

Roehampton  
University 

**Centre for Dance Research**

**In collaboration with  
Princeton University, Department of Music &  
The Society for Dance Research**

# *Sound Moves*

**An International Conference on Music and Dance  
Saturday 5 & Sunday 6 November 2005**

Digby Stuart College  
Froebel College  
Southlands College  
Whitelands College

## **Conference Committee:**

Stephanie Jordan, Simon Morrison (co-chairs), Toby Bennett, Helena Hammond, Barley Norton, Jane Pritchard, Erica Stanton

## **International Advisors:**

Inger Damsholt, Marian Smith, Marta Robertson

## **Conference Administrator:**

Noreen Markwell

## **Technical Support:**

Gregor Knüppel  
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David Strange  
Michael Toon

# *Sound Moves*

## **An International Conference on Music and Dance**

**Saturday 5 November**

8.15-9.15am **GROVE HOUSE, Adam Room**  
Registration

**GROVE HOUSE, Terrace Room**  
Coffee/Tea

9.15-9.30am **PORTRAIT ROOM**  
Welcome and introduction by Professor Stephanie Jordan, Research Professor in Dance, Roehampton University and Professor Simon Morrison, Princeton University Music Department

9.30-10.15am **PORTRAIT ROOM**  
KEYNOTE ADDRESS  
Marian SMITH, University of Oregon, USA  
*Counts and Beats: Moments in the Dialogue between Music and Dance*  
Chair: Stephanie Jordan

10.20-11.20am **MONTEFIORE HALL**  
Selma ODOM, York University, Canada  
*Dalcroze Eurhythmics in the Professional Training of Dancers and Musicians: An Interview with Karin Greenhead*  
Chair: Andrée Grau

**OR**

**PORTRAIT ROOM**  
Rebecca LAZIER, Princeton University, USA  
*Making Schoenberg Dance*  
Allen FOGELSANGER, Cornell University, USA  
*Structural Analyses of Music and Dance and their Relationship in Trisha Brown's Set and Reset (1983) and Twelve Ton Rose (1996)*  
Chair: Marta Robertson

**OR**

**MICHAELIS THEATRE**  
Jamie JEWETT, Brown University, USA  
*Rest/Less: Performing Interactivity in Dance, Music and Text*  
Chair: Carol Brown

11.20-11.50am **GROVE HOUSE, Terrace Room**  
Coffee/Tea

11.50-1.00pm **MICHAELIS THEATRE**

Shobana JEYASINGH, Jürgen SIMPSON and dancers from the SHOBANA JEYASINGH DANCE COMPANY: interview and demonstration

Chair: Sanjoy Roy

1.00-2.00pm **MULBERRY DINER**

Lunch

2.00-3.30pm **PORTRAIT ROOM**

Karen ELIOT, Ohio State University, USA

*Asserting the Rhythms: Moving Music in Student Performances of Merce Cunningham's Inlets 2*

Daniela PERAZZO, University of Surrey, UK

*A 'Musical Choreography': Jonathan Burrows' and Matteo Fargion's Both Sitting Duet*

Kathryn WOODARD, Texas A & M University, USA

*Understanding and Observing Music Performance as Movement*

Chair: Bonnie Rowell

**OR**

**MONTEFIORE HALL**

Moira GOFF, British Library, UK

*Trumpets and Flutes: Music and Dance in John Weaver's The Loves of Mars and Venus*

Kimiko OKAMOTO, UK

*From Autonomy to Conformity: the Metrical Relationship between Music and Choreography in Early Eighteenth-Century France*

Anne DAYE, London Studio Centre, UK

*Breaking Time: Dance Music in Early Seventeenth-Century England*

Chair: Lorraine Nicholas

**OR**

**DAVIES STUDIO 2**

April NUNES, Roehampton University, UK

*The Intersubjective Nature of the Symbiotic Relationship between Sound and Movement in Improvisation*

Chair: Anna Pakes

3.30-4.00pm **GROVE HOUSE, Terrace Room**

Coffee/Tea

4.00-5.30pm **PORTRAIT ROOM**

Beth GENNÉ & Christian MATJIAS, University of Michigan, USA

*Collaborating in the Melting Pot: George Balanchine, Vernon Duke and American Music*

Alessandra LOPEZ Y ROYO, Roehampton University, UK

*The Prince of the Pagodas, Gong and Tabuh-Tabuhan: Balinese Music and Dance, Classical Ballet and Euro-American Composers and Choreographers*

Chair: Barley Norton

**OR**

**MONTEFIORE HALL**

Rachel DUERDEN, Manchester Metropolitan University, UK  
*Dancing in the 'Imagined Space' of Music: Some Thoughts on the Relationship of Physical and Acoustic Gestures in Contemporary Choreography*

Rebecca SCHWARTZ-BISHIR, University of Michigan, USA  
*Contrapuntal Voices: A Theory of the Interdisciplinary Nature of Ballet Composition and Choreography*

Johanna FRYMOYER, Princeton University, USA  
*Ballet as the Subject's Speech: Defining Classical Gesture in Prokofiev's Romeo and Juliet*

Chair: Inger Damsholt

**OR**

**DAVIES STUDIO 2**

Erica STANTON, Roehampton University, UK

Workshop – Additional Event

Open only to delegates who have registered for the workshop, and have had their registration confirmed

5.30-7.00pm **MULBERRY DINER**

Buffet dinner

7.15pm

**MICHAELIS THEATRE**

Lecture-demonstration by the RICHARD ALSTON DANCE COMPANY featuring Such Longing (Chopin) and excerpts from other dances

## Sunday 6 November

9.00-9.30am **GROVE HOUSE, Adam Room**

Registration

9.30-10.15am **PORTRAIT ROOM**

KEYNOTE ADDRESS

Daniel ALBRIGHT, Harvard University, USA

*Golden Calves: Opera and the Idolatry of Dance*

Chair: Simon Morrison

10.20-11.20am **MONTEFIORE HALL**

Wayne HEISLER, The College of New Jersey, USA

*The Art(isticity) of Music and Dance in Schlagobers by Richard Strauss and Heinrich Krölller*

Lesley-Anne SAYERS, Roehampton University, UK and Simon MORRISON, Princeton University, USA

*The Influence of Early Soviet Approaches to Theatre on Prokofiev's Approach to Le Pas d'Acier (1925)*

Chair: Jane Pritchard

**OR**

**MICHAELIS THEATRE**

Barbara White, Princeton University, USA

*Embracing the Language Barrier*

Chair: Alan Stones

11.20-11.50am **GROVE HOUSE, Terrace Room**

Coffee/Tea

11.50-1.00pm **PORTRAIT ROOM**

Deborah MAWER, Lancaster University, UK

*Balanchine's La Valse (1951-74): Implications and Meanings for Ravel Studies*

Helen Julia MINORS, Lancaster University, UK

*Paul Dukas's La Péri: Musical Meaning as Interpreted by Two Balletic Collaborators*

Chair: Helena Hammond

**OR**

**MICHAELIS THEATRE**

Joellen MEGLIN, Temple University, USA

*Music of the Body: Modern Minuets and Passepieds far from Passé*

Chair: Geraldine Morris

1.00-2.00pm **MULBERRY DINER**

Lunch

2.00-3.30pm **MONTEFIORE HALL**

John TOENJES, University of Illinois, USA

*Interactive Dance: Paradigms for Integrity and Perception*

Alastair BANNERMAN, University of Birmingham, UK

*Sounding Dance/Dancing Sound: An Enquiry into the Relationship between Choreographic and Sonic Art*

Pieter VERSTRAETE, University of Amsterdam, Netherlands

*Interfacing Dance: Choreographing (by) Gestural Controls*

Chair: Carol Brown

**OR**

**PORTRAIT ROOM**

Theresa BUCKLAND, De Montfort University, UK

*The Musical Life of a Late Victorian Dancing Master: From Familiar Melody to Alien Jazz*

Kyoko MURAKAMI, UK

*Lost Lyricism: The Change in Ballet Class Accompaniment*

Lesley MAIN, Middlesex University, UK

*A Musical Exploration of Doris Humphrey's Passacaglia with Special Reference to how Musical Interpretation Can Influence Directorial Interpretation and Performance of a Dance Work*

Chair: Toby Bennett

**OR**

**MICHAELIS THEATRE (2-3pm)**

Chitra SUNDARAM and Ni Madé PUJAWATI and musicians

*Hopes, Maps and Habits: A Cross-Form Inquiry into Dance-Music Contracts in Selected Formal Indian and Indonesian Dance Traditions*

Chair: Avanthi Meduri

3.30-4.00pm **MULBERRY DINER**

Tea/Coffee

4.00-5.45pm **MICHAELIS THEATRE**

Les Noces panel with demonstration by dancers from THE ROYAL BALLET: papers by Margarita MAZO, Ohio State University, USA and Maria RATANOVA, European University, St Petersburg, Russia and presentation by Monica MASON, Artistic Director of The Royal Ballet and Christopher NEWTON, Rehearsal Director

Chair: Christopher Cook

6.00pm **PORTRAIT ROOM**

Closing reception hosted by Chester Music to launch the publication of the new study score of Stravinsky's Les Noces

*Programme subject to change*

## **Acknowledgements**

We are grateful to the following sponsors for their generous help towards this conference:-

The Radcliffe Trust  
The Society for Dance Research  
The British Academy  
Chester Music  
Roehampton University  
Princeton University

### **Please note:**

No responsibility is accepted by Roehampton University or organisers of the conference for any loss of property or personal injury. Participants are therefore advised not to bring valuables to the conference and to arrange their own insurance against accident and loss of property.