis for comparison between similar groups of interviewees and the overlap of questions and responses, particularly in a cross-disciplinary approach like in the present research (Bryman 2008). A total of 13 interviews were conducted and organised according to similar topics. The participants were chosen from different sections of a production, including: four dancers (two female, two male), four musicians (two female, two male), two choreographers (both male), a conductor (female), a composer (male) and a dramaturge (male). For the selection of interviewees amongst the dancers I chose to interview company members from different stages of their career: early/young members, who had just joined the company or who have danced with the company for a couple of years or less, as well as very experienced dancers, who have worked in the same company for ten to fifteen years. I also considered a gender balance whilst recruiting dancers and musicians, although certain roles were fixed to only one person. Through interviewing dancers from different stages of their careers with varying experience, I anticipated to get different insights into their expectations of the everyday

work, as well as performance, and how they perceive the work of the company and new production.

The access to musicians was more restricted due to stringent work shifts and lack of willingness to take time for interviews. Here too, I looked for diversity in experience and, more importantly, for different instrument specialisation, since the role and experience of a wind instrument player in an orchestra can indeed be different to those of a string player. The four musicians who were interviewed were a piano player, a clarinettist, a double-bass player and an oboist. Semi-structured interviews were conducted in order to scrutinise the participants' actual experience and perception of the specific collaboration in progress. This included aspects such as the development and mediation of choreography, the dealing with new composition, the actual collaboration between musicians, dancers and other participants, as well as the creative process. I adapted the interview structure of the individual groups according to their field and added questions appropriate for the different disciplines in relation to the collaboration (see Appendix A)⁶¹.

The interviews were conducted in the artists' place of work during breaks, before or after work. I only started interviewing participants halfway through the rehearsal process, so the interviewees would be familiar with my presence and personality, and so that a greater amount of work on the production had already been done. I requested quiet rooms in the theatre/studios, such as conference rooms, to conduct the interviews. All interviewees were informed about the context of the study and asked to give consent at the beginning of the interview in order for the data to be used for the present research. Furthermore, the majority of interviews were conducted as part of the first major case study with the German dance theatre company (12 out of 13). However, due to the central role of the choreographer in the first case study, the choreographer of the contemporary ballet company was interviewed as well; he had a background in contemporary dance and was, unlike the German dance theatre choreographer, in the early stages of his choreographer career and, therefore, built an interesting counterpart.

⁶¹ The interviews were conducted in German and English depending on the interviewees' preferences. All translations from German are my own, except where otherwise stated.

Once the case studies were finished, the observations were summarised as reports⁶² and all interviews were fully transcribed, I analysed the data following the broader concepts of thematic analysis⁶³ (Clarke & Braun 2016). This method is particularly useful ‘for identifying, analysing and reporting patterns (themes) within data’ (Braun & Clarke 2006, 79). It provided a good platform for the original rehearsal observations that inherently formed the text, provided through the reports, in the style of a ‘thick description’⁶⁴. The reports revealed repeating patterns in the structure of the days, and returning routines and characters, which organised the description and highlighted the potential answers to the research questions. Together with the semi-structured interviews that also highlighted patterns in thematically similar questions, the thematic analysis allows for enough scope to present a rich data text under the organisation of themes. These illustrate the most important points to the reader, as discussed in the next chapter. To do so, I followed Braun & Clarke’s phases of thematic analysis (Braun & Clarke 2006). After familiarising myself with the data through transcription of the interviews, writing up and reading through the observations, I generated initial codes, such as prominent and repeating ideas across the entire dataset. Then I searched for themes by grouping the codes into potential themes. These were reviewed in relation to the initial coding and the entire dataset, and considering whether they drew a sensible thematic ‘map’ of the analysis and overall data (Braun & Clarke 2006). The last steps of thematic analysis involved finalising the specifics, definitions and names of each theme, as well as producing the report that can be found in the following chapter.

Above all, I was looking for a method to allow my rich datasets to be analysed in a way that would not undermine their fine details, and the different stories and overall

⁶² The first report encompasses the written account of 46 days of fieldwork with around 500 words of account per day. The second report comprises observation records on 25 days of fieldwork around the same word count. These reports developed from my hand-written fieldnotes.

⁶³ Definition of ‘thematic analysis’: ‘Thematic analysis (TA) is a method for identifying, analysing, and interpreting patterns of meaning (“themes”) within qualitative data. [...] There are also versions of TA [...] developed (primarily) for use within a qualitative paradigm. These versions emphasise an organic approach to coding and theme development and the active role of the researcher in these processes, and some positive psychologists are embracing the greater flexibility that they offer to the qualitative researcher.’ (Clarke & Braun 2016, 297)

⁶⁴ See: Clifford Geertz *The Interpretation of cultures. Selected Essays* (1975)

narrative, as experienced and observed. A thematic organisation, however, seemed to develop naturally from the research questions and gathered data, especially on the basis of the semi-structured interviews. Therefore, the report in the following chapter tells the story of my data in a vivid and realistic way that relates back to the research questions and literature overview provided in the previous chapters.

However, the method of thematic analysis carries with it certain limitations in regards to presenting my data in this dissertation. By using a thematic depiction, the continuity of the reports and individuality of the interviews will in some cases be subverted. It may take away the story that can be inherent to the descriptions. Nevertheless, the organisation through themes was the most effective way to present two very different datasets. This method facilitates a depiction of two distinct case studies, shows their most significant outcomes, but also supports the liveliness through the portrayal of the experienced and spoken.

Chapter 5: Ethnographic Case Studies

5.1 Introduction

The major data collection for this dissertation took place in two dance companies that serve as the case studies for the present research.

The first company I studied was a German dance theatre that was staging a new production of the Norwegian play *Peer Gynt*. It is a local theatre that hosts its own opera company, a symphony orchestra and theatre ensemble as well as the dance theatre. For the purpose of the new dance production the theatre commissioned a British composer, who is well-known for and experienced in writing music for dance, to compose the music for their new piece to be performed with live orchestra. For nine weeks, I observed the rehearsals of the dancers in the studio and onstage, some orchestra rehearsals in addition to associated events, such as an open day, a work in progress matinee performance and the premiere of the production. The company consists of ten dancers, five female and five male, their in-house choreographer, a dramaturge, a rehearsal assistant, the piano player and a dance mediator. The latter mostly works on community dance projects (e.g. with school children, senior communities) in connection with the ongoing production. The rehearsal assistant conducted the daily ballet class and then assisted in half the rehearsals to tidy up sequences or to take notes of the choreography and musical cues. The piano player mostly played during the morning class and later on assisted in operating the sound system during rehearsals. Further, she mediated musical communications between the choreographer and conductor during stage rehearsals. There was close collaboration between the choreographer and dramaturge. The dramaturge generally overlooked the process and coherence of the production while the choreographer made artistic decisions and provided creative authority.

I joined the German company on their first day after the summer break in August 2014. The dramaturge introduced me as an intern writing a thesis on music and dance. They positioned me on the only chair in the dance studio next to the door on the side of the room. From the very beginning I carried my notebook and a pen with me and took notes during rehearsals. The rehearsals were mostly held in English due to the broad international set-up of the company. However, all other business in the theatre

was conducted in German. Most of the dancers had been working with the choreographer for a long time.

The second company I studied was a British contemporary ballet company consisting of 35 dancers. They commissioned a visiting choreographer for a new production with ten selected dancers. The creative director artistically oversees the company and supervises three rehearsal directors, a musical director, stage managers and pianists. It is a national company that tours with a freelance orchestra. In addition to the new production that I shadowed for seven weeks of rehearsals, there were two smaller productions being rehearsed at the same time. These smaller productions also involved the ten dancers from the first cast of the production I was observing. As a result, the individual productions were not rehearsed on a full-time basis. I attended studio rehearsals, technical runs, stage rehearsals and the first performance. As with the German production, I joined the British company during their first days after the summer break in 2015. I was introduced to the choreographer who agreed to my presence before the rehearsals started. Some of the dancers had already met me through a pilot study that I had conducted with the same company in the previous year. For the pilot study, I had observed the rehearsals of a contemporary revival or a classical story part-time. For this new piece, however, the choreographer had conducted a workshop with the dancers during a tour in the U.S. earlier in 2015 but was not otherwise familiar with the company. A significant difference compared to the German dance theatre was the continuous presence of a designated rehearsal assistant assigned to the choreographer. This assistant would attend and follow every rehearsal for this production to take notes of the process and knew all the choreography. The atmosphere was friendly but less intimate than in the German company since the dancers and choreographer were not familiar with each other. However, there were more artists and staff members involved than in the German production.

In the dance studios of the British company, I was seated next to the choreographer and rehearsal assistant in front of the mirrors facing the dancers. Here too, I brought a pen and notebook from the first day. The choreographer and rehearsal assistant formed the principal creative team together with the dancers. The creative director occasionally made short visits to review the process but was not involved in major artistic or choreographic decisions. Having had the requirements of live orchestra

music imposed by the company, the choreographer was given free hand in choosing his own music. The choreographer was also required to include a *pointe* section as part of the choreography. Apart from that, the creative decisions were up to the choreographer. The rehearsal language was English. This company also had a mixed international set-up.

The following table sets out the key features of the general set-up of both productions:

German company	British company
Contemporary dance theatre	Contemporary ballet
8 weeks' full-time observations	7 weeks' part-time observations due to two other productions being rehearsed at the same time
New music and existing classical music	Existing music and modern music, but not newly composed for this production
Live orchestra (the in-house symphony orchestra)	Live orchestra (a freelance company orchestra with frequently returning musicians)
10 dancers (full company)	10 dancers (1/3 of the company) + 2 nd cast
Choreographer (in-house) + rehearsal assistant (part-time)	Choreographer (visiting) + rehearsal assistant (full-time)
Dramaturge	Creative director
Composer (visiting)	-
Conductor	Conductor
Generally choreographing first, then adding the music	Generally choreographing first, then adding the music
Set storyline developed by choreographer	No set storyline; all based on choreographer

Table 1 Key features of companies studied for case studies

The analysis of my data will focus on the records of the first case study with the German dance theatre, which will be compared with or complemented by the data from the contemporary ballet case study. This is due to the chronological order in which the fieldwork was conducted - experiences and observations from the first case study informed and influenced the second study. While I had initially proposed to study a new production in a dance theatre, similar structures and approaches were found in the productions of new work by more 'classical' dance companies, which provide meaningful points of reference for comparison and additional data.

5.2 Routine

To provide a structure for the observations I followed a certain routine in writing field notes based on Emerson's advice that 'the ethnographer writes down in regular, systematic ways what (s)he observes and learns while participating in the daily rounds of life of others. Thus the researcher creates an accumulating written record of these observations and experiences' (Emerson et al. 1995, 1). I took some general notes at the start of every rehearsal, which included notes of missing dancers, the rehearsed section and anything that was remarkable to the routine of the company, interesting to me and related to my research questions. During rehearsals, I took notes that were relevant to my research and of the succession of rehearsals. At the end of each day I, in the case of the German case study, translated the German notes into English and kept an electronic file of my notes throughout both studies. This helped in organising a clear overview of the work throughout the period. A sample extract of a daily record looks as follows:

'In a short meeting at the beginning of the day the choreographer explains the structure of the next week on the basis of a detailed plan for rehearsals. Uwe is ill again. The dancers who have been ill/away last week get an extra three hours of rehearsal on Monday to make up for what they have missed. For today they will work on Ingrid's lament and do a run-through later on. The choreographer asks Ute whether it would be ok for her to work an hour on top of the normal working hours even though this is not contractually stipulated and she agrees. They rehearse the scene after the wedding where the dancers pick up the burst balloons with a detailed choreography. This is also because the dancers ask for details, as for example the distance between each other, the direction of steps, legs, etc. Here again I can find that many things cannot be determined due to the difference of the dance studio and stage and in this case rehearsing with and without balloon remains. Because there is one dancer missing, the choreographer sometimes jumps in and replaces people in certain moments of the choreography. Furthermore, I can observe that for many group scenes either the dancers as a group count together or individual dancers count for themselves.' (F1⁶⁵, day 28)

In both companies, I ensured that I came across as friendly and offered help wherever I could. At the same time, I was cautious to not be the centre of attention or interfere intentionally with the company's proceedings at any point.

⁶⁵ In the following analysis short forms F1 (for Fieldwork Project 1) and F2 (for Fieldwork Project 2) will be used for referencing purposes. See p. 84 for a full code of data reference.

5.3 Report

The observations and interviews were assessed through thematic analysis. The results of this will be depicted in the following text organised through nine overarching themes and certain subthemes. Reference will be made to the interviews and observation reports.

The first major theme that is analysed will be **Music for Dance**, which will entail an introduction to the different uses of music for dance and how the participants of a new production expect and understand music to be used for dance. Five subthemes will elaborate on this matter by first focussing on the *Differences in Performance Practice* of musicians and dancers when it comes to the use of music in a shared production. *The Challenges of New Music* will give insights into how the different artists experience new musical grounds followed by a view on the *Requirements & Communication* of these. *Rhythm of Dance* forms a penultimate subtheme to one form of music for dance mostly stemming from the dancers' practice entailing body rhythm and movement dynamics stepping into the foreground. Based on the idea of the rhythm of dance, a minor theme of the different uses of *Terminology* finishes off the **Music for Dance** section by highlighting music and dance terminology overlaps and contrasts.

Ways of Listening will form the second theme, introducing the musician-dancer discrepancy in listening to music differently in various situations. *Counting*, the first subtheme, will examine one key method from the music and dance perspective followed by the second subtheme *'Right' and 'Wrong' Listening* to music building upon expectations and (mis-)conceptions towards the other disciplines but also within the music and dance worlds.

In **Use of Music** the focus will be on the actual use of music in the productions observed and different approaches preferred or suggested by the participants from the music as well as dance perspectives. This will be continued into a subtheme on conceptions of *'Good' and 'Bad' Uses of Music*. The theme of **Artistic Identity** will examine the borders of cross-disciplinary work and their influence on the artists' identities. Further, it will demonstrate how the participants perceive themselves and others as part of the collaboration in the subtheme *Perception of Self & Others*. The sixth theme, **Contracts**, will explore the implications of different work contracts and work environments of the participants involved in a new music and dance production. Here, *Expectations* of work due to contracts as well as *Limitations* of this will be explored and

form two subthemes, after which the actual *Work Routines* of the separated worlds and the joint art world will be examined in the last subtheme of that section.

Collaborations form a key theme in the analysis looking at the process from different angles in seven subthemes starting with *Communication* amongst the participants. *Internal vs. External Collaboration* will examine the visible and invisible experience of artists' perception of a collaboration. Notions of *Ideal Collaboration* will lead to the *Expectations vs. Practice* of new music and dance works. The analysis will then draw on the particular *Music-Dance* relationship within the collaboration followed by *Other Interrelations* amongst the group, like for example the musician-conductor, composer-choreographer or dramaturge-stage designer relationship. The last subtheme explores perspectives on productions perceived as *Commercially* and *Artistically successful*.

In the eighth theme, titled **Creative Process**, different work approaches and the production making will be described, after which the different power structures and authorities in such a production will be examined in **Hierarchies**. Having examined the different art worlds and routines the joint work routine will be reviewed in **Mutual Respect**. The analysis concludes with the depiction of the different perceptions and observations of the **Purpose of Art** as the final theme. Below is a brief overview of these themes (for page number reference please refer to the table of contents):

1. '*And with the music it's perfect.*' - **Music for Dance**
 - 1.1 Differences in Performance Practice
 - 1.2 The Challenges of New Music
 - 1.3 Requirements and Communication
 - 1.4 Rhythm of Dance
 - 1.5 Terminology
2. '*Rather too slow or too fast?*' - **Ways of Listening**
 - 2.1 Counting
 - 2.2 'Right' & 'Wrong' Listening
3. '*By instinct?*' - **Use of Music**
 - 3.1 'Good' & 'Bad' Use of Music
4. '*I know the function of my job*' - **Artistic Identity**
 - 4.1 Perception of Self
5. '*...they couldn't work like we do. And we couldn't work like them.*' - **Contracts**
 - 5.1 Expectations
 - 5.2 Limitations
 - 5.3 Work Routines & Worlds
6. '*The great thing about collaboration is that it never is perfect.*' - **Collaborations**
 - 6.1 Communication
 - 6.2 Internal vs. External Collaboration

- 6.3 Ideal Collaboration
- 6.4 Expectations vs. Practice
- 6.5 Music-Dance Interrelation
- 6.6 Other Interrelations
- 6.7 Commercially vs. Artistically Successful
- 7. *'We have to find something else'* - **Creative Process**
- 8. *'It's more that we have to match with them than they have to with us'* - **Hierarchies**
 - 8.1 Mutual Respect
- 9. *'No, this is not new. We have to find something else'* - **Purpose of Art**

The following short form references will be used to identify the data sources:

- F1, day x = Fieldwork project 1, day x
- F2, day x = Fieldwork project 2, day x
- Dancer 1 = Samuel, male, young member of the company
- Dancer 2 = Daniel, male, long-time member of the company
- Dancer 3 = Gesine, female, long-time member of the company
- Dancer 4 = Ute, female, young member of the company
- Musician 1 = Piano player/accompanist, female
- Musician 2 = Double-bass player, male
- Musician 3 = Oboe player, male
- Musician 4 = Clarinet player, female
- Choreographer 1 = Andreas, male, choreographer in F1
- Choreographer 2 = Choreographer in F2, male
- Composer = Peter, male, composer in F1
- Dramaturge = Philipp, male, dramaturge in F1
- Conductor = Conductor in F1, female

5.4 'And with the music it's perfect.' - Music for Dance

Any music can be used for dance. Contemporary dance companies choose pieces from the medieval and baroque periods via the classical and romantic to the modern era and popular music. The use of silence/no music is a common tool as well. One major transformation in using music for dance is a shift of the focus from music only to music and dance.⁶⁶ Contemporary productions get the chance to choose working with existing and/or new music. Using existing music has several benefits for the planning and execution of a new production; whereas using new music is associated with higher

⁶⁶ One musician compared music for dance to film music 'where you don't know what kind of music you heard at the end of the film but you know that there was music'. (Musician 2)

budgets, more work as well as a certain commercial risk of the success of a production since in addition to the new choreography, new music that has to be accepted by the audience. Not using pre-existing music makes the preparation of a production more difficult since there are no recordings of the music and there is less material to work with from the dance perspective. However, some companies choose to commission composers to write new music for their productions. Nevertheless, this is partially due to budget restrictions in cultural institutions, and not common practice in most companies. At the same time, new music offers more possibilities in terms of creative resources, expanded artistic collaboration and originality to every production.

Regardless of whether new or existing music is used for a dance production, there seem to be certain expectations and associations in connection with music for dance that influence the artistic production. Several forms of music being used for dance also have a big influence on the way music is being treated by the different participants. Each artist has a very distinct idea of understanding and working with music, which is central to both disciplines: music as well as dance. A professional musician has a very clear idea of the musical structure and its sound since the professional training provides the musician with the necessary skill set. This also applies to the commissioned composer who has the role of introducing an idea and creating a musical piece that, in the case of dance theatre, they can imagine being danced to. In contrast, the choreographers work with a piece of music from a different perspective even though they can indeed have musical training. The choice of musical phrases and corresponding movement are tightly bound to the choreographer's skills, which mainly lie in their experience and training in dance. While dancers very often receive musical training, this is to support their craft and to understand music in a way it is useful for dance: musicality/music (taught) from a different perspective.

However, in the context of collaboration the function of music can shift from music as a performing art to only serving the dance, as one interviewee, a performing orchestra musician, suggests. He explains the dance as being restricting/confining to the music since it would need to finish when the choreography finishes (Musician 2). This also became apparent in some rehearsal situations where, for example, pauses in the piece were stretched or cut or where there was no flexibility in the tempo of the music. It needed to be strictly 'on the beat' and continuously matching with the requirements of the dance. Interestingly, the dancers experience the same problem from the dance

perspective, where the music can be restrictive to the creative process: for example, if there is a finished composition that needs to be filled with dance but the dancers felt their idea had already been expressed (Dancer 2). This contradicts the composer's intentions and expectations of music for dance. The composer states that 'the music has to stand on its own without needing that narrative' (Composer). He elaborates that:

'The music has to be completely coherent and not depend[ent] on these things. So it could be taken away you know...the choreographer might die, that ballet disappears, but the music is still there. And you'd need never to know that it was for ballet. But it has to be completely coherent as music.' (Composer)

This may be true for some compositions for dance but it depends on whether the music has been written beforehand and then a choreography was developed or whether it was a parallel process. The practical influences of performance in dance as well as music might nonetheless change the musical composition and intention at least for that specific performance.

The observations showed that the choreographer and conductor emphasised the importance of simplicity in music for dance. This finds support in the conductor's statement about the new music that was not 'too complicated' and exactly what is needed for dance. She continues that dance needs 'something that is repetitive rather than expressive' (Conductor). However, the choreographer consciously chose music for a rehearsal in the early stages of the production that was not that 'danceable' (F1, day 14). How does this correspond to the idea of a coherent musical composition that can speak for itself?

Dancers very often talk about music determining the dance. This can imply a positive and negative influence of different aspects (Dancer 2). The dancers and choreographer described music as being 'too big' (F1, day 12). Therefore, they describe situations where the dance suddenly is subordinated to the music, which is something they do not wish to happen. Some dancers also explain how music can be historically loaded. Hereby they mean that certain musical pieces are very famous and/or have been used for dance before. That is why the music prescribes certain images and expectations to the dancers and audience, which can make it difficult to work with (Dancer 2).

On the other hand, the dancers emphasise the importance and necessity of music for dance. There is the idea of a change of flow in the movement as soon as the music is added that will enhance the dance (Dancer 3). Dancers also see it as a necessary

source for inspiration (Dancer 3 & Dancer 4). The choreographer underlines that the opportunity to work with a composer is essential because of the great influence of music on dance (Choreographer 1). However, there were moments in the process of the production where it became apparent that the music could be distracting. This could be observed in rehearsals where the choreographer frequently switched the music off to let the dancers develop movements in silence (e.g. F1, day 22). Further, during rehearsal dancers would sometimes not know their musical cue since they made it dependent on other factors of the performance or their intuition as seen here during a rehearsal of a repertoire piece:

Manuel and Ute are insecure about one musical cue because they were following a dancer who is on maternity leave now. Manuel says: 'I build on you Ute.' Ute: 'But I'm not sure either. I used to follow Wei [the dancer on maternity leave].' Manuel: 'I did not listen to the music there. I just went on stage and did my duet with you.' (F1, day 30)

5.4.1 Differences in Performance Practice

With music occupying its individual art world with respect to expectations, playing rituals and habits, certain ways of teaching and learning music have been established in performance practice. This also affects the use of music in dance and the hereto related performance practices. By using live music for a dance production certain collaborative challenges are involved. The choreographer, for example, might require a certain tempo for a piece or wishes to change the order and structure of the musical pieces when the production is already in process. In the British production, for example, the choreographer wanted to add a silence after a fermata⁶⁷ in the music that was not notated in the score and the conductor did not agree to this change:

The choreographer has the idea to have a silent moment in a musical piece but then remarks: 'But I have to see with [the conductor] - he doesn't like playing with the music so much.' The dancers confirm that. They edit the duet so it fills up to the given musical sequence. (F2, day 13)

This decision was made independent of the composer's original intentions as found in the score.

There are differing statements and observations on playing music differently from the participating musicians. The piano accompanists in both companies

⁶⁷ A fermata is a musical notation symbol that indicates a note or pause will be held for longer than the normal note/pause value would last for.

highlighted how piano playing for dance was very different. They describe the major differences as lying in a different emphasis in playing the music as well as in the limitations to variation in tempo (Musician 1). The piano players however, do not state this as a restriction to their playing. Orchestra musicians, as opposed to accompanists, do not seem to notice any difference in playing music for dance (Musician 3) although there were rehearsal situations during which the orchestra stopped playing because they felt distracted by sounds of bursting balloons that were coming from the stage (F1, day 41). All in all, there was a lot of discussion during stage rehearsals in both productions that have been observed around the tempo of the musical pieces (F1, day 35 & F2, day 24). Some of these discussions would certainly not have occurred if the musicians had played these as purely orchestral performances.

5.4.2 The Challenges of New Music

New music was only a relevant aspect in the first fieldwork project with the German company observed. The theatre commissioned a composer to write new music. Various circumstances led to the company using a mix of pre-existing music and new compositions as well as arrangements of original music. When commissioning new music for collaborative dance productions different issues were raised as part of the process. On the one hand there were positive and negative notions towards new music in general. On the other hand, the artists expressed certain requirements towards the new music and communication matters appeared throughout the process.

There was a general conception of new music being a challenge and more interesting particularly for the audience. The ‘general notion’ of/preconceptions towards new music tended to be that it sounded atonal and abstract and had challenging rhythms. Moreover, collaborative work appeared to be livelier with new music (Dramaturge). During the rehearsal process the dancers and choreographers were excited/curious to see how a piece of choreography worked with music in general and with new music in particular (F2, day 9). The participants of the dance theatre production had very distinctive views on the music that was created for that production⁶⁸. Mostly the musicians but also some dancers did not approve of the music

⁶⁸ Here, it is important to note that the new music for this production was based on a classical score that existed beforehand. The new compositions were referencing some of the existing compositions but there have also been entirely new compositions as well as some use of the original music.

(Dancer 1: ‘The new music doesn’t sound very different than the old music...for me personally. I mean I’m not a musician, I don’t really know anything.’). The musicians said it was ‘boring, bad and one-dimensional’ (Musician 3); and also that there were ‘no good ideas’, many references to other composers, deliberate choices to make things sound dissonant and modern (Musician 2). They claimed that the composer lacked an individual language (Musician 2). However, they agreed that they were only scrutinising the music from the musical score and not in relation to the dance. During the orchestra rehearsals of the piece one could find a lot of judgement about the music being ‘slumberous’ and ‘badly orchestrated’ (F1, day 24). At the same time there were comments about the music being ‘accessible, pleasant to play, partially very good and interesting’ (Musician 4). The dancers found the music inspiring (Dancer 2) and that there was a good contrast between the original and new, abstract music (Dancer 4; Dramaturge). The choreographer found good resource in the simplicity of the music (Choreographer 1; F1 day 6 & 33) and he felt that it made the original classical score less ‘cheesy’.

5.4.3 Requirements and Communication

The different participants involved had diverse expectations towards the new music and the development process of the music. One musician, who was not very fond of the music, said: ‘I have no idea what the demands for the music were. Maybe they wanted to make a Grieg evening of dance and needed music that had that feeling and is modern.’ (Musician 2). The composer stated in a press interview that he received a scene-by-scene breakdown of the story (F1, day 36), which aligns with the dramaturge’s statement: ‘The demands were very clear from the beginning: to arrange the music and to make a new composition on basis of the Grieg music; that’s why we chose musical pieces by Grieg for each scene so the new work fit the idea of the scenes.’ (Dramaturge). The requirements and expectations of the new music later on reflected in the performance practice of the musicians where the conductor would explain musical choices of the composer with: ‘That’s how [the composer] wants it like.’ (F1, day 24). It is interesting here to see how the musicians and conductor project a ‘truth’ into the composer’s written work whereas it might not necessarily have been his choice but rather the requirements of the commission.

Some of the dissatisfaction with the new music can be traced back to the communications about requirements/agreements during the collaborative process with the composer. The new music was delivered far later than the agreed deadline (F1 day 4). This led to problems with rehearsals, where the dancers did not know the music, its duration and atmosphere. The orchestra was not able to rehearse and there was no exchange about the new music anymore since it was delivered too late as the dramaturge says: 'We provided clear requirements...and in the end...we were short in time for the music but otherwise it would have been nice to give feedback and get the music edited. Nevertheless, the choreographer was very happy with the music as it came out.' (Dramaturge). The composer, opposing the statements of the dramaturge, said that he did not know that the company wanted a piece similar to the original music (Composer).

5.4.4 Rhythm of Dance

For dancers, there seems to be an additional consistently conceptualised element to the music as such, which is the dancing body's own rhythm. During observations and interviews it became clear that there are compositional and musical components inherent to dancing (i.e. 'composition of movement', Dancer 3) that are considered equally or even more by the dancers than the 'real' music when working on a production. Mostly this implies a use of rhythm, dynamics and sounds of the body (F1, day 16). These can align with the music but also create an additional layer to it. When working on a new dance phrase dancers ascribe a certain dynamic to it (Dancer 1; F1, day 16). This can imply to change the 'size' of a movement as well as its direction and energy. Sometimes they would create a movement sequence with an inherent rhythm that works against the music (F1, day 8). The choreographers and dancers perceive this as an individual device by talking about the movement being 'too normal rhythmically' (F1, day 10). To rehearse their own rhythm, they use counts to build the rhythmic basis of a phrase, which gives the movements a beat (F1, day 4). This will also find support in breathing that will help to accentuate and express movements (F1, day 10). Another example for the dancer's individual musical language in the form of rhythm can be found in several rehearsal situations where the choreographers wanted the dancers to be the 'rhythm of silent scenes' (see F1, day 18).

Transferring this approach into joint orchestra rehearsals it is not always unproblematic to unify the dancers' rhythm with the music. As soon as one variable changes in the music, the dancers in some cases need to revise an entire movement. Furthermore, the musicians might sense a different musical approach happening on-stage that contrasts/contradicts their work in the pit and inhibit the joint work.

5.4.5 Terminology

Stemming from the 'internal' differences of the dancers' use of music opposing the musicians' use of music, the distinct use of overlapping terminology came up when sitting in rehearsals and reading field notes. Since working with music is a key component in dance rehearsals the dealing with music builds a central part. An interesting aspect is that dancers use a term like 'dynamics' to describe the intensity and detailed instruction of movement like giving more or longer emphasis or different accents to a movement, stretch it or be more subtle (F1, day 6 & 10). This is similar to the way musicians use dynamics to describe the intensity of the sound. Sometimes I could notice how dancers were lacking certain terminology to describe music, which would then lead to problems in joint orchestra rehearsals (F1, day 8: "They try some movements with music and the choreographer suggests waiting for the 'pre-bars' [meaning: Intro or up-beat] to then start counting with 1.).

In general, both contemporary dance productions used a lot of classical ballet terminology, which most dancers seemed familiar with (F1, day 10). For nearly all newly created movements however, it was not possible to classify them under a classical term (F1, day 10). Sometimes the dancers and choreographers came up with terms like 'the tango step' to make the work easier and be able to describe quickly what they were talking about (F1, day 32). However, I could not observe a consistent language for what they were doing, which makes it harder to secure/archive and revive choreographies particularly for other companies and in long-term (this may also be a feature of the previously described 'newness'). Also, it seemed that there were differences in uses of terminology in music and dance but they were well established/acknowledged and therefore not a matter of shared discussion anymore.

5.5 'Rather too slow or too fast?' - Ways of Listening

Working with live music in a dance production brings together artists from various backgrounds with different expectations and education in music. The participants of both disciplines have learnt certain ways to use and work with music. These ways do not necessarily overlap as demonstrated in the accounts of Biranda Ford (2013) and Katherine Teck (1994). Often, it tends to be quite the contrary: the artists have very differing expectations, experience, vocabulary and foci in their work with music. The music obviously builds the key subject for the musicians. They have been trained to structure and listen to music in a specialised way, which leads to common expectations and rules in practice and sound. For dancers, the music only adds an additional layer to dance. Nevertheless, it is a central part of the performance and rehearsals.

During the observations on the different case studies it became apparent that these differences in perceiving music can interfere with the collaborative process between musicians and dancers but also within the group of dancers. One dancer for example describes a difficult situation where he had a different perception of the structure of music for the rehearsed scene than his colleagues: 'I count to eight a million times even though it's a twelve in the music or something...I feel like we're just totally blind to the music and we do what we want [laughs].' (Dancer 1). Beyond counting, there are elements like rhythm and melody in music, which tend to draw particular attention from both disciplines but are interpreted quite differently by musicians and dancers. Here, it becomes evident that the musicians base their playing on the score and the instructions they can find in it. Dancers on the contrary often tend to hear different sounds and/or instruments as musicians in the same piece. Dancers therefore sometimes struggle with varying accentuations in a straightforward bar as the piano accompanist describes (Musician 1).

5.5.1 Counting

One significant interface of the collaboration with musicians and dancers is the way they count music. Counting very often, particularly for rehearsing group sequences in dance and chamber/orchestra music in music, builds the foundation of art making in the group. One dancer describes a risk of not counting whilst dancing: 'It is dangerous to disconnect and go into automatic mode and then "waaah".' (Dancer 3). This corresponds with an observation in the dance studio where one dancer said he was

‘musically wrong’ for one moment and it distracted him so much that they had to start again (F1, day 12).

Some artists also address difficulties in counting music that are not ‘straightforward’. The conductor mentions the rehearsal situation of a ‘syncopated’⁶⁹ piece’ where the dancers found it difficult to follow because of its shifts in the accentuation.

Diverse ways of counting established due to the artists’ different trainings but also due to the needs for their crafts. Musicians base their playing mostly on the instructions in the score, like e.g. the time signature, and the conductor whereas dancers are usually not familiar with the score and build their counting on listening (to one recording) only. There were several situations in the dance studio where the dancers discussed how to count the music. These often revolved around the structuring of bars (F1, day 9) as observed here:

They try to count through the song in phrases of 8 and 4. The phrases in 8 do not work out all the time since they count in harmonic, melodic and musical phrases. Therefore, they have to insert a 2-count-bar every once in a while and they develop a working beat with a 12-count sequence divided into: $2+8+2=12$. (F1, day 6)

However, dancers are very aware of the differing approaches to counting and the consequential problems during group rehearsals as it became visible during some interviews (Dancer 3). Some dancers, who also happen to play an instrument, would actually desire more specific instructions like an exact time signature to be ‘with the music’ and to ‘have a structure of the music’ (Dancer 1). These different approaches to counting develop into different ways of talking about music. The ways dancers talk about music seem to be ‘limited’ in vocabulary and knowledge compared to the way musicians as specialists communicate about music. One piano accompanist described the dancer’s perception of musical tempo for dance: ‘There’s actually only $\frac{3}{4}$, $\frac{4}{4}$ -- I wouldn’t even say $\frac{3}{4}$, $\frac{4}{4}$ but rather even and uneven. That would be enough and slow and fast. That’s enough.’ (Musician 1). This corresponds with the observations in class where the teacher gives instructions for exercises and then tempo indications to the

⁶⁹ A major indicator for a syncopated rhythm is the shift of accentuation/emphasis against the regular rhythm. The accentuations do not appear where they would usually appear in the time signature.

piano player like e.g. 'faster', 'slower' or 'a march' (F1, day 1). The piano accompanist after all does not think that the different counting of dancers affects her playing.

5.5.2 'Right' & 'Wrong' Listening

Emerging from different methods to count and perceive music there seems to be a conception of 'right' and 'wrong' listening between musicians and dancers. This implies instructions from musicians to dancers but also discrepancies within the dance group. Dancers seem to have varying interpretations/perceptions of what exactly it is that they hear in the music: how they perceive a melody, the structure and the accents in a rhythm. To produce and work together, however, they need to bring these perceptions to a common ground as during a situation described in the following:

The choreographer says in a joking way: 'It is a 10, a 12 and a 14. How are we gonna do it?' After listening to the music a couple of times, I notice that, again, these counting phrases are based on melodic phrases. They try to set the movements to the counts. This is a very organised way of developing a scene, which only seems to happen when they work on group choreography. One dancer asks a question about the structure of the counts: 'It is always irregular right?' and the choreographer confirms though it is not irregular at all from the score. It is all 4-count bars. The choreographer wants to set a movement to a specific moment in the music and says: 'Yes, this is what I need, this "dimdididum"', which again shows the use of melody as cues for the dancers. He also says: 'I don't know how to count [the music] but these are my counts. 4+12+10+12+15. But it is not entirely correct.' Everybody sits down to listen to the music and count and Ute does not understand what they are doing. The choreographer explains that they are listening to the music 'just because it is irregular'. There is a lot of confusion about the music and counts. (F1, day 19)

These different perceptions of counting and listening can lead to collaborative problems. They occur most notably if the live performance of a pre-recorded piece varies to the recording the dancers practised with. For them it is crucial to rely on certain accentuations and cues in the music and there are situations where the 'musical' counting and listening as musicians would do it, is not helpful to dancers as experienced here: The choreographer counts through the music where Peer builds Solveig's house because he wants to change something in the scenic succession. He asks the piano accompanist: 'How do you count it?' and she counts differently (F1, day 38). The choreographer in this situation asked for help but then did not change the way he counted the music.

The idea of a 'right' way to listen to music goes as far as the conductor trying to teach the dancers to listen in a specific way. When the dancers asked her to change accentuations she pretended that she changed something by asking after a run: 'How did that feel? Any better?' without actually changing anything and the dancers confirmed that it was better. She says that the dancers can actually learn how to use the music 'correctly' by practising like this (Conductor). Her idea/notion of music and dance collaboration involves a continuous attendance and collaboration where the conductor watches rehearsals to see what the dancers are working on. She elaborates that the conductor should make suggestions on how to see/listen/understand music and give the different tempos to the dancers. She says that if the conductor only comes in for a final rehearsal it would ruin the piece (Conductor). However, she did not come in to watch rehearsals on a daily or not even weekly basis. The conductor of the contemporary ballet company on the contrary watched rehearsals frequently. He would either conduct the piano accompanist or look at the score and the choreography and take notes based on what he hears in the recording the dancers use.

5.6 'By instinct?' - Use of Music

Having looked at counting music from the music and dance perspectives in the previous section, the following will focus on different ways of using music in music and dance collaborations. The use of music differs quite significantly between different dance genres. In classical ballet for example, it is a common method to image the pre-composed music quite closely and match up mood and storyline. Mickey-mousing⁷⁰ of certain musical melodies, rhythmic patterns and dynamics in the movement is an accepted approach. In classical productions, the choreography is traditionally developed on the basis of the music. Contemporary dance productions in contrast might still use existing music but do not always work with it as the foundation of a piece. Furthermore, the method here is to add the music after a choreography has been created⁷¹. This became apparent in both case studies, the dance theatre as well as the contemporary ballet, where the choreographers would project music on the dance after they created a sequence and instructed: 'I'm gonna put some music on but ignore! Ignore the music!' (F2, day 1).

The idea of opposition or irony in dance towards the music is a common method that choreographers make use of. Hereby the dance will, unlike for mickey-mousing, not follow the rhythmic patterns, dynamics and melodies in the music but rather do the opposite and stand on its own like the music does. There were a few situations where the choreographers wanted to create movement that purposely worked against the music like for example here: 'I want it [the movement] faster than the music counts. And the music is totally against this and I don't know how to count.' (F1, day 20). In this example the music was very quiet and calm, an *adagio*. The choreographer wanted fast movements that dynamically worked 'against' the music. However, even if the dancers would 'go against' the music they were describing an understanding of entity of music and dance, where, even if they were superficially not collaborating, there had to be a natural union of both music and dance in a production. Another popular method where dancers do not use the music in a conventional way, which would be the

⁷⁰ The tool of 'mickey-mousing' originates from music and screen where it refers to the close synchronisation of movement and music in quite very illustrative terms like e.g. each step being accompanied by matching music (Cook 1998).

⁷¹ One musician states that older choreographies were more set to the music like *Sacre du Printemps* and that contemporary dance productions nowadays are more emancipated from the music (Musician 4).

rhythmic basis, is when they use the music for supplying a mood or atmosphere. This can imply that they actually use the music that they in the end dance to from the beginning but only to set a mood for the choreography (Musician 3). No intentional reference is made to the rhythm, beat and melody.

Another work method is that dancers/choreographers choose random music in the rehearsal for atmosphere but do not intend to use it as part of the production at all (F 1, day 14 & 22). They would then use the desired music towards the end to not adjust movements and structures in choreography with the musical highlights. However, dancers would sometimes still try to use the same music that was used to set a mood or atmosphere for a scene as a reference at the same time. One dancer describes that they usually have reference points in the music for certain movements but still not for everything (Dancer 3), which sometimes lets a piece turn out differently every time they dance it. But that, as it may be, does not always work within the context of the 'free use of music'. If dancers rehearse pieces without considering the exact structures of the music and then later on want to add it, sometimes the tempi do not work together (F1, day 11). The dancers sometimes worry about the different outcomes of their performances if they do not set exact cues to the music (like Daniel: 'Do you always go at the same time in the music?' Gesine: 'No, unfortunately not.' Later on they watch a video recording and clarify this. (F1, day 45)). At the same time, they enjoy the sense of risk and coincidence that is added to a performance similar to Cunningham and Cage's approach, who used to work on a common ground through rhythm but hoped to banish predictable habits in producing collaborative work. The dancers and choreographers very often explore the idea of experimenting with the music as a source as seen in this situation:

After some time, he [the choreographer] asks the new dancer to show her results from the improvisation and the fast techno music, that she switched on before, is still playing. He asks her to keep the beat, tempo and power with new music he puts on. It is the new composition of 'Ingrid's lament' that is very slow and quiet. He also says that it is the complete opposite kind of music [...]. (F1, day 21)

5.6.1 'Good' & 'Bad' Use of Music

Similar to right and wrong listening there seem to be 'good' and 'bad' uses of music. These categories might be connected in a way that 'different' listening might lead to a different use of music. Certain expectations and values determine the use of music for

dance. The expectations of musicians how dancers are supposed to use the music differ a good deal from the expectations of the dancers themselves towards music. The musicians talk about the notion of a pre-existing requisite/source in music by ‘making use of the music’ like this musician: ‘It is wonderful if the music is being used. Now, this is not always the case that we make use of the music because sometimes we play -- it is not the first time, they rehearse with completely different music and I, as a musician, find that really sad. Because you don’t make use of what the music offers, right?’ (Musician 1). This stands in contrast with the dancers who sometimes, even if they have set musical reference points, would not consider the music with high priority in their rehearsal process like here: ‘It doesn’t matter with the music!’ is how the choreographer comments on the duet of Solveig and the mother because they set certain musical cues. He now has the feeling they lost the flow and he wants to motivate them to go on.’ (F1, day 42). For the musicians, the inadequate use of music sometimes leads to them not being motivated to play for dance anymore (Musician 3). Additionally, the conductor points out the ‘proper use’ of music by which she anticipates a clever or good placing of accents and knowing the score well. Nevertheless, she emphasises that the choreographer of this production knows very well how to use music, which contrasts with the view of most musicians towards the piece.

As for the dancers, the expectations of the use of music do not concur with those of the musicians. Dancers approach the music very often from a free perspective as described previously. But regardless, there is a high relevance to the music and a great awareness on how it works together with the dance. This means that there were situations where scenic ideas were cut out of the productions because they ‘didn’t work with the music’ (F1, day 38) even though everybody liked the scene. Furthermore, the dancers were able to differentiate the musical numbers and different places within a musical piece within seconds of listening to it (F1, day 42). Therefore, it seems like once they have decided on using music, despite their ‘free use’ of it, it actually mattered a lot.

In addition, even within the dance community there seemed to be a distinction between a ‘good’ and ‘bad’ or ‘right’ and ‘wrong’ use of music. This became visible during rehearsal situations where they had not specified the musical starting point after a silent scene for example. One day the assistant asks the choreographer about the start of the music for this scene and the choreographer says: ‘no idea’ and the assistant asks: ‘by instinct?’ and the choreographer responds: ‘No, not by instinct. Maybe as soon as they

get sucked in? That makes the most sense, right?'. This shows that he has a clear idea of using the music in a 'right' sense from his perspective (F1, day 18). For another scene the choreographer is being very clear that he does not want the dancers to start with the beginning of the music again, which shows his awareness for the use of music in that respect, too (F1, day 33). The dancers have a critical attitude towards the music where music should be used to support the dance but not to determine it as described by one dancer here:

I mean it's just the question...is...is this piece about the music? Why...why even use this music if...we're not very interested in it? Then just use things to support our story or our dance...but...I feel like...yeah...we're just being a slave to this music just because its name is *Peer Gynt* and came from Grieg and we're just doing it because it was done before...so...but yeah I don't know anything about the music.
(Dancer 1).

In summary, there are expectations from the musicians to the dancers to make use of music in the sense of rehearsing on the basis of the music, making use of rhythm and accents whereas for dancers the use of music can be subordinate to the dance in most cases but still needs to work with the dance. The dancers' approach is free from the 'structural' thinking in the way that musicians learned to apply it to music. Also, there are structures and rhythms inherent to dance and choreography that can be difficult to unify with the music. It becomes apparent that dance is seen as an independent art form as much as music is.

5.7 'I know the function of my job' - Artistic Identity

With artists from different disciplines and backgrounds involved into a collaboration, each individual's experiences and skills are reflected in the process of creation. For the artist however, the engagement with a new collaborative work can be very different to their engagement with a new work within their 'home discipline'. To create a collective work, it is important to engage with your colleagues and try to understand their perspective, craft and ideas. Some collaborations are based on years-long cooperation and the participants know each other very well. Nevertheless, in dance collaborations investigated for this study, the relationships and experiences can differ quite a lot. The cases in this study usually represented an environment where some artists have been working together for 10 or 20 years but at the same time there is so much fluctuation and change within the theatres and companies that some artists only recently joined and do not know any of their colleagues. On the one hand, coming together in a collaboration means there are numerous different expectations, experiences and ways to express. On the other hand, it implies that there needs to be a common ground that allows for the collaboration to flourish. The collaborative work has a significant effect on the artistic freedom of the artists and their disciplines. This can be understood in the way that the disciplines need to collaborate and cannot 'live out' their individual disciplines' conventions incorporated in their craft.

Different needs, expectations and preferences of the disciplines really play into the collaborative production. One musician for example felt that a lot of the music being used in new dance productions does not treat his instrument, the oboe, adequately anymore (Musician 3). He explains that he then rather likes the dancers to use computer or synthesized music. There seems to be a certain expectation of how this musician can bring himself into a production and if that is not being fulfilled he would rather not play. These expectations from the different disciplines and groups became more obvious during stage rehearsals with the orchestra. In the first study the choreographer interrupted the orchestra once to say: 'But it would be perfect for us if it would be a bit faster.' And the conductor responded: 'None of these tempi have to do with my own arrogance to conduct. It is all about musical and technical things where we have to adjust.' (F1, day 43) Here, on the one hand it becomes visible how the different disciplines have conventions and rules that might clash when collaborating and on the

other hand one can see how the individual groups and artists have a certain ignorance/lack of knowledge towards the other disciplines.

5.7.1 Perception of Self

When creating a collective work, it is important to engage with your colleagues and try to understand their perspective. In this context artists very often reflect on how they are perceived by others, how they mean and express things and on what their individual expectations are. But how do the artists perceive the different approaches and efforts as part of a collaboration? The musicians seem to feel undermined, at least artistically, as part of the theatre's everyday life and in music and dance collaborations in particular. The piano player states that she feels no particular artistic output and acceptance as a theatre musician and this is particularly strong in orchestra work (Musician 1). Another musician clearly states that he is 'fulfilling a function as a musician' by playing the score and making it sound whereas the rest really is 'upstairs downstairs', referring to the onstage and orchestra pit relation (Musician 3). A double-bass player describes him as the 'henchman' when playing in an orchestra for a dance performance. At the same time, he says that he sees himself as part of the whole and that he does not need to play a bigger part than in any other musical production or symphony. He, as well, talks about fulfilling a certain 'function' in his job with his instrument and in his position in the orchestra where he tries to do his best (Musician 2).

The dancers, on the contrary, seem to approach the work in general less individualistically than the musicians. They are used to the sub-ordination on the one hand but on the other hand they are more involved in the creation than the musicians. The choreographer describes the dancers as co-authors of the pieces as a natural part of the dance theatre stemming from the Pina Bausch tradition (Choreographer 1). One dancer explains that she is happy with critique of her own work and that movements created by her are being used for the production. She also states that she is not happy if her work gets dismissed completely (Dancer 3). This shows that in the end the dancers would like to be acknowledged for their contributions if something major has become part of a new production. Another dancer describes how he is positioned as part of a company: 'Yeah, I mean it's his piece you know and I'm his dancer and I also have to realise that being in a company this big and this strong you know. And it's okay...I'm actually happy doing the work...I would also wanna do other things on the side

[laughing] to fulfil more of my artistic needs but...yah.' (Dancer 1). This opposed another dancer's statement on how she, as a company member, works towards her individual contribution in terms of creativity and emotions (Dancer 2). She obviously finds artistic fulfilment as part of her work and perceives her own contribution as important for the company. There were rehearsal situations during which dancers would make suggestions or creations and the choreographer accepted them as they were proposed (F1, day 31 & 33). However, in the daily routine of a dance company, where the contribution of everybody is wanted, there were situations that showed the problems of collaboration as part of one discipline only:

Afterwards they rehearse a scene where the dancers have to sing a children's song on stage. The choreographer comments on the different dancer's styles for this: 'Uwe is nearly doing best from all of you.' and Manuel is offended by this statement and says: 'This really offends me. We are all trying hard to find something that works for this scene.' The choreographer tries to explain what he meant and that he did not say 'Uwe is doing best at this' but they leave it unresolved. Later on, the choreographer criticises Manuel for still being upset: 'Don't be a sorehead now, not for the entire rehearsal.' Manuel: 'I'm not.' Choreographer: 'You are! I ask a question [about whether this scene is being rehearsed enough for today] and you don't answer.' Manuel: 'Yes, I'm sorry.' (*Comment: He says it in an unconvincing way.*) Choreographer: 'No, that's not the question here.' Manuel: 'Yes, it is ok. It works for me like that.' That is how the conversation is left. (F1, day 38)

This moment evidently shows the clear hierarchy and authority between the choreographer and the dancers. Nevertheless, everybody wants to contribute to their highest standard even though it will always stay a group effort. It shows how difficult it is to balance everybody's efforts to contribute and selecting what works without destroying a group work spirit and will of artistic contribution.

Interestingly, when collaborating with artists from other disciplines, there are prejudices occupying the perception of other participants but also self-doubts of how the different artists are being perceived by others. The conductor for example really enjoys the work with the dancers because of their 'rhythm of life'. She says that they are more open through their work with the body compared to musicians who are always 'obedient' to the conductor. She elaborates that she feels musicians think they stand above dancers and that dancers are not on the same levels as musicians in terms of contracts and work. She thinks that musicians should be jealous of dancers (Conductor). This matches with a view from the choreographer. He says that musicians are a bit

untouchable and mystical to him because they always appear in a collective. He assures that he thinks that they have their individual artistic identities but he thinks these are not displayed as part of an orchestra (F1, day 16).

The artists are aware of where they stand in their individual disciplines and everyday work. Coming from this however, it seems like there is a lack of collaborative artistic identity that helps to find a position within the wider collaborative environment; that enables to step out of the discipline-specific identity and develop comfort when collaborating.

5.8 ‘...they couldn’t work like we do. And we couldn’t work like them.’ - Contracts

Working in an artistic collaborative environment that involves musicians, dancers, composers, choreographers, assistants and technicians, means that the different participants come from various disciplines. The participants will usually work in different context or just within their individual disciplines. In the observed case studies, the music and dance artists and technicians were part of a multi-disciplinary theatre and would only come together in a collaboration if the current production asked for it and if their skills were needed. Not everybody is needed for everything. The different work places imply different working conditions and therefore different work contracts and salaries. The collaborative overlap is taken for granted but not necessarily given and ingrained in the employee. At the same time however, the positions of theatre technicians for example, evidently prescribe their work with actors, dancers and musicians.

5.8.1 Expectations

The different contracts therefore determine individuals’ expectations towards collaborations and willingness to work beyond the contractually stipulated. Groupings and union affiliations might be associated with certain type of jobs and contracts as well as working habits. The contracts set the working conditions and what you have to accomplish as part of the job forming expectations with the employer but also the employee. However, these contracts in theatres might be dependent on funding and council budgets. In one project studied for the present research, musicians were state-employed and union-affiliated whereas dancers were on year-long contracts. It is expected by the dance department to propose projects years in advance stating a detailed plan and budget for a specific production that has to be presented at least 6 months in advance of the rehearsal start. If there were budget cuts to the dance department, that can imply a reduction in salary or dancers, productions could not be executed as planned (F1, day 41). The musicians, by contrast, work on permanent contracts with secure positions. In the British company most dancers were on permanent contracts and musicians on free-lance basis demonstrating here again, an imbalance in the work condition.

5.8.2 Limitations

Having people employed under different contracts working on one collaborative project that expects cross-disciplinary cooperation sets certain limitations to the work being done. First of all, artistic projects and their scope cannot always be planned and achieved to the regulations of the artists' contracts and theatres' budgets. Musicians in one case study stated that there was 'no time to engage with the production properly as a musician' because it was not being paid for (Musician 4). In contrast, a dancer finds the working hours stipulated in the contracts restricting to the work (Dancer 1). Lastly, the composer does not have to engage with the collaborative process as much as other artists because he is not part of the everyday life (Composer). In general, there was a notion between the musicians as service providers and dancers as creators in the process.

5.8.3 Work Routines & Worlds

As mentioned before, working contracts form certain groups as part of a theatre. These groups, depending on their jobs, form their independent work routines. When then suddenly cooperation with other groups is expected as part of a collaboration, these routines might clash with each other. For the musicians, for example, the work with the dance theatre is only one part of their working schedule amongst other things (Musician 2) whereas the dancers work full-time on the dance projects and do not have many other commitments outside the dance theatre. Furthermore, there are different things determining the different artists' work as one musician explains. The musicians tend to have a very efficient/tight schedule due to their collective labour agreements whereas dancers invest time in improvisation. Also, they change things up until the last rehearsal, which does not 'work' for musicians (Musician 3). It was a major problem for the orchestra when one day the dancers postponed a dress rehearsal because they wanted to run other sections before that (F1, day 40).

The dance department, the further they were into the rehearsal process and closer to the deadline, extended normal working days to using up the full days. This meant, the choreographer stayed in for twelve hours and the dancers' working day got divided up into separate groups with several breaks so they could make the most out of the day (F1, day 32). Furthermore, the dancers did a matinee introduction on a Sunday

morning once (F1, day 39). Both of this would have been unthinkable for the musicians and the dancers showed a lot of flexibility/spontaneity as part of their daily work.

Following from this, there were situations where the different work routines clashed. One day there was a misunderstanding about the break and break times, which had an influence on the (mis-)planning of a rehearsal, where the technicians and musicians had to take a break and the dancers did not want to (F1, day 43). This led to the loss of precious joint rehearsal time in this context. In general, there were different agreements on rehearsal times in the varied contracts of the artists, which made a coordination for joint rehearsals even more difficult.

Illness/injuries with the dancers has been a major issue in both case studies. The active physical work and trying out leads to injuries and dancers trying to prevent injuries a lot. It was a scarcity to have all dancers attending all rehearsals in the first case study. This was very distracting to the rehearsal process (F1, day 37) since the choreographer and dancers were not able to work on certain scenes if people were missing. Interestingly, in the second case study, a more classical company, it was less common to be injured/ill. It seemed that dancers here were working more consistently. However, the process in that company was more guided by the choreographer and did not rely too much on trying out. Illness was not an issue at all for the musicians since they have deputies, who can just come in and play the score, replacing them if somebody is ill. This adds a major difference to these two art worlds.

5.9 ‘The great thing about collaboration is that it never is perfect.’ - Collaborations

The theme of collaboration obviously forms one of the central points of enquiry. Collaboration builds the central part of art-making and is an unavoidable aspect of dance productions in particular. It is dependent on many factors that might differ in theory and practice. A lot of conceptions about collaboration emerge from an ideal and the actual practice can be approached quite differently. In productions, as observed for this research, separate art worlds, such as music and dance, come together to find a common ground. However, this might propose a challenge to the artists and technicians involved:

‘The dance theatre and orchestra are very separated worlds within the theatre. There’s almost no overlap. [...] I’m in the pit and play what is being rehearsed and worked on and I usually do not have any connection to what’s happening up there [onstage]. We do not notice anything. We play our thing and...’ (Musician 3)

Working in a collaborative environment therefore implies re-considering priorities and conventions to be able to share a joint perspective. Despite collaboration under a shared view being the aim of all participants involved, it turns out to be more difficult to understand and accommodate for the different needs when the artists actually come together. During one stage rehearsal, for example, the dancers were talking through a couple of phrases on stage and the conductor interrupts them saying: ‘We would like to go on please.’ (F1, day 35). Here, impatience and uncooperative behaviour were shown towards the collaboration. It also shows the imbalance of contribution and demand between the different groups where some parties are more demanding than others as observed in the following situation:

The choreographer talks to the conductor and suggests to start the rehearsals with the orchestra earlier so there is enough time to listen to the music: ‘We need more time to listen to the music. We really have to listen to it.’ (F1, day 32).

Ultimately, this can lead to unsatisfying relationships and outcomes within the collaboration. Very often, one can find a special effort from certain groups to actually collaborate and compensate. This was the case when the dancers faced the live music from the orchestra for example. They tried to adjust movements to the music and found their way back into the music after losing track because of a different tempo or sound (F1, day 35).

Throughout the collaborative process, it becomes visible that there is the need of each other's skills without which the production would not happen. A technician's understanding and skills are needed to realise certain features of a stage production and without him or her one important brick of the collaboration would break away. However, compromise is essential to the process and needs to be continuously considered by all members involved.

5.9.1 Communication

Communication is the heart of collaborative liaisons since artists and technicians from different specialisms and areas need to articulate their visions and expectations towards the joint project. Communication happens on different levels as part of this process. It can appear in written form such as emails and contracts but the spoken word, may it be in the studio, on the corridor or on the telephone, is the crucial facilitator of ideas and thoughts. Furthermore, communication takes place in different languages, due to the internationality of most companies, and art worlds with overlapping and differing vocabulary and meanings. The purpose of communication entails project management, conveying project ideas, their conceptualisation and accomplishment to others, problem solving as well as interpersonal relationships. The cross-disciplinary communication therefore requires a certain level of understanding of indications given with regards to a collaborative project. This was not always provided as observed in the following rehearsal after the choreographer requested the orchestra to play the music again from a certain moment in the choreography: 'After they [the orchestra] start playing he [the choreographer] immediately stops them and says: "No, stop. We need some more music before the moment. It doesn't work like this at all."' (F1, day 35). It shows that the choreographer expected the conductor to understand to start the music slightly earlier in the phrase than he asked for even though he did not state that in his instructions. These interventions take up time and build up impatience and misunderstandings. Miscommunication on a highly cooperative level is not uncommon. One choreographer recognised that communicating ideas in English, which is not his native language, might have been a source of misunderstandings in the first fieldwork project (Choreographer 1). Both, choreographer and composer, reached a point in the same collaboration where there was not enough time to talk about general problems anymore but rather to focus on the 'artistic talk' (F1, day 11).

5.9.2 Internal vs. External Collaboration

When artists talked about what collaboration meant to them, different levels and values were defined. There were many distinctions being made between moments of collaboration that were the most important to the participants but may not come across to an outsider as a key feature and the moments where collaboration comes together as an obvious matter but did not feel that collaborative. There was a notion of the ‘internal collaboration’, which would not become visible to the audience but was very important to the participants. This lets one assume that the impact needs to be visible to the artists so the audience can appreciate it. Nonetheless, the internal level of collaboration seemed to be the most important to the artists involved as one musician describes:

‘I don’t know what’s going on onstage but most of the times I try to have a look at the productions because you get a different connection. You suddenly know: “The pizzicato I’m playing there has a very particular meaning for the production or opera.” I don’t know whether that changes anything but my awareness for my own contribution is very different.’ (Musician 2)

Another musician makes a similar statement where he describes that ‘it’s good to have an idea of the atmosphere of the piece. Whether that’s something that is audible or visible in the performance in the end is another question.’ (Musician 3). This stands against the conception of actually not feeling the production coming together from the individual artist’s perspective but rather the idea of the whole as the same musician later on explains: ‘Something emerges [from this] and for me, it’s determining to see whether it enthrals or touches me and this happens quite often.’ (Musician 3). This represents the idea of the external, visible collaboration. Particularly musicians underline that they trust in the production that something ‘emerges, touches [the audience]’ but describe the process as something they do not have much influence on (F1, Musician 3).

Very often though it seems like a production is checked on its obvious external collaborative effect. This shows when e.g. the choreographer, creative director or stage designer follow a run-through and look at details that do not come together as wished to smooth the performance and make it look coherent:

There are issues with technical things that have already been clarified but then do not work as expected. The mud buckets, for example, are in the wrong positions. A computer programs their distance to the floor but it is wrong. It takes a lot of time to recalculate this. The stage designer takes notes of technical things that disturb the performance

like e.g. if the ropes of the buckets and the flying equipment come down or go up too fast or too slow. (F1, day 33)

However, I think if these aspects come together and remain ‘invisible’, an audience will probably unconsciously notice an internal collaboration very well.

5.9.3 Ideal Collaboration

From the literature as well as society’s perception of collaboration there is a notion of the ‘ideal’ or ‘perfect’ collaboration. Artists describe their expectations and/or requirements to a collaboration that could be perfect if there was not the practice. There is a connotation of complications, compromises and constraints that do not make a collaboration quite as good and successful as it could be. Most of the artists seem to draw from experiences of certain moments where a collaboration came together perfectly like for example this dancer:

‘No...I...no, I think music can stand alone, I think dance can stand alone and yah...but it’s true it’s so many times paired together... and um, it does give something when...there are these moments -- especially in our piece -- um, like the very beginning duet with Peer and Ase and when he has this whole like monologue-thing in Italian and then the music comes in and I think that’s like the perfect time for the music to come. Yeah, and then it really builds you know. He’s building in his monologue, the music is building and I felt like...yeah, like the two things really come together.’ (Dancer 1)

The composer talks about ‘the magic of collaboration’ as if it is something mysterious that cannot be planned-out before and executed whilst collaborating. He continues to explain that:

‘...you don’t ultimately find the same solution. [...] in the end, what is there in the middle, is a third thing. It’s not a perfect synthesis of the two things. It’s something, which is created by these two things coming together and a third thing happens and in that sense I find that richer than if we come to a complete common agreement. And there’ll be things, which we will always think of differently and I think that’s how it should be.’ (Composer)

The choreographer in contrast is looking ‘to find a common language’. These statements rather focus on the outcome and process of a collaboration whereas the performing artists/musicians and dancers seem to have the ideal expectations towards the actual creative process of a collaborative project. The musicians and dancers are very interested in the parallel development of music and dance as part of the process (Dancer 3: ‘It’s even cooler if the composer maybe – that also is the case sometimes, that someone attends the rehearsals and develops something on the basis of these.’; Dancer

4: 'Obviously it's great if it [movement and music] develops parallel.'; Dramaturge: 'The collaboration was very close since the composer attended more rehearsals and the music was more customised to the dance piece.', F1).

Furthermore, there is a prevalent idea of collaboration being a continuous process across the different participants. The conductor emphasises that it is important for her to watch the rehearsals to see what the dancers are working on and also that there should be an exchange about the music (Conductor). However, even if these are the intentions, problems such as the late delivery of the score for one production (F1, day 34) and no time/payment for the extra time needed to communicate the cross-disciplinary issues appeared and distracted the continuous process. Interestingly, the dancers wish the music could be produced in the parallel exchange with the movement: 'We collaborated with the composer and then she came in to see rehearsals....um.... we...we make sounds with the musicians...some squeaking on the floor or paper or...um...you know. They would take cues from us, we would take cues from them, so it really felt like an exchange but...yeah it really felt like something was alive.' (Dancer 1). Some of them go even further where they would like the roles of music and dance vice-versa to the common practice: '...because we came up with something, which then she looked at and live sometimes she created sounds...' (Dancer 2).

5.9.4 Expectations vs. Practice

From the statements about 'ideal' collaboration it becomes clear that there is a discrepancy between what is perceived as ideal and what is practice in dance theatre everyday life. When talking to the artists there was a clear difference between what they think a collaboration should look like and how it, in the end, actually comes out. This is, on the one hand, in the context of being aware of certain expectations that do not transfer into practice but also expectations that were not met/destroyed as part of the actual process. In the first project, there was a point where the expectations towards the collaboration were not met and the choreographer realised that the relationship between the collaborators and the effort had changed due to that: For him [the composer] it now seems to be more of a commission rather than a collaboration between the two of us [choreographer and composer] (F1, day 8). This had clearly broken the relationship and set new expectations and communication levels to the process, seeing that there was less shared trust and perspective towards the joint project visible. Furthermore, there were

differing expectations from the musicians and dancers towards the effort and compromises as part of a collaboration. The dancers wish for a closer collaboration but expect the musicians to contribute more (Dancer 2: 'But sometimes I think if they would see what we do on stage that music maybe could have another feel...[...] I think it would be actually very, very important that each one of those musicians could, could see what we did on that music...') whereas the musicians are not necessarily looking for more collaboration as this musician states: 'I don't have the particular affinity to get more involved. Never thought about it.' (Musician 2). Some of the musicians say it would be nice to be able to see the dance happening on stage to feel more involved (Musician 4). However, when actually working together the dancers expect the musicians and the music to adjust to their dance (Dancer 3). The musicians are aware of some changes to their playing based on the collaboration with the dancers but are not willing to entirely change what they would usually do (F1, day 37: 'The orchestra needs more time [during a rehearsal to change from the mood of one piece to the other].').

5.9.5 Music-Dance Interrelation

There are various collaborative interrelations of collaborative projects as observed for this study. Evidently, music and dance/the musicians and dancers build one key collaborative interface of the observed collaborations. There are many different aspects that play into the collaboration that need to be taken into consideration when trying to understand and follow the process. There are practical differences between music and dance that needed negotiation throughout the project.

These are mainly the overlaps that occur between music and dance, meaning for example the tempo indications/requirements from the music and the dance. The musicians have instructions in the score that advise them how to play, and even if music is written for dance, it does not necessarily respond to the dance in the actual score. On the other side, the dancers use music for their choreography, including different recordings, using the speed control to adjust the tempo to their dance or even live accompaniment that varies in tempo. Throughout the process, there was a lot of ambiguity of the different tempi that sometimes could never be clarified (F1, day 35) when for example, the dancers asked for a different tempo but this was not possible for the musicians to perform due to their practical constraints (F1, day 38). Nevertheless, the artists continuously tried to understand each other's disciplines like this dancer: 'I

don't know if we're trying to say the same thing but to support the piece as a whole I think it would be strong if we were in the same direction.' (Dancer 1). The conductor explains that she tried to connect the movement and music through breath: 'Breathing together... [...] they [the dancers] give a sign. They breathe with us because they want it to continue. It's give and take.' (Conductor).

However, there was a sense of general artistic dissatisfaction with the outcome of collaborative processes from the musicians, who felt they were mainly serving the dance. They described playing the music written for dance is monotonous because there were too many slow pieces (Musician 2). The dancers felt a dissatisfaction towards the music and dance collaboration in a way that they would like to be part of a conscious collaboration where 'either we're trying to tell the same story or we're trying to go against the music but I don't even think we're aware of what the music is doing and what we're doing. And I mean it's like doing a duet with someone. You have to be aware of what this person is saying, what you're saying to make something together.' (Dancer 1). To conclude, there are different levels of contribution and comfort, where musicians and dancers feel they are in the right or wrong place of a collaboration.

5.9.6 Other Interrelations

Within the team for a new production, different relationships function as collaborative. These smaller collaborations compose the bigger team effort/collaboration. Some roles within the production have more and closer collaborative relationships than others and some collaborations seem to be more challenging/difficult. The various collaborative interfaces take place at different times in the process and claiming varying importance at different stages. In addition, there is the possibility of existing collaborations being challenged/changing by being part of a bigger collaboration.

One example of this can be the musician-conductor relationship that mostly comes into the collaboration at a later stage when stage rehearsals commence. The conductor usually only corresponds with the musicians of the orchestra and the production of music on stage is the focus of the performance whereas their work as part of a dance theatre production changes. The conductor suddenly needs to exchange ideas and instructions with the choreographer and dancers and work as a mediator between the stage and orchestra pit. The musicians actually feel that most communication in such a production channels through the conductor: 'Everything that connects us [the

musicians] with the dancers goes via the conductor because she has the connection to the stage.’ (Musician 4) and ‘You give away the musical supremacy and have to operate as the dancers wish.’ (Musician 2). The conductor also functions as a connection between the composer and the musicians because she would clarify questions about the score and some implementations of instructions: ‘Peter was very cooperative with questions about the score when I emailed him.’ (Conductor). Lastly, the conductor emphasises that the lighting onstage adds a crucial part to the work with the dancers to be clear about where the music starts and finishes, which usually is not something she needs to worry about at all (Conductor).

The relationship between the composer and choreographer stood out as another key relationship in the collaboration. Here, the collaboration began far sooner than the actual rehearsal process. At the beginning of the first fieldwork project, it turned out that there have been problems with the punctual delivery of the music, which set a very tense atmosphere for the rehearsal process. The choreographer on day 6 of the rehearsals describes

‘that it is strange to him since he had made it very clear at the beginning of the collaboration that he wanted to leave room for the composer to let him develop his own ideas. Later in the process, the composer demanded a structure and more inspiration. The choreographer and dramaturge therefore developed a structure for the scenes and music and everyone was pleased’ (F1, day 6).

This stands against the composer’s statement during the last week of the rehearsals, who said that he ‘did compromise’ (Composer). From the choreographer’s statement, it also seems like there was an imbalance happening where he ‘left room’ for the composer but there was not a shared platform as one would expect from the exchange between the choreographer and composer. However, the composer was aware of a hierarchal structure when writing music for dance as he stated in a press interview in week 7:

Journalist: ‘So like the composer being a servant of the choreographer?’
Peter: ‘Sort of, yes. But if something doesn’t work with dance it doesn’t work.’ (F1, day 36)

Nevertheless, these discrepancies between the choreographer and composer led to less collaboration and communication rather than improvement of the process, as I was able to note here:

‘After the interview, I join the stage rehearsal. The composer did not want to join even though the choreographer specifically told me to bring him if he wanted. The composer is unsure about the

choreographer's attitude and says he comes in tomorrow morning anyways. Once I am back in the rehearsal the choreographer asks me how it went and I tell him that I think the composer was afraid of coming in to see him. The choreographer answers: "Yeah, me, too. I was afraid of saying 'Hi' when I saw him." (F1, day 36)

Instead of addressing this and overcoming this barrier, they decided to leave it like it is. Additionally, other participants involved, such as the dramaturge and stage designer, talked about the composer in a very negative tone (F1, day 35), which is definitely not beneficial for the process and working atmosphere.

One major collaborative group of different interrelations to look at are the dancers and choreographers. They have a very close collaborative relationship, which seems to develop from the exploratory approach in their daily improvisational work. However, the collaboration's intentions of each project might not be set out clear in advance because one dancer, who only joined the company at the beginning of the season, would like to know more about the collaborative aim: 'I mean maybe for Andreas [the choreographer], maybe he has a whole plan...[laughs] but I don't know anything about that.' (Dancer 1). Furthermore, there seems to be an ideal of knowing the people you work with or understanding their intentions, which finds support in the composer's argument, that it helps a lot to know the singers of a new opera because you can work with their timbre, which then helps to 'think more specifically' (Composer).

Lastly, throughout the different projects I tried to observe the relationship of the lighting designers, costume- and stage-designers with other participants of the music and dance collaboration. How and when do they come into the collaboration? As for the lighting designers, they play an essential role in the late stages of a dance production. Mostly, their skills are needed during the last two weeks when most of the choreographing is finished (F2, day 22). Here a 'collaborative gap' that needs to be filled becomes apparent: the choreographer would not be able to install/programme any lighting without the designer but the lighting designer needs to respond well to the choreographer's conceptions. Again, it is clear that the choreographer has the final say in everything as shown here: "The technical director suggests making a fast fade-out blackout instead of a shutdown blackout because he thinks it 'looks like a mistake'. The choreographer still wants the old version." (F2, day 24)

The stage- and costume designers, however, come in very early in the process and mostly before the production rehearsals start as the following excerpt describes:

I talk to the stage- and costume designer about how he starts a production like this. He says that he reads the story in a case like this where they have one. Then he meets up with the dramaturge and choreographer to see what direction the production takes/is going. For a second meeting, he then prepares drafts and drawings for costumes and staging. He confirms that he takes in suggestions and ideas from the dramaturge and choreographer of course. He explains that they sometimes have an idea in mind that involves with a certain material, like for example the light in this production that becomes visible in the light dress, blanket and thread, and that sometimes ideas for further costumes and staging develop from an unrelated idea. (F1, day 43)

This is an interesting insight into the creative process of the interaction of the different relationships. It seems very similar to the process of the music where the system seems to work vice versa to how one imagines the process to be: the different parties working entirely independent rather than in a continuous exchange.

5.9.7 Commercially vs. Artistically Successful

Success can mean various things in connection with a new dance production. A dance theatre company that premieres new shows every four months, might aim for a commercially successful show. However, commercially successful does not imply an artistically successful or satisfying production. When asking the choreographers, composer and dramaturge what a 'successful collaboration' meant to them, they provided different variations in answers. First of all, they distinguish between a successful collaboration and a successful performance. One choreographer describes a successful collaboration as: 'To work successfully with the people I wouldn't see as a success because success to me has to do with the piece as a whole and what it brings to the outside. Everybody needs to pull together and put all energy into this one piece from the musicians to the technician.' (F1, day 37) whereas a successful performance to him is when the audience was speechless and achieved something an audience had never come across before (Choreographer 1). The second choreographer also defined a moment between audience and dancers as crucial to a successful performance: 'When um...when the artist-- when there's a moment where the artist, the dancers and the audience are present and there's nothing else happening in the world but that moment.' (Choreographer 2). The dramaturge distinguishes between a successful collaboration and performance in saying that a successful collaboration will have 'the involved artists satisfied and if they see their expectations fulfilled.' (F1, Dramaturge) whereas a successful performance to him rather is if

‘the dancers are in a good condition and if there are no accidents [...] if they give their best, whatever that means...[...] but one often talks about the spark, that it clicked between the stage and the audience. [...] The main thing is that the “theatric moment” works, which means that there is something that appeals to the audience emotionally.’ (Dramaturge).

This underlines his responsibility to oversee a production from the artistic but also organisational and press point of view. The interviews also revealed, as almost everything regarding the concept of collaboration, that there is awareness for what ideally would be successful and what realistically happens and how it still can be counted as successful. The interviewees mostly experienced successful collaborations, however, not all of them would necessarily be satisfying. The composer for example explains:

‘I think most collaborations I’ve done have been successful um...some more than others...or some have been more satisfying to me than others. I think they’ve all been successful in terms of the perception by the public and...as kind of works of art they’ve been received as being successful. But I think some are more satisfying to me than others, which is slightly different. Uh...I’ve enjoyed them more, I feel that the experience has been a richer one with some people than with others. So...yeah...and it remains to be seen yah, I don’t know...I mean in a way we worked at a distance, we haven’t really met properly since February.’ (Composer)

Clearly, the production observed first felt less satisfying to the composer and the choreographer confirms this feeling by saying the he is ‘very sad about the collaboration with the composer’ since he believes that usually the composer really knows what kind of music dance needs. He continues explaining that he thinks there was not enough contact time in person, like five or six more conversations to make the composer feel more comfortable (Choreographer 1). The choreographer also mentions the collaborative relationship of John Cage and Merce Cunningham as a respectful relationship that gave room to each of the arts (Choreographer 1). He also mentions that it is not relevant to the audience at all whether he got along with the composer well but that it is his task to produce something that is coherent (F1, day 16). However, when asking the choreographer about what he would like to change for a future collaboration he says that he would not change anything but having more time since this collaboration was ‘a lost chance’ (Choreographer 1). Considering that the initial meetings for this collaboration happened six months before the rehearsals started, time would probably not have improved the situation.

5.10 'We have to find something else' - Creative Process

When sitting in rehearsals of a new production, observing the creative process of the collaboration was one key focus of the fieldwork. The creative process, implying all artistic work towards the development of a new production including improvisations and preparative work, was observed in order to understand how the final production develops. There are different perspectives on the overall process of a collaboration and creative sub-processes are happening in different groups. The creative direction mostly originates from the choreographer and conductor. However, the contribution of the performing artists (F1, day 36: Some musicians ask for ornamentation in the new music and the conductor says that she would like to have it played freely.) and in particular the dancers is notable.

There is an overall creative direction to all sectors within the production clearly coming from the choreographer as observed here:

The choreographer comes in late and feels stressed by the costume fittings and music as he explains. They will have to provide an exact order of the music for the orchestra now because they need it for a rehearsal in five days. He also says that he saw the troll costumes and finds them boring. He explains that they will twist the fabric and that will let them look better. He gives improvisation tasks to the dancers to get some time to look into the musical order together with the dramaturge. He says that he tries to be back as soon as possible but that he believes the music has priority at the moment. Before he leaves he checks with the new dancer, Yvonne, whether the task is enough impulse to work on for now since he does not know her for long. The other dancer, Gesine, has worked with him for 16 years, so he knows her and her work very well. Yvonne is happy with the task. The choreographer switches music on and gives two more CDs to the dancers in case they want to change the music. (F1, day 21)

When the dancers create new material for the choreography, one dancer describes that the choreographer provides advice, corrections and inspiration from the outside (Dancer 1). In addition, whilst creating, the choreographer contributes directions for the intention of the different scenes and overall production (F1, day 8: The choreographer addresses a couple of questions like for example: What is important for this kind of production? How can you express relationships and emotions?), certain ideas (F1, day 22: The choreographer also mentioned to the rehearsal assistant this morning that they found a really good beginning for this duet the evening before even though they only had 20 minutes left. Daniel comments on this: 'Yeah, but this was also because you had

a clear idea in mind and we were supposed to find movements for an idea, which is very different to finding an idea first and then developing movements for this.) and guidance for movement development (F1, day 44: Choreographer to Yvonne about the duet with Peer: 'Find different energies otherwise it is getting too equal in the movements.'). In the dance theatre production, the choreographer expected the dancers to be able to fulfil these expectations and intentions. The dancers enjoy and expect a certain degree of responsibility and contribution from their side: 'I think the first step should be from the dancers. This is what we do. Not everybody works like that but I like it that way.' (F1, Dancer 2). The contemporary ballet company's work in contrast worked on basis of a lot more concrete instructions and suggestions from the choreographer and the dancers did not particularly demand to create themselves as seen here:

Meanwhile, in the studio two new male dancers and the choreographer go straight into the work. The choreographer mainly shows the steps. They develop a solo and the choreographer asks the dancers: 'What do you guys think about this [movement]? Does it want to keep going this way? Or...?' and the dancers do not respond to this. (F2, day 5)

Independent of a more or less guided process both choreographers knew the movements very well and a close cooperation between the dancers and choreographers was given in both projects. However, the dance theatre dancers stated that there was a lot more involvement from the choreographer's side due to the production's story line that they were not used to in other productions. They claimed that work is 'more creative' if there are no distributed roles (Dancer 3). When working on new sequences both dancers and choreographers were afraid of falling into known patterns as part of the creative process, which is a phenomenon that can also be found in musical compositions quite often. During one rehearsal, the choreographer is not satisfied with the developed movements as seen here: The choreographer is happy with most things the dancers develop but for one particular phrase he says: 'No, this is not new. We have to find something else' and then turns to me and says: 'It might not be new anyways, but for me it is.' (F1, day 19).

Both dancers and choreographer talk about a work routine that can interfere with the creative process and not allow for full creative involvement with the production:

'It's just easier to forget...you know...why you're doing what you're doing in the first place. And it happens to us in everything in life...so especially here. And we just crossed that you know. It was this week was

it, that I felt it yesterday like: “Ok. Everyone...everything is comfortable...so um...here’s a new introduction.” What if-- so I waited for them so I can have another...another thought in their mind now to wake up...to just reset you know.’ (F2, Choreographer 2)

To prevent routines and to be able to create new movements, the dancers and choreographers prepared their work. Improvisations and the rehearsals happened based on different materials, concepts and instructions. It could either be a thematic or conceptual idea that the choreographer brings to the rehearsal, based on which the dancers start an improvisation (F1, day 10). Secondly, the choreographer would watch a video, read a text, or similar material that would then inspire him to give a task to the dancers for development of movements or he would actually use ideas of formation, direction and ‘haptic’ (F1, day 8 & day 26). The dancers are also involved in the preparation of constructing ideas or being able to develop thoughts. In one instance the company went to see a play of the story they were performing to then discuss the realisation of it (F1, day 27). One choreographer explains how he finds it difficult to be creative within the framework of the theatre’s working hours:

He states that it is hard to be creative all the time as creativity is not a thing you can recall whenever you want/need it. He says that it is basically working 24/7. In this context, he also mentions the rehearsal work: ‘It is not worth coming into the rehearsal and saying: “Hey, let’s go, here we start.”’ He says that one has to create an atmosphere one can be creative in. (F1, day 28)

This might also sometimes collide with schedules that need to be produced a day in advance as well as dancer’s requests to prepare for rehearsals (Dancer 2). When observing the process, it was very surprising to see how loose ideas of improvisational sequences turned into fixed concepts sometimes very quickly. They would try movements for an hour without music and then suddenly there is a run with music and they immediately videotape it (F1, day 20 + day 31: After they have worked in silence for a while the choreographer wants to see how much material they have gathered and whether it is enough for the length of the music. Once they tried he says: ‘Ok we have to work on some more material.’ They finish the entire piece during the 20 minutes’ rehearsal time that are left. This is very surprising to me because they usually need a lot of time to find and fix the movements.). Relating to this, the development of movements for the dancers very often happened in two phases: first in silence and later on with music. This was in order to preserve the core of the movement and not let it be

influenced by the music ('The flow of movement changes as soon as the music is added.' Dancer 3). Obviously, it led to practical problems with the concepts that would not work with the music and later on in joint rehearsals with the musicians anymore like here: They realise that one sequence that they have rehearsed without music is not working with the original tempo of the music. Now they have to modify the movement sequence. (F1, day 11)

The creative process, not only in the case of silence and music as well as recorded and live music, was also found to be problematic regarding the rehearsal environments. Rehearsal room changes, provisional props for rehearsals, certain stage features that were only available during dress rehearsals and the costumes changed the performance experience a lot. The dancers sometimes had problems to adjust the work from daily rehearsal space of the dance studio to the stage, which was restricted to a couple of rehearsals (F1, day 28) and influenced the work they had created within a certain space using certain props.

Lastly, the choreographer in the first project stated that his focus clearly lay in the beginning of the creative work on a piece and that he considered that as the most important and interesting phase in a new production. This was evident in the time this company spent on the early stages of their ideas, movements and structures, rather than fixing choreography whereas the contemporary ballet company was a little quicker with formalising choreography. The choreographer in the first project finds the reason in this in his 'method of creation' where he always talks about 'finding the formations and movements' (F1, day 10). Whenever he wants to try things he suggests that they 'fummel [sic. closest translation fiddle or fumble] around a bit' (F1, day 23) to develop the 'research process of the different roles' (F1, day 6). In the contemporary ballet company, it was the choreographer who tried a lot more himself and then let the dancers copy it. Overall, the creative processes in both companies were mostly evolving around the dance and not so much with the music.

5.11 'It's more that we have to match with them than they have to with us' - Hierarchies

The previous chapter described how the different artists have varying input in the creative process and how the choreographer in particular functions as the head of creative direction. This is also reflected in the overall hierarchies of the artistic and technical team of a new production. One would think that there is a balanced, joint effort towards the project with an equal intake of every participant's voice but the collaborations observed in my studies are mostly based on hierarchical structures divided by authority, job title, salary and 'degree of familiarity' within the production/group. Some of the participants who usually function in a certain position within their individual art world and therefore their independent hierarchies, like for example the musicians as part of the orchestra, are put into entirely new positions as part of a music-dance collaboration. The musicians as part of this are demoted to a lower level in the overall hierarchy (see Figure 9). The scheme below shows the different interrelationships and hierarchies as part of the collaboration where the choreographer takes the central part in bright red and his various interactions with different members and groups.

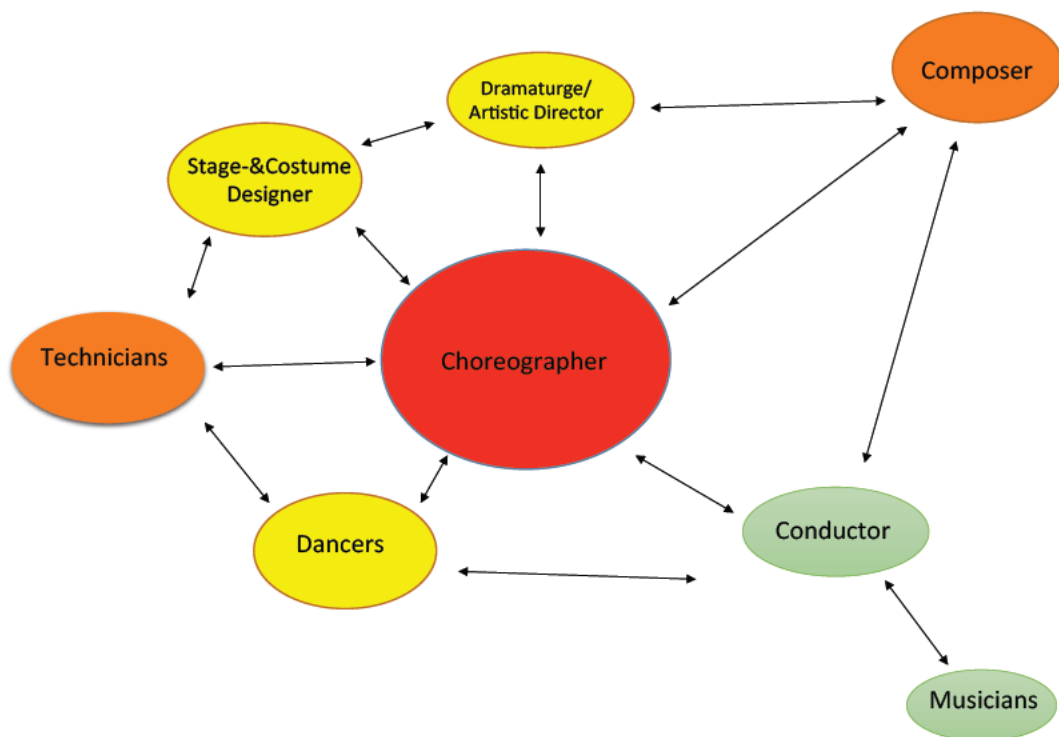


Figure 9 Case study hierarchy & relationship scheme

The subordination of the musicians and the conductor is an established relationship that everyone is aware of within the collaboration as the conductor states: 'It is more that we have to match with them than they have to with us.' (F1, Conductor). Even the dancers approve of the musicians' 'requirement to adjust to the needs of a dance theatre and accept noise, voice, etc.' (Dancer 3) and the choreographer expects understanding towards the dancers' rehearsals behaviours from the orchestra (F1, day 35).

As mentioned previously regarding the creative process, it became clear that the choreographer evidently possesses the highest rank in the hierarchy in both productions observed. He is the director in group and stage rehearsals, which for example means that the musicians know that they underlie his instructions, which lends him the major centre position in the scheme. In the contemporary ballet company, there was a sense of the creative director controlling the process a little bit more than e.g. the dramaturge, but still, the choreographer was free to do what he wanted. Dancers in both companies would in group rehearsals always ask the choreographer: 'Where is my position?' (F1, day 25) independent of how involved they were in the creation of choreography. Even though the choreographer appreciates and is dependent on the dancers' input in general, I could observe that if there were too many ideas, thoughts and suggestions and discussion went on too long about a scene or phrase the choreographer would say: 'Thanks for your help but let's do it like this.' (F1, day 16). Here as well, the dancers are aware of the choreographer's authority: 'I mean the moment you have two one-hour or two hours to create something and that's what he wanted in that moment so...I think that's the time where I shut my mouth.' (Dancer 1). However, the dancers contribute a lot to the production in general and are given a lot of responsibility and freedom. There was also a point where this freedom changed and the choreographer suddenly claims his authority as happened here:

Richard and Yvonne recap their duet on the side whilst they are not involved in the ongoing scene but the choreographer intervenes: 'Please let us not do this anymore. If you want to recap something, let me know and we do it together.' and Richard responds that he was not sure whether it would be ok to do it now with everybody. (F1, day 27)

Connected to this, there is the aspect of credit of work that gets 'taken' by the choreographer to a certain degree. One dancer describes how sometimes movement sequences that one dancer develops get picked for group scenes and then suddenly become the choreographer's 'property'. She finds it hard but understands that these

examples only form a small part in a bigger production that the choreographer creates (F1, Dancer 4). However, in the dance theatre production, the programme note stated that the choreographer and the dancers created the choreography. The choreographer himself but also the dramaturge acknowledges of the choreographer being the head of the creative team, which constitutes of the dramaturge, choreographer and stage- and costume designer (Choreographer 1; Dramaturge). The dramaturge also emphasises that it is the choreographer who ‘creates’, offers ideas and suggestions for productions’ themes and therefore gets the final say in everything (Dramaturge). The dramaturge as well as the creative director were not intervening much in the process. Nevertheless, when they did both choreographers took their critique and advice very seriously since the dramaturge and creative director would come to sit in rehearsals to observe the proposed changes (F1, day 34; F2, day 17&24).

However, some relationships as part of the process were less controlled by the exact instructions of the choreographer as a leader like for example the relationship with the technicians. The choreographers in both productions got to work with lighting designers and stage technicians at a late stage into the rehearsal process only, which meant that they were not part of the joint process so much before. Also, in the technicians case (as well as the stage- and costume designer) the choreographer was entirely dependent on their skills, knowledge and will to cooperate. This is also true for the dancers and musicians; however, with the technician’s the choreographers were less determining since they seemed to be dependent on the technician’s ideas and abilities as in the following conversation:

Technician: ‘Oh, you want to have it [light] there?’

Choreographer: ‘Yes, if possible?’

Technician: ‘It could work but we would need to fix it.’ (F1, day 25)

Whereas in the German dance theatre the dancers were mostly treated equally as dancers for this production the British contemporary ballet group had a 1st and 2nd cast. The 1st cast had the clear privilege of working with the choreographer directly whilst the 2nd cast was supposed to understand and pickup choreography without getting much time for questions and mostly staying in the background (F1, day 14). There was also the notion of the main character in the dance theatre being treated as the principal dancer since he was provided with DVD’s of different productions as well as the music

to prepare. Once he was finished with studying the material he passed it on to the other dancers in order of the importance of the cast (F1, day 7).

5.11.1 Mutual Respect

Both companies had a very friendly and productive working environment. The dancers and choreographers seemed to have good and polite work relationships. Even though the choreographers clearly carried more responsibility, only in a few situations the choreographers would demonstrate their authority towards their colleagues. It was often rather beneficial for the groups to have a clear authoritative person to avoid more discussion and trouble. Within the different art worlds there were varying levels of mutual respect and these sometimes clashed in the cross-disciplinary work. The musicians and conductor for example have a very formal way of working with each other by using the formal form to address each other in the German company's orchestra (F1, day 24). When observing the orchestra in rehearsals I observed less willingness to contribute than I found in the dance studio. Musicians in the brass section would put their instruments on the stands, cross their arms, chat quietly, check their mobiles or even leave the room/pit if they had a longer break in the piece (F1, day 24 & 29). The dance department noticed this attitude and considered it to be unacceptable. The dramaturge and rehearsal assistant talked about the musicians in a very negative tone and the assistant commented on the orchestra's rehearsal behaviour sarcastically: 'Well, as long as they get their breaks and finish on time it is ok for them.' (F1, day 24). The choreographer confirms this perception by experiencing the musicians as 'untouchable and mystical because they always appear in a collective' (F1, day 16). One dancer pities the musicians about their position in the pit since she is a musician and can empathise with them (Dancer 4).

The conductor also notices the differences of the work routines and relationships between dancers and musicians. She explains that there are reasons why the two worlds of dancers and musicians do not work together very well. One reason she names is that she has the feeling that musicians think they 'stand above dancers' and dancers are not on the same level as musicians. Also, she thinks musicians should be jealous of the way dancers work. Furthermore, she explains that dancers have different 'rhythm of live' and are more open-minded through their work with the body compared to musicians who are always 'obedient' to the conductor (Conductor). The musicians are

aware of the different worlds and behaviours but do not express any jealousy. They would rather keep the worlds separated (Musician 4).

As for the dancers and the rest of the dance department there was a sense of unity and group-ness to both processes. The dance theatre group was very intimate through consistent work over several years as this dancer, who joined the company many years ago, describes:

‘I feel exactly the same way as when I came. I have more security in myself. That’s for sure...um...let’s say, I think... I believe I know how Andreas and my colleagues see me. I think I know that they know what I can and cannot do so that’s keeps uh...kind of...um...security let’s say in the group.’(Dancer 2)

Also, a recent member of the company confirms that she cannot see any significant differences between the dancers and feels treated equally amongst the other company members (Dancer 4). Generally speaking, most dancers are happy about new dancers joining because ‘it’s new energy coming in, that’s new inspiration’ (Dancer 2). Another new dancer describes the company as ‘flexible’ and that there are no set structures ‘you have to fit in’ (Dancer 1). Nevertheless, the new dancers always seemed to be more active in the general process due to their new position as part of the group:

I can observe that the more recent and younger members of the company always seem to follow the rehearsal, do not take unnecessary breaks and follow the instructions very carefully. Other, older members take breaks whenever they want to, which can be compared to the hierarchically higher positioned members in the contemporary ballet company as well. (F1, day 10)

A positive and enjoyable working environment can also be attributed to the dance department by maintaining a good non-working atmosphere during breaks for example where the full company including the choreographer, dramaturge, stage designer, piano accompanist, rehearsal assistant and dancers, sit together in the canteen and talk about their work but also other things in a relaxed atmosphere (F1, day 34). In the contemporary ballet company dancers always spent their lunch breaks together and were sporadically joined by members of the music department. However, there was no interaction during breaks with the choreographer, creative director or other staff. Rehearsals in both companies were always closed with a ‘Thank you’ from the choreographer to the dancers that was returned.

Only during a few rehearsals, the respectful behaviour of the different dancers - and in particular, the choreographer towards the other artists - escalated into inappropriate behaviour. During run-throughs, the atmosphere was more intense since the choreographer was pushed into his 'leading role' a little more than usual and incoming groups/art worlds challenged his confidence. The choreographer of the dance theatre got stressed and angry about things, his communication got harsher when things went wrong as for example here:

The rehearsal assistant operates the music and there is one moment where she starts the music too early and the choreographer is angry about it resulting in an unpleasant/tense atmosphere. After the run-through, she apologises and the choreographer says that she does not have to be sorry even though one could see that he was very crossed when it happened. (F1, day 17)

There was one situation during which the close and good relationship of the dance theatre company got in the way of rehearsals. During one rehearsal a dancer felt personally offended by being told that another dancer '[did] best from all of [them]' even though they were all 'trying hard' (F1, day 38). There was also one moment in the contemporary ballet production that unexpectedly escalated:

For the last rehearsal, there are the five couples and three second-cast couples coming in. The extra female dancer that now supposedly replaces one other second cast dancer in the duet is also in. They do a run of the duets and the choreographer says: 'Ok. In terms of spacing it was really good. In terms of concentration it was really bad. Everybody take five minutes, no talking in the room, relax and think about it. We can even finish early if that is what you want. I know it's Friday and if you want to go home early it's fine. I would like, too. But if you lose all the details we've just worked on, there's no point.' (*Comment: To me this was completely inappropriate. There was no clear reason for him to be so rigorous without warning.*). The dancers just nod and then continue their partner work. The female dancer that has been replaced in the second cast is present but she waits in the corner doing nothing. It therefore seems like a decision they have made today because the new replacement dancer was not on the rehearsal plan (*Comment: There is a lot of authority being displayed by the organisers/people higher in hierarchy and there is not much cooperation with the dancers on this.*). For the last five minutes of rehearsal the 1st cast teaches the 2nd cast their duets. (F2, day 17)

Here, the choreographer got angry without any previous warning and definitely played out his authority not even due to the dancers' bad work but possible to the choreographer's dissatisfaction.

When it came to the premiere performance of the productions the different hierarchies were presented clearly. The musicians got applause but stayed in the pit whereas the conductor always joins the dance team on stage. The protagonists/major role dancers get an extra applause as well as the choreographer. The creative director and dramaturge come onstage for the curtain call as well. In the dance theatre production, the composer did not want to bow as part of the team but wanted a separate curtain call. After the premiere of the dance theatre production there was an after-show reception in the foyer or the theatre for selected audience members and theatre staff. When the protagonist and choreographer entered the room, they receive major applause. The importance and hierarchy of the different team members is presented to the audience and also shows how audience perceive common structures of traditional dance companies. Different levels of mutual respect among and across the groups influence the everyday work significantly.

5.12 'No, this is not new. We have to find something else' - Purpose of Art

To be an artist means to face continuous challenges as to the reasons and justification of art and art-making. What are you doing this for? What is the purpose of art? Is it only art for the art's sake? Producing new art works question the conception of 'the new' and 'the creative' and how these form ideas in a production that in the end contribute a purpose and/or to the arts in general. There are practices, expectations and conventions to the disciplines that on the one hand build the basis to create from a repertoire of existing experiences. On the other hand, stands the idea to create beyond the known/experienced for every new production. For the participants, this meant something that had not been seen in other productions yet (F1, day 3) or is not only representing typical features of the discipline/style. This can be specific movements that are 'too typical' that need to be replaced by new movements that express the same but are less metaphorical (F1, day 11). One choreographer emphasised that it was not only about the expression but also about a new choreographic way (F1, day 19). However, the so-called 'new' seemed to have a lot to do with a current aesthetic ideal that could not be described like seen here:

One new stage element has been added, which was only finished today. It is a chandelier in form of a big bulb with strings of light wrapped around it. The choreographer and stage designer are not happy with its appearance: 'It is too neat, too German...it lacks the artistic/creative [touch].' (F1, day 41)

There is not even a clear reason for why this stage element was lacking 'the creative'. The search of the new and creative sometimes euphemises the actual everyday work, which can be influenced by many different things like for example illness. One dancer described that her solo once needed to be repeated in various places in a production due to illness of some dancers and no substitutes being available. Furthermore, the solo that was originally created to be performed without music suddenly had to be performed to music. This clearly shows how the practical sides of art-making interfere with these ideal conceptions of a new production and 'new' art works in general.

Whereas 'newness' is a main feature of each production in a theatre, the purpose of art-making and art in general mostly seems to be a daily companion in an artists' live rather than the most important aspect to a single production. There is a sense of purpose to the overall masterpiece/opus. However, art as an 'everyday business' like it

appeared in both observed productions is dependent on sponsors and therefore external as well as internal expectations. One choreographer explains ‘that there are expectations and requirements from the sponsors and other people that need to be fulfilled. [...] Most importantly, [a production] should fulfil a certain artistic aspiration and be a coherent production’ (F1, day 8). One major purpose though are the audiences, which holds true for both productions studied. The contemporary ballet production for example had the requirement to use pointe shoes at least for half the production since it was officially a ballet company that would be expected to include pointe work. There were events specifically organised before the premiere like matinee introductions to introduce the audience to the piece and some key actors of the production as for example in the following description:

It is Sunday morning and the dance theatre is giving an introductory matinée performance to their new production. It is a free event and open to the public. The dramaturge moderates the event and gives a short introduction with a summary of the story at the beginning. Then he ‘interviews’ the choreographer who is asked to explain how he approaches a story like this. This is followed by an interview with the stage- and costume designer who explains how they designed the staging for the story with its different settings. They also have the conductor present who talks about the music in general but particularly the new music. Having a composer to write new music is being praised and talked about as it being a ‘privilege’ all the time. (F1, day 39)

It is obvious that these events, as well as after-show events where audiences can meet the artists (F1, day 45), clearly aim at attracting audiences and commercialising the productions. Nonetheless, there is also a less commercial side to this, where the artists hope to reach the audience. This can be either via an emotion- and discourse-provoking production where audiences react enthralled or via spectacle as the choreographer describes:

‘If they [the audience] are thrilled by something that is new in the sense of new music or like this production of *Peer* – here, we bring them together with new music anyways. Maybe there are two, three scenes that are a little different than usual, which is maybe not what people are used to or certain topics that are addressed. Ehm, that the audience accept it and then yeah... have an animated, intellectual discourse. That’s really successful to me. That it affects the people and not only entertain them.’ (F1, Choreographer)

Nevertheless, the audience-production relationship seems to determine the arts’ purpose even though this might not be apparent throughout the actual process all the time.

Chapter 6: Discussion & Reflection on Methodology

6.1 Introduction

Following the presentation of my findings in the previous chapter, I would now like to turn to a discussion and reflection of my chosen methodology. The reason for placing this discussion after the findings and before my concluding chapter is to add to the understanding of the problems of ethnography in practice, and how these inform my data, before I conclude the thesis. Furthermore, the challenges and surprises of my ethnography as experienced, provide insight into the work processes of the theatres and how the individual experience, but also the overall structure, is shaped throughout a production, within and outside the institution. These insights provide a key element in the final conclusion of this PhD research and enlarge the overall picture. This chapter serves to connect the ethnographic case studies as presented in Chapter 5 and the final Chapter 7, by showing the transition between collecting and analysing data, reflecting on the data and methods, and then the presentation of concluding thoughts.

As discussed in Chapter 4's *Introduction to Methodology*, the chosen methods (observations and interviews, and their analysis using thematic analysis methods) were seen as the most appropriate approach to the topic at the outset of this research. Indeed, they offered broad insights into the rehearsal processes of a dance company and provided good ground to the research questions guiding this project. Nevertheless, throughout this research, challenges emerged. The most significant challenges were moments when my position as a researcher and observer was blended into the structures of the company and vice versa. These moments refer to situations where I began identifying with the company's structures, productions and participant's habits, a common phenomenon described across various ethnographic accounts (see Nettl 1983; M. Schwartz & C. Schwartz 1955; Koutsouba 1999). From my preparations for and as happened during the fieldwork, I was aware of my influence through my participation as a researcher. I did not take a purely observational role (cf. 'hidden camera'), but was present and involved in discussion and conversations about the production with the several people participating. Due to having piloted the ethnographic approach, as an (participant) observer in two smaller projects, and continuously reflected on my role as a researcher, my behaviour and decisions were informed through previous experiences.

However, I was not a participant observer in the classical sense that is involved in the everyday work of the company, e.g. the rehearsals. That would have restricted access to a limited group of artists. It would have positioned myself, the researcher, into belonging to a certain group within the production. Furthermore, the participant observer has very different ways of perceiving events and interaction, and therefore giving an account of them is entirely different, since he or she is directly involved (M. Schwartz & C. Schwartz 1955).

To follow the rehearsal processes of a new production from various points of view, being an observer only, instead of a participant observer, gave me the opportunity to distance myself from belonging to a certain art world within the production, and therefore provided access to all parties involved. Nevertheless, I perceived my role of the observer turning into a participant observer in the course of the production. Inversely, I experienced situations where I had to make decisions that would affect my interaction with the participants and moments where the research was taken ‘out of my hands’ because I was dependent on information shared by the theatre or the group and their kindness to do something for me (see Nettl 1983; Lavanchy 2014). These moments, referred to as ‘moments of transition’ below, will be addressed in the following section to demonstrate the difficulty of the role of the observer, and to critically reflect and discuss how these moments influenced the presented research. I will differentiate between active and passive moments of transitions. Active moments imply situations where I made an seemingly active decision to be involved. Passive moments apply to situations where I did not notice at the time or had no choice other than to be involved, in order to not stand out, or to maintain the harmonious relationship with the participants.

6.2 Passive Moments of Transition

Initially, and for the purposes of my research, I was participating as an observer in the dance studio. However, over the course of time the artists got to know me better, built up trust and perceived me as part of their everyday life and the production⁷².

⁷² Different roles of observation and participation have been defined by Raymond Gold in *Roles in Sociological Field Observations* (1958) distinguishing between a

1. *Complete participant* who is a fully functioning member of the social setting but the researcher identity is unknown to its members

Over time, I became a participant of the productions to a certain degree. Nevertheless, I experienced situations during the rehearsals in both companies where the dancers and choreographer actively perceived me as an ‘outsider’ and commented on my presence. This was usually done in a relaxed atmosphere and they would tell me in a joking way to take note of something that, to them, was a music and dance issue. These were explicit moments where their awareness of my presence and purpose of research became evident. However, this was taken a little further in moments where dancers or the choreographer asked me for feedback on how I liked a scene, the choreography, choice of music, etc. or asked for an opinion about the production. Sometimes the artist’s feedback, like e.g. thumbs up after a good rehearsal, was shown to me instead of the dramaturge, even if he was present. One explanation for this behaviour would be that I was more present than other creative staff. These moments shifted my role from an observer to a participant observer even if not in the traditional ethnomusicological sense. I suddenly got (more) involved in the processes than I wanted or planned to. At the same time it was active feedback and reflection from the artists that made clear how they, at least partially, perceived me eventually as part of the production. They started to see me as part of their group and I felt more integrated at the same time. Because of this, I started identifying with the company and production; the first is what I hoped and intended to happen, whereas the latter is inherent to the process of integration, and to be expected when researching in an environment like I did, but nevertheless, I underestimated the effect it would have on my personal experience and the shape of the research.

This raises concerns about certain forms of ‘objectivity’ and my initial idea of being able to engage similarly with the several participants involved in the productions. I was clearly drawn into the production mostly from the dance perspective and *had* to (or at least pretend to) fit in with the daily structures, but also concepts, ideas and opinions

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2. *Participant-as-observer*: This implies the same as the complete observer with the difference that the status of the researcher is known to the members
 3. *Observer-as-participant*: The researcher is mainly an interviewer doing some observation but little participation
 4. *Complete observer*: the researcher is not participating/involved; the members do not have to take the researcher into account in their everyday life.

These definitions underline the difficulty depicted in my description of a transition from being an observer to becoming a participant of the production by explaining the blurred roles a researcher can occupy.

in order to proceed with my research as planned. The form the research took, even though I noticed and reflected on these transitional moments throughout the fieldwork, raised questions of generalisability and replicability of the project undertaken. Beyond that, seeing the transformation of my role from the observing researcher into becoming an integrated part of the production reflects clearly how these worlds function: I had more presence than other 'direct' participants (i.e. the composer) and therefore, my contribution was almost valued more. The observed worlds gained from the presence and active on-the-spot contributions more than from anything else.

Additionally, one company asked me to write a programme note on the music of the production following my offers to help out with work around the production, and due to my 'specialism' in music. I agreed to do so, but here again, I needed to reconsider my role within the company, as well as my obligations within the hierarchy set by the dramaturge and the choreographer. Furthermore, it was extremely time consuming to carry out extra work next to the observations and interviews. In both companies I spent time during breaks and between rehearsals helping out with organising and photocopying the music scores. If there was anything missing during rehearsals, i.e. props or costumes, I volunteered to pick them up. This offered platforms to actually help out with the work; however, it was certainly a step towards being a recognised team member rather than a quiet observer on the side. In one company I became the assigned 'cameraperson' over the course of the rehearsal time, to record parts of choreography as instructed by the choreographer. This obviously put me into a different position than being the observer only, and also 'transitioned' me to an assigned task within the company. I suddenly carried responsibility to make sure the camera was charged and set up in the different rehearsal studios and that the recordings were actually made and notated in an accompanying notebook for the choreographer to work with. This undoubtedly changed my attitude towards my observations and distracted my attention from my original note-taking. At the same time it was inevitable and may even have been essential for the successful conduct of my research (Strauss et.al. 1964). Again, I could not anticipate any of these actions prior to the study, but I carefully considered all decisions that were related to a direct contribution or interference in the project. However, the only way of becoming an accepted participant and researcher was to engage beyond the 'neutral' quiet observations.

One important passive ‘moment of transition’ occurred within the communications between the music publishers (who had helped me coordinate the fieldwork) and me, which the theatre was not aware of. Prior to the start of the rehearsal period of the first case study, it was brought to my attention that the composer encountered problems with the completion of the score. The publisher decided to inform me about this problem before I started my work with the company, underlining that it was strictly confidential. However, being on-site, there was initially no mention of these problems and then later the organisers of the dance theatre discussed the problem with me or in my presence. Here, I was faced with two different viewpoints and sources of information. I found myself in a difficult position for my research and the everyday business with the theatre. This was reflected further within the structures of the company: the more time I spent with the companies, the more I became an insider of the production and the different participants’ views from conversations, which meant that I could not give all information to different artists. All of these situations were, on the one hand, influencing my research but also, and more importantly, only happening as part of the company’s rehearsal process because I was present (Lavanchy 2014). I did not pass on any confidential information and I allowed the work to proceed as it did, but still, it posed a challenge to my conscience as a participant of the production world. However, these situations did not occur on an everyday basis and in the general ‘routine’ of the groups.

6.3 Active Moments of Transition

Every step of being an observer needed careful consideration throughout the fieldwork. One of my major concerns, particularly at the beginning of each case study, was: how much, where and when do I (try to) integrate? Several situations required decisions that would need a sensitive evaluation of the situation and my aim was always not to be the centre of attention or to stand out. The following examples will demonstrate a couple of difficult situations that I describe as ‘active moments of transition’.

When the artists were getting together to talk through rehearsal structures as a group, I had to consider to join them sitting on the floor or to remain an outsider sitting on a chair at the side of the studio. Once the rehearsal finished, and dancers and the choreographer rested, talked and stretched, I wondered if I should leave because the rehearsal was over. This would have led to missing interesting conversations, but staying

would let people realise that I did not have a reason to do so. During these situations I was certainly more aware of a possible transition taking place, because I was able to make an active decision based on the atmosphere and overall situation. Nevertheless, when there were tense moments in the studio I was conscious of possibly being in the way, behaving inadequately or being the source of the problem, since I was definitely an ‘outsider’, regardless of the time I had spent with the company already. Therefore, certain situations made me aware of the limits of transition in my role and how I needed to behave during these.

A couple of weeks into the fieldwork it became challenging to organise further parts of my research, especially the interviews. Once I had defined myself as being an established observer and gave the artists some time to get to know me, I started approaching participants about interviews. Despite my rigorous planning to make informed choices based on the criteria for interview partners, other people turned out to be more suitable, based on their work and comments I had observed so far. Hence, I tried to adapt my methodology *in-situ* and had to respond quickly to the supply of participants involved (Strauss et.al. 1964). This obviously influenced choices made towards gathered data, as there was not enough time to interview them all. Secondly, I did upset people who I chose not to interview. This was for example shown in ironic comments by dancers who saw me leaving with one of their colleagues to do an interview. Thirdly, the interviews revealed a lot about my research and also about myself by disclosing views and background information in conversation with the interviewees. Therefore, I felt like the results were very dependent on the interaction and level of empathy with the interviewee. Moreover, my recruitment for the interviews and their conduction was placed around the observations of rehearsals, but the time and breaks in-between rehearsals were very limited. Interviews with dancers were usually squeezed into the break. For that reason interview time was sometimes limited, and this also meant that I missed certain rehearsals of the production. In addition, I was not very familiar with the musicians in both projects, for reasons discussed above, and it was difficult to recruit suitable interview partners within this group. Also, the degree of familiarity between the musicians and myself varied very much compared to the level of trust I had with the dancers at the point when I interviewed them. This has certainly influenced the results of the interviews. Furthermore, this shows very clearly how

important it was to gain the participant's trust during the fieldwork and how this affected the different areas and results of this research.

Once all interviews were finished, I was in a different position for my fieldwork. Undoubtedly, I knew about views and opinions that the different participants would not necessarily express as part of the rehearsal process or towards colleagues. This was because the interviews involved questions about the artistic process and collaboration leading to the expression of (positive and negative) views that would not usually be addressed as part of the rehearsal. This sometimes also put me into the position of being a 'mediator' who talked to everybody involved in the production, knowing different viewpoints and, therefore, not being honest with all people involved, since I would not reveal anything I have found out about in the interviews. Eventually, I became a point of reference to staff members who were not directly involved in the rehearsal processes all the time, like e.g. musicians and conductor, and I was worried to give out deficient or not yet 'public' information to them (see Janes 1961). Here again, I made active decisions towards the transition from being observer to participant.

Finally, since I only joined the productions as an observer and outsider, access to different relevant affairs in the theatres could be difficult at times. Despite my efforts to be seen as a routine face of the production, the organising staff would usually not keep me informed because certain communications would have been emailed to the participants or a smaller circle of members of staff that would not include me. Therefore, changes of rehearsal schedules, orchestra rehearsals, and meetings with costume or lighting departments were not directed to me. Hence, I missed certain interesting events because I could not secure my access without the help from the theatres, even though they were happy to have me attending rehearsals.

At any rate, these moments and difficulties are unavoidable when conducting ethnography in a context like this. On the one hand, 'active moments of transitions' made me choose certain paths during my field research to either benefit my research or, mostly, to better blend in with the structures and work of the company. On the other hand, I noticed 'passive moments of transition' where the researcher-participant relationship, sometimes unnoticeably, blurred due to the everyday work. Similar issues have been addressed by Edith Cope, who describes the urge of the researcher to integrate and be accepted as part of a group in her study on the dynamics of a dance

group (1976), which highlights how active and passive decisions and actions have an impact on the research being carried out. Stephen Cottrell, in the context of the professional music-making scene in London, named his insider-outsider phenomenon ‘professional schizophrenia’, by fulfilling roles as a performer and researcher at the same time that set up inevitable hierarchal constructions (2004, 18). However, in my case I was definitely not professionally participating in any part of the conducted research. It was the necessity to integrate, and different ways of actively and passively doing so, that made me participate in the observed art worlds and productions as such, which I could not anticipate in the exact shapes that they occurred. Furthermore, my experience, behaviour and presence influenced how conversations and other proceedings went (Lavanchy 2014). Moreover, my descriptions and observations are fully informed by my subjectivity and interpretation of happenings. It is my education and training, and therefore certain expectations and views, which inform my perceptions of proceedings, even in only describing the routine (see Bourdieu 1984). These will surely contain political and philosophical values I have added to the process, but are also included in my records. However, I do not believe that these made the work with the companies less authentic or valid. Even though my account provides one subjective representation of the fieldwork, the different stages of collaboration in progress can still be recorded. In the present research this was done through observations and interviews recorded by an ‘informed’ observer, helping to give meaning to situations that occurred as part of the process (Koutsouba, 1999).

Chapter 7: Collaboration? Conclusion & Outlook

After having spent four months with dance companies seeking to understand how music and dance collaborations work, one aspect that stood out markedly was the extent to which the worlds of music and dance were separated. The British dance company worked with a freelance orchestra that only joined the dancers for final rehearsals and performances. The German dance theatre, on the other hand, was part of a bigger theatre housing opera, music and acting departments alongside their individual performances. The collaboration here seemed more ‘natural’, but it did not take place as part of everyday work. Nevertheless, all of these projects are still referred to as *collaborative*, despite the separation between the music and dance worlds during the process of the creation and development of the work. The analysis presented in the previous chapter has shown how the different interfaces of these worlds overlap, work against each other and coexist.

7.1 Constraints

Interviewees in both case studies emphasised the strong relationship between music and dance. Most artists described their ideal expectations for collaboration, but in all statements it became evident that these were dreams more than reality. This difference between aspiration and reality was further illustrated when the composer described the expected outcome of a ‘good’ collaboration as something new. ‘It’s a third thing’, he said, whereas the choreographer’s expectations, on the contrary, were to find a common language. Furthermore, the performers in general would like to be more involved in the creation, and be part of an ongoing exchange between the artists. However, the conditional nature of these statements reveals that these are mainly expectations that are not met as part of the daily work. Where does this imbalance between perception and aspiration originate? This has to do with certain practical constraints involved in the productions. These constraints refer to budget, physical requirements and creative constraints, time and communication, as well as contracts and expectations, which will be looked at in the following section.

A tight financial budget can be identified as one major constraint of collaborative possibilities (Cohen 1982), which has an influence on the time management aspects, as well as the physical and creative aspects of a new work and the artists involved, as depicted in the Figure 10.

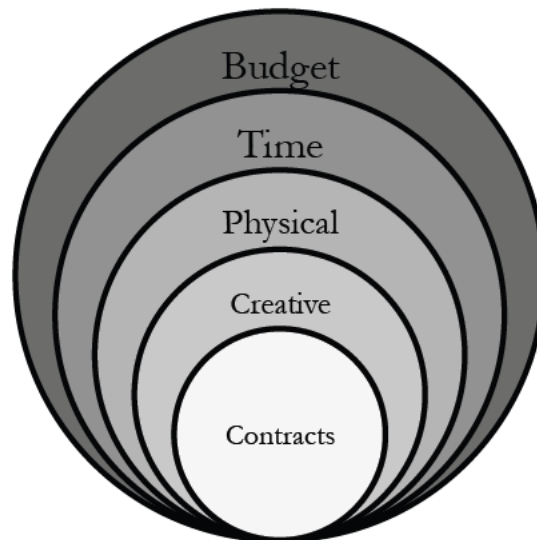


Figure 10 Collaboration constraints

New productions as observed for the present research are planned years in advance, and limited budgets are allotted to each specific piece of work, in some cases specifically sourced for a music and dance commission. This also means that the production rehearsals and premieres are set far in advance and already determine the collaborative process to a large extent. Little flexibility is allowed for, and if problems arise they need to be resolved quickly. For instance, in the first case study the new music was delivered late. This meant that the musicians could not practice. The dancers were used to working without music in the first place, but not having the required music at the beginning of the rehearsal process restricted them in structuring rehearsals and knowing what they were working towards regarding the music. This led to frustration and a negative rehearsal atmosphere in both discipline groups and their cross-disciplinary rehearsals.

Furthermore, the composer and music publisher indicated at some point before the start of the rehearsal time that the commission might not take place because the composition of the music was not finished. For the dance company that was not an option. It was clear to them that the production would go ahead with or without new music. The production setup and structures of the theatre do not allow for any complications like this. Moreover, if a new idea developed during the production phase

and it required a budget that was not planned for (i.e. having to do with staging or costumes), there was no possibility of fulfilling it, because the budget had been set far in advance of the production. Therefore the projects were creatively restricted to what has been planned and thought through in advance, in regards to both creative ideas and staying within the budget (Cohen 1982).

Another constraint that is inherent to new productions is the physical capability of its participants. New works require a lot of rehearsal time and ‘trying out’ to develop. However, musicians and dancers cannot work indefinitely, since they need to take into consideration fatigue or even injuries. Also, illness is treated differently in the music and dance worlds. Musicians can draw on a deputy system (Cottrell 2004) that allows replacements in the orchestra. Replacement musicians need to prepare the score, sit in during one rehearsal (if at all), and then they are able to play in the rehearsal or performance. The same does not apply to dancers in a comparable fashion. The choreography is fixed on the dancers’ and groups’ abilities and memory. In the first case study, a second cast had not been planned for, in the second case study, a second cast would have allowed for substitution, but this was avoided as much as possible⁷³. More notably, in this case the second cast would only rehearse by mirroring the choreography process at best, which meant that they were entirely excluded from the process of creation. The physical conditions therefore limit the extent of rehearsals, which can be a hindrance in a tightly planned 6-8-week long process. Everything needs to work as planned. This, ultimately, poses constraints to the creative development of a new production.

Furthermore, the limited rehearsal time based on a specific budget had an influence on the actual time spent on collaboration and communication, which is required in order to develop a shared perspective and language. Communication has been identified as a crucial factor of artistic collaborative work (Seddon & Biasutti 2009; King 2004) and, in particular, essential in order to solve problems in the context of collaboration (Bayley 2011). In the case studies examined for the present research, different levels of

⁷³ Ideally, the company would not want to use a dancer from the second cast for the first night performance for example. However, dancers from the second cast would substitute for ill colleagues during rehearsals if necessary.

communication that were key to the management of collaborations were identified. These included written forms of communication, like emails and contracts, but mostly spoken word over the phone, in the corridor and in the studio. The spoken word proved a fundamental facilitator of ideas and thoughts. However, this sometimes stayed within the group and did not reach out to all participants involved, due to separate schedules and limited communal rehearsal time. The purpose of communication was to manage the projects, and convey ideas, their conceptualisation and accomplishment, as well as to problem-solve and develop interpersonal relationships.

Nevertheless, in the studies observed there was not much platform for cross-disciplinary communication to be established. In both cases, the musician and dancer collaboration was presented as a prerequisite and no effort was made or time provided to negotiate and communicate outside of the few joint rehearsals. In fact, no collaborative approach from either side has been observed in this study, and if such initiative was taken, it would have most likely been channelled through the mediator (choreographer and conductor). This also meant that the understanding required from the discipline groups involved to aid easy and productive communication was not always present, because the different work-in-progress states were not always communicated to all parties involved. No ongoing exchange about the music and dance took place. The musicians and dancers described how they did not know what the goals of the production and collaboration were; they seemed to be missing information needed to understand the purpose of certain decisions regarding the production (music, structure, choreography). This way of working contradicts the idea of shared performance goals (Ford 2013; King 2004), which can only be established through communication amongst the different participants. In the present study, this practice led to dissatisfaction and frustration, which was not actively addressed and solved during the process.

However, a certain element of adjustment in the artistic behaviour in both groups was observed (see Hayden & Windsor 2007), in order to continue work on the production within the rigid time frame and fixed resources. Instead of addressing problems directly, the artists rather fulfilled their tasks or instructions, with the 'leaders' of the groups acting as mediators between the different disciplines in joint rehearsals. They would try to understand the opposite artists' views and needs, in order to convey the messages to their colleagues. Overall, the strict planning and restrained rehearsal

durations, particularly evident in joint rehearsals that were planned to last 90 minutes, did not provide much room for cross-disciplinary communication.

Further factors that affected the financial budget constraints of collaborative possibilities were the different work contracts amongst the participants. All people involved worked on different contracts implying different working times, salaries and efforts. This led to different expectations and limitations when collaborating. The composer, for example, contributed to the specific production only once and that was before the start of the rehearsal process. He did not play an active role in the daily routine and process, but gained a lot of credit for the finished work. In contrast, the dancers took part in the developing process on a full-time basis. They contributed their personal ideas, movements and thoughts throughout. The musicians, on the other hand, were not involved on a full-time basis in a new dance production. They also had other commitments next to the dance theatre productions, which highlight the limitations to their creative input contribution. Compared to the dancers, they 'only' had to play the score and were not expected to contribute as much as the dancers. Furthermore, musicians benefitted from musicians' trade union's regulations and associated work rights that regulated their working hours and conditions nationwide. The same did not hold true for the dancers; different contracts and work conditions led to variation in motivation and possibilities to contribute to the collaboration.

Despite these practical complications of real collaboration, the interview results showed that there were moments of 'dream collaboration' happening, which were defined as 'internal collaboration' in the preceding analysis. These moments presented the most important collaborative junctures to the artists. They appear next to the 'external collaboration'; moments, defined as seeing the different disciplines coming together on stage and in a performance. However, the overall effect of a new production is given priority, so the primary goal is always to perform; collaboration is subordinate. Thus, while the 'external collaboration' moments are always monitored by the dramaturge (or artistic director) and the choreographer, the 'internal collaboration' might be desired by the artists, but not necessarily be experienced as such. Only particular collaborative circumstances and different expectations that were unique to every individual led to the artists' perception of internal collaboration. However, the individual experience of

collaboration is not what determines a new collaborative work. Distinct joint efforts might be perceived differently by an audience and look different in the overall context of a production. Nevertheless, the individual artists' experiences are key to the overall process in general. If the experience is not fulfilling and the artists' expectations are not met, the individual artists might change their approach to and relationship with the overall effort (see Moran & John-Steiner 2004). Collaborative relationships change, for example, through disappointment and frustration, as described above, and these will have a lasting effect on the collaboration, resulting in less shared trust and perspective. Seddon & Biasutti (2009), Moran & John-Steiner (2004) and King (2011) have claimed trust and good interpersonal relationships among collaborators as key factors towards successful collaboration, and these could not always be found in the cross-disciplinary work observed. The lack of trust and resulting frustration prevented the formation of a homogenous collaborative environment, and left the participants in different places without a shared initiative.

In summary, different 'exterior' constraints that build the framework for collaborative productions have a great influence on the overall outcome. On the one hand, these constraints are necessary in order to plan and realise a new production in the first place. On the other hand, the work conditions do not concur throughout the disciplines and departments; creative possibilities can be limited to what has been proposed far before the actual work is started, and the artists' expectations, based on their work conditions, are not congruent. Whether an ideal production without any of these constraints, which is unlikely to exist, would still be successfully completed or not remains debatable.

7.2 Different Ways of Listening To and Working With Music

Following Katherine Teck (1994), Stephanie Jordan (2000 & 2015) and Jonathan Still (2015), one key point of investigation of the present PhD research was to look at the specific ways dancers work with music and listen to music. Chapter 2 described the development of music and dance discourse, and how different pathways and outlines of music and dance education do not support the development of a shared discourse. It raised questions about how musicians and dancers collaborate and whether a shared language can be found. When I attended rehearsals, I paid attention to how dancers listen to and structure music (Teck 1994) and identified four types of practice:

- 1) Dancers choose to follow the melody or melodic phrase to match movements
- 2) Dancers count bars that match the melody and movement, but not necessarily or continuously the set time signature of a piece
- 3) Dancers follow the beat and emphasis of certain parts in the music to match the movements
- 4) Dancers do not follow the music at all but work against or without it when developing choreography

This kind of listening differs to the structured approach musicians take when listening to music. Musicians mostly use the given time signature and phrasing of the music based on their formal training and the score. Dancers in my studies adapted and used the different methods listed above depending on their use of methods in the choreography. Interestingly, these methods were used flexibly amongst the group of dancers, and different ways of counting and listening were sometimes used within the same musical piece. Hence, there was no standardised and recognised way of doing this in dance, as there is in music. The use of a score in rehearsals is rare, and was not observed in any of the productions studied. A difficulty arising from this appeared in joint rehearsals of collaborative work, where the dancers' counting contradicted the counting of musicians, and led to misunderstandings and problems in communicating about the piece. This was further complicated by the overlap in use of some 'musical' terms in the creation of dance. When dancers 'composed' movements they used rhythm, dynamics and sounds of the body, as uncovered in the analysis, which had little in common with the music at the initial stages. Later in the process, these choreographic tools can be used to align with the music, add another layer to the music, work against the music or overtake the music. Dancers perceived them as their own devices, but did not really find the differences or nuances to similar uses in music problematic. A musician, however, might perceive this use of music as not treating the music appropriately.

Problems with this approach arise when there are no insights into the rehearsals of the dancers and how decisions about the use of music were made. It also implies discipline-specific conceptions of right and wrong ways of listening and conducted practice. There is awareness of these differences amongst the groups; however, the

differences in listening seem to not be fully accepted by either side. Moreover, no initiative towards a shared approach was observed in these cases.

However, dancers are in continuous need and search for language to describe new movements in the creation phase. Therefore, the artists in the observed productions came up with temporary solutions known to the participants. A mix of new and existing terminology was used, borrowing from ballet and contemporary dance vocabulary often used in relation to the music. This can be compared to Bayley's (2012) description of musicians' bypassing of language through metaphors and 'musicking' to describe musical features. No consistent system was established that was publicised amongst the other groups. Both groups used certain music terminology, even if in different context, but no dance terminology was used and accepted in both groups. The differences in vocabulary, terminology and language were not discussed as part of the production. These differences were mediated mostly by the accompanist in the first study, who was aware of the differences in the musicians' and dancers' use of music. The accompanists in both case studies stated that dancers needed less differentiated counts, which confirms Stephanie Jordan's concept of hyper-metres from *Moving Music* (2000), as described in Chapter 2. However, this was not an acknowledged concept amongst the dancers and musicians. In one study the accompanist served as the mediator between the dancers and orchestra musicians, while in the other case study the conductor was the fixed musical director of the dance company, and, therefore, of similar experience and skill to mediate. In the first case, the accompanist used an annotated score with notations of movement cues that she produced herself by watching rehearsals, in order to give instructions to the conductor about cues in the music and choreography. Alternatively, the conductor could ask for a specific cue in the music and the accompanist would be able to give a description of the matching movement scene to the dancers and choreographer. During rehearsals, the choreographer sometimes sought advice from the accompanist, knowing that her approach to counting was different to the musicians' approach; however, most of the times, the advice given to the dancers was not effective after all.

Similar 'musical listening advice' was given by the conductor to teach the dancers a certain way of listening, but in general it proved to be difficult for the dancers to implement the advice. This opposes Teck's (1994) argument of making dancers learn music from the music perspective. Imposing music's rules of counting and structuring

on dancers seems to distract dancers from their work approach and rather restrict them. At the same time, the conductors in both case studies tried to understand and see as much of the choreography as possible before conducting. This was either to conduct a version of the music that was as close as possible to what the dancers needed and wanted, or in order to understand what the movement to the music looked like. In conclusion, dance stands above music in the studied cases. The dancers are not trained to listen to and structure music in the way musicians do. The musical perspective on structuring and listening to music does not necessarily enrich the dancers' understanding of music. The dancers do not try to understand the underlying principle of music if problems appear. Their approach aims to find a quick and easy solution to make a scene work based on the limited rehearsal time.

Following this, there certainly is a notion of the right or accepted approach to music, used by musicians, and the acknowledged fact that dancers listen, count and use music differently. However, it is not accepted that the way dancers listen to music - by listening for particular things and structuring music differently - could be considered as musically 'correct' (see Still 2015). Their listening can be described as practical/intuitive listening, possibly comparable to a musician learning music by ear only, hearing out for melodies, phrases and rhythms to match the movements, sometimes corresponding with the musicians' approach and often developing independently. This underlines Jonathan Still's (2015) observations of ballet dancers' use of counts and emphasis in waltzes in ballet exercises. No endeavour was made towards a shared listening or an exchange, in order to perform together with a shared understanding for the music that connects the musicians and the dancers. Furthermore, it is important to emphasise that music played a key role in all productions observed, and the dancers, and particularly the choreographers, very often had a clear idea indeed of how to use the music. This was not based on the score, but rather the movement, and would aim to support the statement and expression of movement in the dance context. Similarly, the dance was presented in orchestra rehearsals as the event the music was played for. However, both worlds seemed to prioritise their individual craft and not much work in progress was shared amongst the different participants, therefore not enhancing the collaborative relationship other than allowing awareness for the collaborative partners.

Nevertheless, these differences integrated fairly smoothly in the everyday work and were not a major point of direct collaborative difficulty. Clearly defined fields with distinctive work routines and only limited joint rehearsals restricted the cross-disciplinary exchange. Hence, the artists mostly used their individual vocabulary and language to describe the other discipline. This was very time-consuming or actually discouraging in some contexts, where the other artists did not understand the described concepts. However, if dancers had tried to get a detailed understanding of the score and musical rules from the musical side, or if the musicians tried to adapt all the music to the dance and movement, the outcome of a new production might have looked quite different. First of all, there was no time scheduled for this learning in the development of the new production. Apart from that, the entire structures of an artistic work would align, if possible, resulting in a more aligned artistic work. As a result, on the one hand, the *process* could be less problematic, more satisfying and comprehensive; communication in rehearsals could be quicker, better understood and straightforward, but on the other hand, the output may be less interesting, because different listening leads to a different use of music. The context of music and dance in a shared performance is what makes it interesting, and not necessarily the mutual understanding of each discipline's working methods and techniques. The difficulties of joint work and undivided understanding can potentially inform the new work more than distract.

7.3 Performance Practice, Rules and Challenged Identities

As indicated under the sections about constraints and communication above, certain expectations and practices lead to differing views of collaboration and its practice. This can be seen further in my observations of the actual rehearsal and performance practice of dancers and musicians, which builds on from Biranda Ford's study of actors and musicians (2013). The shared art world of music and dance imposes new or changed performance rules (Frith 1996) on the artist involved. In general, it could be observed that any kind of new performance rules specific to the collaboration were established quickly, or even before the start of the rehearsal process, as part of the production concept, and little negotiation happened between the different disciplines and participants. These include commission requirements like for example pointe work, new music and live music in the new production. These requirements can be determined by audience appeal and commercial requirements (Cohen 1982), like for example the

inclusion of pointe work in a new production of a company that is known for classical ballet technique. New or live music requirements can originate from creative desires of company members or the theatre, but are often determined by funding possibilities.

Furthermore, merging musicians and dancers in one production led to the spatial re-organisation of the orchestra, as an imposed new performance rule. They moved from being onstage to the orchestra pit, therefore visibly subordinating to the dancers on stage. For the dancers the stage facilities as for example staging, lighting and costumes influence the performance and make a key difference to the rehearsal. Staging and lighting are also another feature of the collaboration that influence the conductor and his or her work, by providing them with cues or vice versa. However, due to coming from separated, autonomous art worlds, these rules need to allow room for the different disciplines' needs and practices. All of these newly created rules around the shared performance world, even if sometimes accepted, challenged the artists' 'comfort zones' and habits in some way (Bourdieu 1977).

One major clash of the music and dance world that was described by both musicians and dancers, were the different work routines, as part of the collaboration resulting from two different systems of formal education, as described in Chapter 2. The dancers, on the one hand, followed an explorative approach, creating choreography and working on a day-to-day basis. The musicians, on the other hand, rehearsed and performed on strict schedules for different projects and rehearsals, expecting clear organisation and not leaving room for much experimentation. This was further supported by the affiliation of the musicians to the musicians' union. The union sets explicit work conditions and expectations that were not aligned with those of the dancers. The differences in work routine and the establishment of new rules had an influence on the temporary artistic identity of some artists for the collaboration.

Practical circumstances like playing from the orchestra pit, affected the seating order and acoustics, as well as suggesting that musicians have a supporting role rather than being the main act, implied significant changes for the musicians. This led to the musicians feeling less valued as creative individuals and undermined by the dance. Furthermore, the musicians expressed that some of the new music in general, but also specifically the production in question, did not appreciate the instruments' and musicians' capabilities. The musicians felt like service providers to dance, which is surprising considering how important the role of music was for the dancers. The

conductor and composer, on the contrary, did not have such strong feelings towards the musical suppression. The composer stated awareness of the adjustment to dance requirements and the conductor said it was different to work with dancers, but did not feel undermined by the dancers or situation in the pit.

The dancers did not face many of these obvious practical changes for collaborative practice. Staging, lighting and costumes are regular factors of performance to them. However, live music posed one of the major challenges to the dancers as part of the collaboration. They needed to adjust to a new sound when they rehearsed to the live music played by the orchestra, which often imposed different listening and cues than the recorded music used most days in the studios. The dancers occasionally expressed concerns towards the strict structures to be followed in the music and the lack of flexibility from the musicians. However, the dancers did not feel undermined by the music. This points towards a collaborative imbalance in group identity, performance comfort and contribution.

Some of these practices and habits seem to have developed and been established over the years (Bourdieu 1977) between the groups observed but were not discussed among the participants anymore. Different preconditions and the lack of agreed shared working conditions and routines did not enable shared performance practices or a common groups integrity. Resulting differing expectations did not encourage involvement and limited the artists' willingness for collaboration. It is notable here that, in the end, the studied cases of music and dance productions, above all were set out to not make a loss. If a collaboration requires more passion, understanding, compromise and critical involvement in order to meet expectations and fulfilment than a 'mono-disciplinary' work, it might just push the boundaries of willingness to collaborate, as well as these of artistic identity for the artist in general.

Lastly, one obvious difference in performance practice was the use of notated scores for the musicians against the non-notated approach of dancers. This added to the already contrasting work routines. The score and composer built the guiding principle for musicians. The score served as the ultimate point of contact in practice and rehearsals; it brought the orchestra together. The notation prescribed rules of performance and there was no flexibility about this, even though the music was new and certain musical arrangements had only been made with the specific commission in mind. This did not

offer much flexibility in work from the music side, because the score formed an art work itself. Yet, dancers might have wanted to change something about the structure of the music, its tempo or sound, particularly with live music being available, as seen in the observed case studies (i.e. extending breaks, inserting silences, slower or quicker tempi). This was often not well received by the musicians, due to their commitment to the instructions in the score (Cook 2013). This was further supported by the musicians' comments on the quality of the music for dance, by only judging from the score and not considering the overall performance. This stood in contrast with the free approach dancers showed towards performance and music. Their indeterminacy in choreography and freedom in structure, and the impossibility of notating it quickly, as depicted in Chapter 2, made the collaborative work with the musicians difficult (McFee 1992). Other media needed to be found to record and discuss the new work. The non-notation of dance further posed problems to the 'shaky' constructs of dance companies with their high turnover of dancers and different casts. Choreographers and dancers in both studies relied on the memory and body memory of colleagues. Cues were often taken from each other as developed in rehearsals. No score provided exact notations of these things, which made a reproduction of a piece or even the substitution of one dancer alone, very complicated and sometimes impossible. On the one hand, the musicians' dependence on the score allowed little or no flexibility to a collaborative music and dance work, whereas the non-notation of dance, on the other hand, greatly threatened the collaborative relationship and patience (Moran & John-Steiner 2004), because it failed to record a detailed choreography to secure structure and progress.

The differing approaches imply how the entire production time and performance entails contrasting work processes for both music and dance. By developing choreography on a trial and error basis, the production period was perceived as a process for dancers, whereas the musicians preferred defined rules and a clear score in order to reproduce the composed work. This confirms what Biranda Ford found in her study of actors and musicians (2013). Her research reflects similar work routines amongst actors and dancers, and confirms the stricter structures of musicians' work processes. These confrontations of performance practices and changes in attitude towards collaborative environment also show how valuable the rehearsal process is in light of the ultimate performance. Naturally, performances are never identical, but the rehearsal time is essential, to manifest rules and practices between disciplines, even if

not being entirely satisfying for everyone, and it is the only way to shape the actual performance. Acts of everyday performance (Goffman 1959; DeNora 2000; Atkinson 2006), such as the rehearsals, inform not only the understanding of the finished production, but also the performance, by the interrelations and interactions amongst performers, particularly in cross-disciplinary works. The performance is, therefore, not a temporal event only seen in relation to the audience, as suggested by Balme (2008) and Tuan (1990), but rather a long-term process that culminates in the performance of a production.

7.4 Hierarchies & Interrelations

The literature in Chapters 1 and 2 suggested that flat hierarchies govern collaborative work with balanced contributions from the artists involved. When actually studying the collaborations in the different case studies, far more complex and nuanced hierarchical constructs were discovered. The following discussion will highlight different collaborative interrelations and their resulting hierarchies.

The choreographer in both studies was classified as the focal point of the production by communicating with the different participants and departments. He was perceived and identified as holding the role of the creator and initiator of ideas, taking the lead in rehearsals. The closest person of similar status in the music world was found to be the composer, highlighting the importance of collaboration between these two agents as crucial to the overall process. Furthermore, the collaborative relationship between the choreographer and composer was essential to the collaboration due to the key role of music. Nevertheless, the collaboration lost active relevance in the actual production process, as seen in the observed productions, and rather suggests a 'directive' collaboration, as indicated by Hayden & Windsor (2007) but applied to the general collaborative approach rather than the relationship between the composer and the musicians only. Moreover, the preceding collaboration between the choreographer and composer was rather detached and led to communication and production problems in the process.

One major collaborative relationship observed was the one between the choreographer and the dancers. The dancers contributed continuously to the new

creation, from the beginning of the rehearsal time to the end⁷⁴. However, it became evident that the choreographer determined this relationship by making final decisions. Equal contribution or mutual agreement were not essential to this relationship, which was confirmed by dancers describing the choreographer as ‘the boss’ who would decide what he wanted.

The conductor played an interesting role in the cross-disciplinary relationship between music and dance. From being the leader of the orchestra and making artistic decisions regarding the music, the conductor was subordinated to the dancers and choreographer in the context of a dance production. The musicians experienced this in their feelings of giving away musical supremacy even more in dance. At the same time, the conductor became the interface between musicians and dancers through mediating between these parties. This could be seen when the dancers would ask the conductor about anything that was music related. Also, the conductor got involved in the early to mid-stages of the production, in order to see and understand how the dance production was evolving, particularly regarding the music, to then implement this in music rehearsals. During rehearsals, musicians communicated their problems through the conductor to the choreographer or dancers (i.e. whether stage noise was too loud, why certain tempi or ways of playing would not work for the musicians), but there was no direct contact between musicians and dancers. The musicians in the studied productions, despite the importance of music in general and the appreciation of live music, appeared to be at the bottom of the hierarchy and the least integrated members of the production. This was due to their dependence on the finished score, limited rehearsal time and, to a large extent, a surprising unwillingness to engage beyond the score. However, their collaborative input became equally important to that of the dancers at later stages of the production, in joint rehearsals and in the actual performances. Here, the musicians became essential collaborators of the dancers. By feeding back problems or questions to the leaders as well as adapting requirements that were made *in situ*, as for example tempo changes, the musicians took a key responsibility in making the whole stage production work. Their effective and reliable execution of collaborative changes during final rehearsals contributed enormously to the production process,

⁷⁴ This was also evident from the programme note of the first case study that stated the choreography as a product of the choreographer ‘in collaboration with’ the dancers.

Furthermore, other contributors, like the stage- and costume designers, weighted equally important as the artists to the studied art worlds according to Howard Becker (1981). The stage- and costume designers were involved prior to or right at the beginning of the collaborative process, to plan costume tailoring and staging, but there was not much liaison during the creative phase, because they worked independently on the realisation of the staging and costumes. The concepts for staging and costumes were set in advance and only details were changed during the production time, next to costume fittings and adjustment of staging parts. Lighting designers only became a collaborative partner towards the very end of the productions. They, comparable to the costume- and stage designers, provided independent skills and were expected to understand what was envisioned for the production. The choreographer was very dependent on their willingness for critical involvement and productive collaboration. Again, he acted as the point of contact and had the ultimate say on decisions. The relationships between the choreographer and the lighting-, stage- and costume designers worked independently for most of the production time. At the same time the dependence on unique skills that could only be provided by a lighting-, costume- and stage designer showed how important the cross-disciplinary relationships were. Here as well, the choreographer was the deciding leader, but a clear dependence on these crafts could be observed.

The maintenance of a friendly and positive work relationship was essential to these short periods of collaboration. Without the technical-, stage- and costume-departments a production would not run, and, still, they were not part of the close interrelations the choreographer maintained with, for example, the dancers and conductor. It was comparable to the relationship with the musicians: a given but appreciated feature of the production. Fascinatingly, the results were satisfying for the participants involved. Contributing or being involved in the creative process did not necessarily mean a powerful position in the hierarchy and vice versa. This was visible from the role of the dramaturge that oversaw a production and gave creative advice. His opinion was valued and accepted more than that of the dancers and musicians. However, he was not present throughout all rehearsals and, therefore, did not always inhabit his position actively. This represents a very different perception to Atkinson's image of the opera dramaturge (2006): both roles in these two contexts are of high importance; however, the dramaturge in the dance companies did not play an active role

in improving the everyday rehearsal work, whereas the dramaturge was the driving force in Atkinson's opera productions.

New hierarchies were established for every production, depending on the set up of the new work. There were 1st and 2nd casts and/or roles ascribed to certain dancers that re-organised existing hierarchal constructs. The orchestra, by nature, is a hierarchal institution through a division of 1st and 2nd, solo and tutti parts. However, certain works feature some instruments more than others and therefore prefer certain players. This can lead to imbalance and dissatisfaction amongst the group, if there are different levels of contribution. Both groups have members that feel privileged by being chosen for a role or the contribution of a solo, and others feel left behind. This enhances hierarchal structures that are already established, based on existing hierarchal authority (Bourdieu 1984) and personal involvement/contribution.

Hence, different relationships at various stages create hierarchal relationships amongst the group and across the different artists' disciplines, in order to organise the participants of a production. Certain roles work more independently than others, have more or less contact points as part of the collaboration, and therefore take certain places in the overall hierarchy. These are not necessarily dependent on their direct involvement with the production and presence in rehearsals. As stated above, lighting technicians, for example, only appear in the last steps of a new production, but their contribution and a good relationship with them is essential in order to add the finishing touch to the production. The musicians take a key role by playing the music, but they do not get or ask for a strong voice in the rehearsals, and, therefore, are subordinate and rather provide their service. The dancers are crucial producers in the new work, but are still controlled by the choreographer who gets the major credit in the end. The composer possesses great power, by being the only individual capable of providing new music. However, his contribution was mostly relevant prior the production time.

None of this suggests a balanced contribution visible in the participants' direct involvement in the production. Nevertheless, these hierarchies are essential to the process. A creative direction and lead is necessary to help the production develop under a shared but prescribed goal, in the cases studied prescribed by the choreographer and certain outer constraints as illustrated earlier on in this chapter. Moreover, the various members' contracts and work routines do not support balanced contribution and flat hierarchies; different salaries, work contracts and backgrounds create an art world, or

rather, several art worlds that overlap at certain points, but do not form a new art world consisting of equal parts. These conditions do not enhance the work relationship towards a balanced collaboration. Further, in this context certain authority constructs are altered, like for example the role of the conductor who is expected to subordinate to the dance and mediate. Also, the musicians experience a change in their usual roles by being downgraded in their status, from central performers to pit musicians playing for dance.

These structures create new dynamics of power in a new joint artistic sub-field, as described by Bourdieu (1984), based on the macro field of the artistic enterprise, where the participants have different requirements. The participants are ascribed a position within it, in the case of dance theatre production, meaning the artistic function of musician, dancer, conductor, etc., while adjusting to the new circumstances of the field. Consequentially, a field creates hierarchical structures in order to function fully. The transition from the individual artistic field to a new, shared artistic sub-field of a music and dance production appeared to be very clear-cut, with clear rules that were mostly not established as part of the productions themselves, unlike Becker suggests, but have been established over the years of performing as a company. The participants accepted hierarchical structures but individuals, particularly amongst the musicians, were not satisfied with the evolving artistic collaboration. The contribution amongst the participants is not balanced and equally valued but equally important.

7.5 Final Thoughts

Having obtained insight into the creative processes and collaborations clearly showed the challenges of artistic collaboration, which are often neglected in the academic literature. The collaborative process is about trial and error and, no matter what the outcome might be, a challenge. However, all of these productions worked towards the shared goal of the performance of the first night. The productions were finished on time; they were new work that was successfully performed and received, as seen in the reviews:

‘Innovative staging, intensive and extraordinary lighting; every directorial and choreographical idea was driven by conceptual logic; the audience thanked with ongoing cheering and standing ovations!’

Stage Review Magazine, 20/10/2014

‘The whole piece is a thought-provoking, beautifully constructed introduction to another new talent on the choreographic scene.’

Newspaper Article, 26/09/2015

The collaborations studied made the audience engage with the different disciplines involved and were perceived as successful collaborations. However, during the processes the participants did not generally experience a successful and working collaboration, whereas the overall process still worked. Returning to Becker’s concept of the *Art World* (1982), one can certainly see a new world assemble with a network of people collaborating. New conventions were formed as part of this, be it the new hierarchies, new or different performance rules, or a different way of communicating amongst artists from various disciplines. However, the art world does not come together as the homogenous whole that Howard Becker describes (1982) when identifying the shared collaborative approach (see Figure 12, p. 158). Conventions of the separate art worlds are still maintained to a high degree, and no shared language and skills as such can be found. Nevertheless, most artists adapt part of their skills and language in order to work together (Hayden & Windsor 2007). Becker’s concept proves applicable in assuming that every part of an art world, including the artists, technicians, organisers, funders etc., is key to the collaborative environment of new dance theatre productions, but the different actors of these worlds are not considered equally in the actual process. The curtain call order after a performance and the listing in the

programme note will tell the position of importance in the production process, despite the fact the performance can only work and exist with each and every participant.

The collaborative productions, as observed in the present research, suggest looking at the concept of collaboration as a division of labour (see Figure 11) more than an inherent collaborative contribution that is often suggested in accounts of creative collaboration.

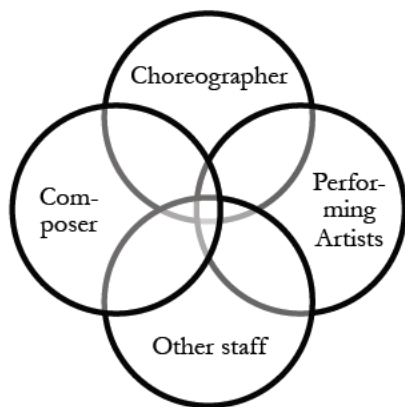


Figure 12 'Ideal' Collaboration after Howard Becker's concept

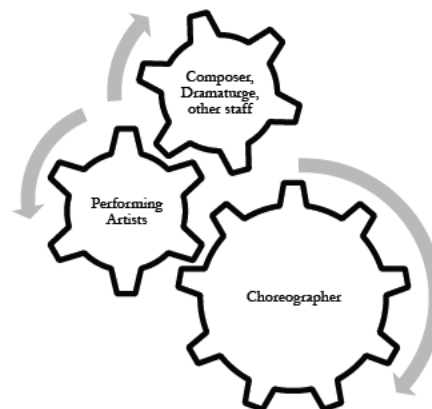


Figure 11 Collaboration as division of labour

Media, including newspapers, brochures and magazines, around both productions as investigated for this dissertation, clearly promoted the new collaborations as exceptional opportunities: the opportunity for collaboration was called a privilege during open days and introductory events; the work with new music and the collaborative figures of the composer and choreographer were featured constantly in promotional material and newspapers; all like seen in funding bodies and art schools at the beginning of this dissertation, before the actual work had even started. For example, the music publisher associated with one of the observed productions produced a whole magazine around ballet in the run-up to the premiere of the new dance production. The publishers featured the buzzword collaboration, too, and marketed it as a remarkable opportunity as written here: 'Collaborating with dance companies and choreographers can create powerful and exciting artistic possibilities for composers, and is a fantastic way to bring the music of today to new audiences' (Rigby 2014, 3). This statement also shows that there is an agenda behind every agent contributing to a collaboration.

The pre-conditions for new collaborations are not balanced and even, as assumed beforehand. Different motives can drive the diverse participants' involvement and the goal of collaboration. The collaboration brings together artists and participants

with different requirements and expectations. However, in the end clear roles and tasks make all participants work towards the production, different collaborative interfaces make everybody engage with the collaboration, but no balanced contribution as such can be found. If this came to a more accepted view, reflected in expectations of collaborative work, the collaborations could be more pleasurable for the participants involved. The creative and overall lead is necessary to be able to meet the commissions' requirements and deadlines for performances. This does not make the work less valuable in artistic terms, but seems to cause dissatisfaction amongst the artists. No part can work without the other, but they function more like several interlocking cogwheels: strongly and precisely working together, building on each wheel's cogs and in the end, producing something new and greater than the sum of its parts.

7.6 Contribution & Outlook

This thesis has documented a detailed empirical study of the collaborative processes of music and dance collaborations. It has shown how new productions are structured and has investigated the roles and contributions of the different artistic and technical participants. Through this, the thesis was able to draw a picture of the once so mythical and ethnographically unexplored approaches to music and dance collaborations of professional productions. In the context of the research, the artists' work routines, contracts, identities and hierarchies were examined and identified as a key barriers in the collaborative process. Further, I sought to understand dancers' ways of listening and using music in the collaborative framework, and the musicians' position within this. Distinct levels of (non-)communication and contrasting expectations towards the collaborative partnership and work were found, which hinder the development of a shared discourse and work approach.

These findings are of interest to institutions that produce new music and dance work of this nature. They will help to identify clearer roles in collaborative partnerships and define precise expectations towards collaborative commissions, contributing towards more successful management. The findings of this thesis may also help in (re-)defining funding guidelines, whose expectations occasionally lie beyond the feasible in their restricting timelines and budgets, especially considering the variety of participants and motivations involved. If possible obstacles can be identified in advance, the outcome of funded projects could potentially be more satisfying for the participants

involved, as well as their funders. This could lead to more efficient planning and execution of the overall project.

Furthermore, this dissertation wishes to provoke a discussion of the general perception of music and dance education, as mostly separated disciplines and institutions in Western contexts, none of which enable a shared learning and understanding for music and dance as a common art world. Subsequently, this study could also suggest the revision of certain conservatoire degree curricula towards the inclusion of more collaborative work as part of higher education, aiming to prepare artists from different disciplines for a shared professional performance practice. This could include proposals for *compulsory* workshops or courses throughout the degrees, to encourage collaborative projects and an understanding for the other disciplines' practices, as expected in the professional artists' life after graduation.

Moreover, this research contributes to the academic literature of the otherwise often separated disciplines of music and dance, by looking at the art world of music and dance from the ethnographic perspective, using the sociological literature framework. Further, it has added to the field of performance studies by understanding the connection of the rehearsal processes and practices of two separate worlds, as part of the shared performance preparation. It adds to the understanding of performance practice as a process, by, not only examining the performance by itself, but through studying the performance of the participants' everyday theatre life in relation to the actual artistic performance.

To take this research further, it would be interesting to research professional music and dance environments with more flexible hierarchies. This would include smaller collaborative ensembles with a fully improvisational approach, enabling the parallel production of music and dance at the same time (i.e. *Synapsequence*, 2012, by FFIN DANCE demonstrates an example of the parallel development of dance and music in a small group). These matching work methods and the idea of equal creative contribution could have a significant impact on the overall perception and execution of artistic collaboration between musicians and dancers.

For example, and as explored even further in a new music and dance production of the *Scottish Ensemble* and *Andersson Dance* in 2015, sharing the performance space on stage may make a significant difference to the collaborative experience of musicians and

dancers. The musicians and dancers performed as ‘equal partners’⁷⁵ on stage by including the musicians in the dance performance and making them move through the performance space with the dancers (see Figure 13, p. 162).



Figure 13 *Scottish Ensemble* musicians & *Andersson Dance* dancers performing together onstage

One musician commented on the difference to a ‘conventional’ music performance: ‘Sure, we’re used to being judged for skills that we’re highly trained in. Singing and dancing? That’s a whole different thing. It’s about embracing our vulnerability, our human fragility, which is not a place people tend to go in classical music. We’re taught a default mode of bravura. I’m interested in exploring the other side, and it’s interesting that audiences tend to react to that, too. I think it feels more alive.’⁷⁶ This kind of

⁷⁵ See: <http://scottishensemble.co.uk/concert/goldberg-variations-at-tramway-glasgow-saturday-14-nov/>, accessed May 15, 2017

⁷⁶ See: http://www.heraldscotland.com/arts_ents/14022245.Dancing_to_the_Bach_beat/, accessed May 15, 2017

collaboration challenges the performance practice of musicians⁷⁷. Furthermore, it also challenges dancers' performance practices, potentially implying changes in expectations towards collaboration as well as their experiences during the process. This area certainly provides interesting ground for the further study of music and dance collaboration in a different setting.

Additionally, the close collaboration with technical staff and particularly lighting-, staging- and costume-staff would be a fascinating focus of a study within a smaller collaboration environment, and would also be an opportunity to interview these individuals, in order to gain a deeper understanding of their perspective. To take this further, research could focus on a specific collaborative group of artistic collaboration and their involvement in different types of collaboration as part of their professional work. A target group for such study could be the musicians (see Payne 2016), as an example of expected diverse engagement in different collaborative productions, or lighting-, stage- and costume designers, aiming to understand the collaborative potential and diversity of specific groups. This kind of study would help to understand the development of collaborative identities as suggested in the present research. Another strand to investigate would be the perception of a finished performance through the inclusion of an audience perspective on collaborative work. It would add to 'the other side' of any artistic work and could contribute interesting insights into the perception of collaboration by 'outsiders', particularly with regards to funding policies and the commercial evaluation of new art work.

In short, while this thesis brings to an end one particular project on music and dance collaboration, it raises enough questions to suggest many lines for new research.

⁷⁷ Diane Manson, double-bassist in the *Goldberg Variations* project, comments: '(...) being separated from the other musicians on stage. For us, that was one of the biggest challenges. (...) we had to start listening in a completely different way to how we normally would - and watching, too. We had to communicate with each other differently.', <http://goldberg-variations.com/blog/2016/1/28/interview-with-the-musician>, accessed May 15, 2017

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Appendix: Interview Structures

- 1) Dancers
- 2) Musicians
- 3) Choreographer 1
- 4) Conductor
- 5) Composer
- 6) Dramaturge
- 7) Choreographer 2

1) Interview Structure Dancers

Confirmation of consent at the beginning of the interview

Introduction

- Could you tell me more about your dance education and career so far?
- How did you end up at [this theatre]? Ref: there is a lot of improvisation and own contribution as part of Andreas' company; how do they cope with this?

New Music Production

- It is quite a special situation for the dance theatre to have a composer writing music for you – how does this effect you? How do you think about it?
- How much experience with newly composed music in a dance production do you have?
- Do you need music to dance?
- Do you like the new music Peter composed?
- Did you get to know the composer? Is that important for you?
- Do you think the music and choreography work well together? How do you think about the balance of music and dance (in general)?

Counting & Live Music

- How do you work with new music? Is it important for you to structure the music into counts or phrases? Do you have a preference for music that can be counted easily? (example: troll scene vs. wedding scene)
- How does it feel to develop so many movements in silence?
- What is the difference between dancing to music and dancing in silence.

- Is there a difference for you when you dance to live music? If so, can you describe the difference? What do you prefer? Does the instrumentation/ size of orchestra make a difference to you? How do the musicians and the conductor play into this?
- Are you a musician yourself? Do you have any musical training? Do you think that is important for your work?

Creativity

- How do you think about being involved so much with creating movements? How do you feel about Andreas choosing the movements he likes and forming them into choreography?
- How do you see yourself as part of the group amongst more or less experienced dancers? How do you see your creative input reflected in the piece and in comparison to the other dancer?
- Does the distribution of roles/characters for this production change anything for you as a dancer in this production?

2) Interview Structure Musicians

Confirmation of consent at the beginning of the interview

Introduction

- Could you tell me more about your musical training/education?
- How did you come to [the theatre's orchestra]?

Music for Dance

- How much experience do you have with playing music for dance?
- Do you play music differently (like e.g. Grieg's *Peer Gynt*) when you play for dancers?
- How do you approach working on a contemporary music work like the new *Peer Gynt* music?
- What do you think about the new music? (I assume they do not think it is great music as far as I can get it from the rehearsals so: Do you think it would be better to have been in touch with the composer before?)
- How does it feel to rehearse the music without having seen the dance?
- How much freedom for your own interpretation as part of the orchestra do you have?

Rehearsal

- In what way do you think dance influences music?
- Do you have a notion about the balance of music and dance in general?
- Does the structure/phrasing/counting/emphasis of dance influence the way you play?
- How do you experience the rehearsal with the dancers?
- Does the work of the conductor change as soon as you play for dance? How does the role of the conductor change when you play music for dance?

Movement

- Do you have experience with body/movement/dance yourself? Do you think is/could be important for your work?
- Could you imagine being more involved in the production process of the music and production in general?

Accompanist extra questions

- For how long have you been playing as an accompanist in dance classes?
- How do you choose music for dance classes?
- Do you play pieces that are 'classical' piano pieces differently for dance than if you just play them as a piano piece?
 - How do you change (tempo, accents) and to what extent (rupture or adjustment)

3) Interview Structure Choreographer 1

Confirmation of consent at the beginning of the interview

Introduction

- How did you become a choreographer? What influenced this decision?
- Your contemporary dance education is rooted in Pina Bausch's Tanztheater – how does that influence your work?

New Development Process

- I think that it was your idea: What was your inspiration for this production?
- How do you get started for a new production like this? How does a concept develop?
- Did you think of the work as a whole or an entity of several parties involved? Or a kind of more abstract construction?
- The dancers build a central part of developing a choreography – is that how you learned it?

New Music

- It is quite a special situation for the dance theatre to have a composer writing music for you – have you worked on a production like this before as a choreographer with new music? What do you expect from a collaboration like this?
- How is your work connected to the work of the dramturge, stage- and costume designer and composer?
- Do you enjoy the process of collaboration with everyone involved?
- How did you choose the distribution of roles since this is nothing quite common to you and your company?

Actual Process

- How do you work with the new music once you get it?
- Do you imagine a certain choreographic organisation or imagery when you listen to the music?
- How well do composers understand what's needed in music for dance? What's the biggest problem you have had with a composer or a commissioned piece of music? How did you deal with it?

- How do you approach work with live music and connected to this the work with musicians and conductor?
- Is there anything that you would consider/change for another collaboration with a composer?
- How would you define a successful performance? Is this the same as a successful collaboration?

4) Interview Structure Conductor

Confirmation of consent at the beginning of the interview

Introduction

- How and why did you become a conductor?

Music for Dance

- How much experience do you have with dance theatre productions?
- At what point do you get involved to a new production like this?
- How do you work with new contemporary music like for *Peer Gynt*?
- Do you think the music works as good as or better than the original music for dance?
- Have you met the composer? Is that/would that be useful? What other contact did you have with him?
- What is the difference of conducting music for dance than just for the orchestra only? How is it compared to opera?
- Would you conduct the original Grieg music differently if it was not for a dance piece?

Rehearsal and Collaboration

- How does the collaboration on stage then work?
- What is your experience with/perceptions of dancers and counting music?
- If phrasing or counting in the choreography/dance is different to the music or if the tempo of the movement is quite opposite to the music, is that distracting for you? How do you work with noise that is been made on stage from the dancers e.g. language, other noise from movement?
- In what way does dance influence music and the other way round? (e.g. if there is noise or speech on stage; the movement energy/dynamics as an influence on the musical performance; the tempo of the music in a live performance as influence on dance; etc.)
- Do you have a notion about the balance of music and dance in general?
- Do you think it would be important to have more time and have more exchange between the orchestra and the dancers/choreographer?
- Do you enjoy productions like these?

5) Interview Structure Composer

Confirmation of consent at the beginning of the interview

Introduction

- How did you find your way into composing music for dance (you have done several dance pieces)? (look up the pieces beforehand)

Collaboration

- How did this collaboration with [the dance theatre] form? What were the requirements to the music?

Music for Dance

- What is the difference in composing music for dance than for other purposes?
- Do you think you have to fulfil certain criteria to make the music work for dance? Do you think dancers need a music that one can count 'easily'?
 - Notion of 'danceability'
- Did you get to know Andreas' company before you started writing? Is that important for your work? Would you prefer to see some of the work/process whilst writing the music? (maybe even talking to dancers)
- Is communication simple – do you always know what they want when they talk?
Examples where confusion has arisen previously
- How do you start working on a piece like *Peer Gynt*? Do you have a broad picture of the composition in mind before you start?
- Do you think the aspect of developing the whole thing as an entity is important or do individual parts fall into place and that makes the final product? What is the perfect kind of collaboration to you?
- How important is the orchestra and conductor for the presentation of the piece from your point of view?

6) Interview Structure Dramaturge

Confirmation of consent at the beginning of the interview

Introduction

- Could you tell me more about how you became a dramaturge and how you came to [this theatre]? What are your tasks?
- Whose idea was this production?

Development Process

- Once you have an idea: how do you start and put it into a concept? What is your task here compared to the choreographer?
- How is your work connected to the other people involved (stage designer, choreographer, musicians & conductor, publisher)? Because he listens to orchestra rehearsals, basically joins all meetings relevant to a production, etc.
- It is quite a special situation for the dance theatre to have a composer writing new music – have you been part of productions like this before?
- What do you expect from a collaboration like this? What is a successful collaboration for you?
- How would you define a successful performance?

7) Interview Structure Choreographer 2

-Additions to structure of Choreographer 1 marked in Italics-

Confirmation of consent at the beginning of the interview

Introduction

- How did you become a choreographer? What influenced this decision?
- Your dance education is rooted in Break Dance – how does that influence your work?

New Development Process

- What was your inspiration for this production?
- How do you get started for a new production like this? How does a concept develop?
- Did you think of the work as a whole or an entity of several parties involved? Or a kind of more abstract construction?
- *(The dancers build a central part of developing a choreography – is that how you learned it?)*
- How is your work connected to the work of the dramaturge, stage- and costume designer and composer?
- Do you enjoy the process of collaboration with everyone involved?
- How did you choose the distribution of roles/cast *since this is nothing quite common to you and your company?*

Actual Process

- How do you work with the (new) music once you get it?
- Do you imagine a certain choreographic organisation or imagery when you listen to the music?
- *How well do composers understand what's needed in music for dance? What's the biggest problem you have had with a composer or a commissioned piece of music? How did you deal with it?*
- How do you approach work with live music and connected to this the work with musicians and conductor?
- How would you define a successful performance? Is this the same as a successful collaboration?