

# Finding freedom in sounds and steps

*employing choreomusicology as a dramaturgical tool*



*Figure 1. any attempt will end in crushed bodies and shattered bones by Jan Martens. It's our time now. Screenshot: <https://vimeo.com/537406043>, 26:43.*

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## Abstract

A meeting of music, movement, and meaning-making

This thesis demonstrates how ideas about the body as a site of political struggle are embedded in choreomusical relationships. Choreomusicology, a term that is coined by musicologist Paul Hodgins in 1992, is a contraction of the terms choreography and musicology and describes the connection between the two disciplines of dance and music in the performance field. This term addresses both a discourse on the relation between dance and music and a framework for choreomusical analysis. Drawing from analytical methods on choreomusical relationships proposed by Hodgins and dance scholar Stephanie Jordan, in this thesis I create a framework that addresses intrinsic and extrinsic relationships, music visualization, and rhythmic counterpoint. Subsequently, working with this framework, I combine choreomusical analysis with dramaturgical analysis, looking at how new meaning emerges in the encounter between music and dance. Drawing on theatre scholars Joe Kelleher and Colette Conroy's theory on politics in theatre studies and the body as a site of power, I demonstrate on basis of the self-established themes of the body in relation, the body struggling, and the body in submission how choreomusical relations can carry political meaning. To specify, I explore how choreomusical relationships carry ideas about the body as a site of political struggle. Choreomusicology as a method is hardly used in the field of dance studies, since most dance scholars today study dance from a more contextual approach. Conversely, dramaturgical analysis does not address the compositional aspect of a performance in as much detail as choreomusical analysis. Therefore, by bringing these two methods of analysis together in analysing the contemporary dance performance *any attempt will end in crushed bodies and shattered bones* by Jan Martens, I aim to contribute to a deepening of both approaches. By looking at the cooperation and distribution of power of choreomusical relationships from a relational political point of view, this performance shows that the dramaturgical message of *any attempt will end in crushed bodies and shattered bones* is grounded in detailed layers of composition. Consequently, based on the results of both choreomusical and dramaturgical analysis, I argue that ideas about the body as a site of political struggle are embedded in choreomusical relationships in *any attempt will end in crushed bodies and shattered bones* by Jan Martens.

“Yet, whether or not we perceive music and dance as disjunct, our experience of each is inevitably changes by their meeting.”<sup>1</sup>

- Stephanie Jordan, *Mark Morris: Musician – Choreographer* (2015), 94

“Does the thing heard replace the thing seen. Does it help or does it interfere with it...  
Does the seeing replace the hearing or does it not.  
Or do they both go on together.”<sup>2</sup>

- Gertrude Stein, *Writing and Lectures 1911-1945* (1967), 63

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<sup>1</sup> Stephanie Jordan, “4. A Framework for Analysis,” in *Mark Morris: Musician – Choreographer*, 94.

<sup>2</sup> Gertrude Stein, “Plays,” in *Writings and Lectures 1911-1945*, ed. Patricia Meyerowitz (London: Peter Owen, 1967), 58-81.

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## Introduction

Alike Aristotle, who states that the whole is greater than the sum of its parts, I would argue that music + movement = more than the two of them simply performed at the same moment.<sup>1</sup> Namely, when music and movement are put together a certain meaning-making emerges that is evident to the relation between the two disciplines. As mentioned by dance scholar Stephanie Jordan in *Mark Morris: Musician—Choreographer*: “whether or not we perceive music and dance as disjunct, our experience of each is inevitably changed by their meeting.”<sup>2</sup> The study of the meeting of these two disciplines is also known as choreomusicology, a term coined twenty years ago by musicologist Paul Hodgins.<sup>3</sup> The meaning-making that is evident to choreomusical relations can be seen when music to a specific dance sequence is changed, by which its feel, sphere and, thus, meaning is changed. For example, a quite serious and spherical heavy sequence performed to light, jazzy music can cause that a dancer might look silly or cynical - while the dancer pretends to be serious and severe. Accompanied by the music, it looks like the dancer actually does not believe their intention. Thus, the putting together of music and movement, even though one of the two is existing material that carries its own cultural and historical reference, is a creation of a new shape from which new meaning can emerge.<sup>4</sup>

In this thesis, I examine how the meaning-making that is confined in the relation between music and movement can be political. I do this by analysing the dance performance *any attempt will end in crushed bodies and shattered bones* by Jan Martens.<sup>5</sup> I argue how various types of relations between movement and music in Martens’s performance carry political meaning. More specifically, I analyse how choreomusical relations carry ideas about the body as a site of political struggle. Through this research, I aim to examine the connection between the detailed, technical composition of a piece and the dramaturgical meaning that is formed through this composition.

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<sup>1</sup> Aristotle, *Aristotle's Metaphysics*, ed. W.D. Ross (Oxford: Clarendon Press, 1924).

<sup>2</sup> Stephanie Jordan, *Mark Morris : Musician, Choreographer* (Binsted, Hampshire, England: Dance Books, 2015), 94.

<sup>3</sup> Paul Hodgins, *Relationships between Score and Choreography in Twentieth-Century Dance: Music, Movement and Metaphor* (Lewiston, N.Y: Mellen, 1992), iii.

<sup>4</sup> Jordan, *Mark Morris: Musician—Choreographer*, 94-95.

<sup>5</sup> *any attempt will end in crushed bodies and shattered bones*, choreography by Jan Martens, deSingel, Antwerp, February, 2021, film interpretation by Lukas Dhont, produced by The Reunion for GRIP, seen at Stadsschouwburg Utrecht, October 28, 2021. <https://vimeo.com/537406043>.

To analyse the composition focusing on the relation between music and dance I turn to theory on choreomusicology. In recent years, there has been an increase in academic research on choreomusicology. In “Choreomusicology and dance studies: From beginning to end?,” Jordan writes about choreomusical research and analytical methods for choreomusicology. Although she describes growing attention for the term, she argues that dance scholars are underrepresented in this field of research.<sup>6</sup> Apart from dance researcher Daniella Perazzo Domm, who addresses specific choreomusical relations in her analyses of works from choreographers Jonathan Burrows and Matteo Fargion, the term choreomusicology is quite absent when spoken of music in dance-based analyses.<sup>7</sup> Most scholars researching these relationships have a musicological background, resulting in not so detailed and in-depth analyses of dance.<sup>8</sup> Also, now, investigations are still really focused on the relation between music and dance in which music theory mostly focuses on musical analysis which consists of close readings of scores. In dance, however, it is not customary to record every performance in scores. According to Jordan, due to an eagerness of the dance academe of situating dance within an interdisciplinary framework, dance scholarship is drawn to study dance from a more contextual approach that is “embodied in studies from dance history, sociology, anthropology and theology.”<sup>9</sup> Therefore, as Janet Adshead-Lansdale, author of multiple books on dance, has

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<sup>6</sup> Stephanie Jordan, “Choreomusicology and dance studies: From beginning to end?” in *The Routledge Companion to Dance Studies*, ed. Helen Thomas and Stacey Prickett (New York: Routledge, 2019), 144, <https://doi.org/10.4324/9781315306551-10>.

<sup>7</sup> Daniela Perazzo Domm, *Jonathan Burrows: Towards a Minor Dance* (Cham: Springer International Publishing, 2019), <https://doi.org/10.1007/978-3-030-27680-5>.

In her analyses, Domm departs from the concept of gesture to define meaning in Burrows and Fargion dances. Since Burrows and Fargion’s work can be characterised as gestural dance, her way of reasoning does not quite match my research.

<sup>8</sup> Jordan, “Choreomusicology and dance studies,” 142-144.

<sup>9</sup> Janet Adshead-Lansdale, “An introduction to dance analysis,” in *The Routledge Dance Studies Reader*, third ed. (London: Routledge, Taylor & Francis Group, 2019), 62, <https://doi.org/10.4324/9781315109695>.

Jordan, “Choreomusicology and dance studies,” 142.

Here, I make a comparison in archiving between dance and music. Scores of some dance pieces do exist. However, the point I make here is how scores of music are inherent to its expression when not spoken of improvisation. When looking at dance, this is not the case.

When referring to dance notation, I would like to mention Ann Hutchinson Guest, *Choreo-Graphics: A Comparison of Dance Notation Systems from the Fifteenth Century to the Present* (New York: Gordon and Breach, 1989).

Laura Karreman, “The Motion Capture Imaginary: Digital Renderings of Dance Knowledge” (PhD diss., Ghent University, Ghent, 2017), 63-66,

[https://www.researchgate.net/publication/316428528\\_The\\_Motion\\_Capture\\_Imaginary\\_Digital\\_renderings\\_of\\_dance\\_knowledge](https://www.researchgate.net/publication/316428528_The_Motion_Capture_Imaginary_Digital_renderings_of_dance_knowledge).

When looking at the combination of music and dance scores, in the Feuillet system, the dance notation was visualized in parallel to the music bar, see Mark Franko, *Dance As Text: Ideologies of the Baroque Body* (New York: Oxford University Press, 2015).

noted, “dance scholars have tended to distance themselves from the analysis of movement structures, those formalist aspects that some would say are special to dance.”<sup>10</sup>

Looking at the bridge between the compositional aspect and the dramaturgical aspect of a performance, according to Adshead-Lansdale, a more detailed analysis of choreomusical relations can actually contribute to the framing of interpretations. Looking at the enrichment of analysing dance in choreomusical relationships within musicology, it would be a contribution to also look more deeply at choreomusical relationships within the realm of dance studies. I agree with Adshead-Lansdale’s observation that next to movement analysis providing a structure to analyse detailed movement to which separate forms can be characterised, this form of analysis also functions as a “structure for the knowledge that is needed to frame interpretations and increases the possibility of becoming imaginatively and creatively involved in a work.”<sup>11</sup> Thus, in this dissertation, I contribute to the field of dance studies by analysing movement structures in detail in order to then interpret them within a dramaturgical approach.

Therefore, the detailedness of choreomusical analysis - analysis on microlevel - can contribute and enrich contextual analyses for a more in-depth analysis of performances on macrolevel. In this thesis, I analyse *any attempt will end in crushed bodies and shattered bones* by Jan Martens on detailed level to explore how the relation between notes and musical dynamics, and steps, forms and shapes of the body contributes to the contextual level - the understanding of the political message in this performance.

#### Theoretical framework

To be able to analyse my case study on both micro and macro level, my theoretical framework exists of two fields of study, namely, choreomusicology and theatre-politics. Theory on choreomusicology will be of help when analysing my case study’s choreomusical relationships. Additionally, I turn to writings on theatre-politics to be able to examine how these relations can be seen as politically charged and, therefore, contribute to the creation of the dramaturgical message of the performance.

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<sup>10</sup> Stephanie Jordan, “Musical/Choreographic Discourse: Method, Music Theory, and Meaning,” in *Moving words: re-writing dance*, ed. Morris Gay (London: Routledge, 1996), 15.

<sup>11</sup> Adshead-Lansdale, “an introduction to dance analysis,” 61.



The term choreomusicology was coined by Hodgins in 1992 in his book *Relationships between Score and Choreography*.<sup>12</sup> In this book he addresses the influence of music on a spectator's perception of movement and proposes a paradigm that can be used by researchers to categorise and identify various relationships between a musical score and a choreography.<sup>13</sup> Hodgins's distinction of relations such as rhythmical, dynamic, textural, structural, qualitative, and mimetic relations, which he defines as intrinsic relationships, will be useful in the choreomusical analysis of this research. Additionally, a relation between music and movement that is addressed by modern dance pioneer Ruth St Denis (1879-1968), and what Jordan also builds on in her theory is called music visualization. This relation describes the visualization of music through movement.<sup>14</sup> Whereas in Hodgins's choreomusical paradigm focus was on music within the theory and analysis of choreomusicology, Jordan now deepens the attention to dance. Also, whereas Hodgins's analysis is primarily focused on ballet repertoire, Jordan addresses more contemporary choreographies, such as works made by American dancer and choreographer Mark Morris.<sup>15</sup> Nevertheless, Hodgins laid the foundation for theory of choreomusical analysis and, therefore, my framework of choreomusical analysis - my micro level - consists of a combination of findings from both. In Chapter 1, I will elaborate on the history and theory of choreomusicology.

In addition to this, when turning to my macro level: dramaturgical analysis of *any attempt will end in crushed bodies and shattered bones*, I address theory on theatre-politics. With this term, I address theory on politics in theatre studies, which proves to be a broad discourse.<sup>16</sup> By denoting the strand I address as theatre-politics, I aim to refer to only the area that theatre

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<sup>12</sup> Hodgins, *Relations between score and choreography*, iii.

<sup>13</sup> Hodgins, *Relationships between Score and Choreography*, iii-vi.

<sup>14</sup> Ruth St. Denis, "Music Visualization," *Denishawn Magazine* 1, no. 3 (February 1925): 1-7. Reprinted in Ruth St. Denis, "Music Visualization," in *Dance as a Theatre Art*, ed. Selma Jeanne Cohen (New York: Dodd, Mead, 1974), 129-134.

<sup>15</sup> Hodgins, *Relations between score and choreography*.

Jordan, "A framework for Analysis," 91-124.

Mark Morris choreographed his first piece in 1980 in Seattle, Washington. Currently, he is still working as a choreographer and opera director. For in-depth coverage of Mark Morris' work, see Jordan, *Mark Morris: Musician—Choreographer*.

<sup>16</sup> Other strands of politics in theatre studies, such as political choreography and dance/the dancer as being political are thoroughly discussed by Bojana Kunst, Andre Lepecki, and more. For literature on these topics, see André Lepecki, *Singularities: Dance in the Age of Performance* (London: Routledge 2016), <https://doi-org.proxy.library.uu.nl/10.4324/9781315694948>.

Bojana Kunst, *Artist at Work, Proximity of Art and Capitalism* (Winchester, UK: Zero Books, 2015).

Jerome Carroll, Steve Giles, and Karen Jürs-Munby, eds., *Postdramatic Theatre and the Political: International Perspectives on Contemporary Performance* (Methuen Drama Engage. London: Bloomsbury Publishing, 2013).

scholar Joe Kelleher describes as “theatre *and politics*, rather than [the one] of ‘political theatre’.”<sup>17</sup> Drawing on Kelleher’s *Theatre & politics* and theatre scholar Colette Conroy’s *Theatre & the body*, I derive a definition of politics that places relationality - and thus a social body - at its center.<sup>18</sup> In my analysis, two ways of thinking about theatre and the body will be addressed. The body as a site of power relates to the body of the performer as being exhibited on stage, and the body versus bodies refers to bodies as physical objects that connects or conflicts the biology of a person with culture.<sup>19</sup> For an elaboration on my way of working with theory on theatre-politics that I address in my analysis, see Chapter 2.

## Method

To be able to conduct this research, I perform a literary review and a dramaturgical and score-based performance analysis. The literary research focuses primarily on theory and history of the relationship between music and dance. As mentioned above, I elaborate on this aspect in Chapter 1 by answering the sub-question: What is choreomusicology? In Chapter 2, I turn to dramaturgical analysis, deriving from the text “Dramaturgical Analysis: A Relational Approach,” written by theatre scholars Liesbeth Groot Nibbelink and Sigrid Merx.<sup>20</sup> In this approach, Groot Nibbelink and Merx present a triadic model consisting of the various planes ‘composition’, ‘spectator’ and ‘context’.<sup>21</sup> The discussion of these planes and their relations provides me a guideline to dramaturgically analyse my case study and, by doing so, subsequently answer the sub-question: How is political struggle staged in *any attempt will end in crushed bodies and shattered bones* by Jan Martens? In Chapter 3, the score-based analysis will be addressed. To develop this score-based analysis, I draw on schemes, tables, and notes that are part of writings from Hodgins and Jordan.<sup>22</sup> Furthermore, I set up a self-developed score in which the musical score and visual score is combined.<sup>23</sup> The results of the analysis in

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<sup>17</sup> Joe Kelleher, *Theatre & politics* (Theatre &. Houndmills, Basingstoke, Hampshire England: Palgrave Macmillan, 2009), 3. Emphasis and italics by author. For a discussion of political theatre, see Kelleher, *Theatre & politics*, 54-65.

<sup>18</sup> Kelleher, *Theatre & politics*, 3.

Colette Conroy, *Theatre & the body* (Theatre &. Basingstoke: Palgrave Macmillan, 2010).

<sup>19</sup> Conroy, *Theatre & the body*, 31-33.

<sup>20</sup> Liesbeth Groot Nibbelink and Sigrid Merx, “Dramaturgical Analysis: A Relational Approach,” *FORUM\** 28, no. 3 (Oct 2021): 4-16, <https://doi.org/10.5117/FORUM2021.3.002.GROO>.

<sup>21</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 7.

<sup>22</sup> Hodgins, *Relations between score and choreography*.

Jordan, “A framework for Analysis.”

<sup>23</sup> For the self-developed score in which the musical and the visual score is combined, see appendix I.

Chapter 3 will answer the sub-question: How do choreomusical relationships express political struggle in *any attempt will end in crushed bodies and shattered bones* by Jan Martens?

In my analyses, I discuss my case study by analysing parts of its registration, as well as setting up visual information from parts of the registration next to the musical score of the music that is played during this visual information.<sup>24</sup> In Chapter 2, I conduct an in-depth analysis of the parts of my case study that serves as the corpus for this research. My case study is *any attempt will end in crushed bodies and shattered bones* (hereafter *any attempt*) by Jan Martens.<sup>25</sup> The title of the piece is derived from a speech from Chinese president Xi Jinping in which he warns for an ending of “crushed bodies and shattered bones” if demonstrations were to take place. As read in the performance's accompanying text: “He believed that harsh language would keep the protests in check. [...] Words are used as weapons, and may turn into real violence.”<sup>26</sup> In reaction to this occurrence, Jan Martens decided to stage a protest by use of the language of the body that resulted in the performance *any attempt*. The performance addresses situations in which either an individual or a bigger group starts to act against the flow, seeks out the margins or stands still. It is “an ode to civil disobedience, to revolting and falling out of step, to conjuring up progress.”<sup>27</sup> By music consisting of protest songs from different ages, the performance argues for the rights and freedom of every individual by staging these seventeen distinct individuals as part of a cohesive collective.<sup>28</sup>

This case study is valuable for analysis within my research because I see multiple, clear relations between music and movement. To be able to perform a detailed analysis setting out movements to the musical score, the score of the music must be available. The harpsichord music of Henryk Górecki that is used in *any attempt* is quite well known, and next to this, publicly published. This gives me the opportunity to set up the score-based analysis.

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<sup>24</sup> I have visited the performance I address in this thesis live in the theatre. In addition, I have access to a registration of the case study, provided by the production house of *any attempt*: choreographic platform GRIP. <https://vimeo.com/537406043>.

<sup>25</sup> *any attempt will end in crushed bodies and shattered bones*, choreography by Jan Martens, deSingel, Antwerp, February, 2021, film interpretation by Lukas Dhont, produced by The Reunion for GRIP, seen at Stadsschouwburg Utrecht, October 28, 2021. <https://vimeo.com/537406043>.

<sup>26</sup> “any attempt will end in crushed bodies and shattered bones,” Programma, SPRING, last accessed February 3, 2023, <https://springutrecht.nl/programma/any-attempt-will-end-in-crushed-bodies-and-shattered-bones?language=>.

<sup>27</sup> “any attempt will end in crushed bodies and shattered bones,” Voorstellingen, ITA, last accessed February 3, 2023, <https://ita.nl/nl/voorstellingen/any-attempt-will-end-in-crushed-bodies-and-shattered-bones/1654735/>.

<sup>28</sup> “*any attempt will end in crushed bodies and shattered* (2021),” Production, GRIP, February 3, 2022, <https://www.grip.house/en/productie/any-attempt-will-end-in-crushed-bodies-and-shattered-bones/>.

Next to this, the performance carries out quite a clear dramaturgical message addressing the necessity and importance of equality and individual freedom. How this message is conveyed, however, requires a more detailed look. Therefore, I consider this as a well-chosen case study to specify how this dramaturgical message is already visible in its choreomusical relations. To specify, this message is carried out in direct and metaphorical ways through various choreomusical relations. Therefore, this case study offers me the chance to be able to show how its dramaturgical meaning is carried out in not one, but various relations between music and movement.

By organizing a collaboration between detailed analysis and dramaturgical analysis, this thesis argues to make way for a more in-depth analysis of a performance work in which music and movement are both present. Next to this, it gives room for thought about how to dramaturgically structure a performance work. Importantly, I wrote this thesis as my graduation piece for theatre studies. Although I am a well-educated musician, I do not have an academic background in music studies. By obtaining a bachelor's degree in performing dance, I have sufficient experience in practicing dance to be able to analyse performed dance in detail. Therefore, I have grounded this thesis from a theatre-minded perspective, in which knowledge of the performing dancing, and performing music-making body is founded.

To conclude, in this thesis I work with the concept of choreomusicology to research how dramaturgical meaning-making is rooted in a performance's detailed layers of composition. In Chapter 1, I elaborate on the definition and history of choreomusicology, next to explaining why I use this concept in my thesis. In addition to this, I point out why I believe this concept alone does not fully comply for analysing contemporary dance performance, because choreomusicology as analysis method does not acknowledge the meaning-making of the various choreomusical relationships. Therefore, in Chapter 2 I introduce theory on politics and theory on the body that I will address in the dramaturgical analysis of *any attempt* to discuss its politically charged dramaturgical statement. Then, with use of the described theory on choreomusicology from Chapter 1 and theory on politics and on the body described in Chapter 2, Chapter 3 consists of a choreomusical analysis of my case study, after which I reflect on how political struggle is already embedded in these choreomusical relations. A bringing together of these two analytical methods provides a richer analysis of my case studies in terms of a) technical aspects and b) dramaturgical purposes. I, thus, conduct research that addresses analyses on both micro and macro level. To specify, within this research, I aim to examine how

the political message that is communicated by *any attempt* is visible in the relation between the performance's music and dance. Therefore, this research is guided by the following research question: **How are ideas about the body as a site of political struggle embedded in the choreomusical relationships of *any attempt will end in crushed bodies and shattered bones* by Jan Martens?**

## 1. What is choreomusicology?

This first chapter explores theory on choreomusicology, one of the pillars on which this thesis is built. Therefore, the question that will be answered in this chapter is: **What is choreomusicology?** The answer to this question consists of a few different aspects. As the term already foreshadows: choreomusicology is a contraction of the terms choreography and musicology. It describes a connection between the two disciplines of music and dance in the performance field. This connection between music and dance is a much discussed and researched relationship in both academic and practical terms. However, it was only twenty years ago that the term choreomusicology was coined. Therefore, I first provide a brief background on the history of the relation between music and dance, which foregrounds what elements characterise this relationship.

Next, I introduce the concept of choreomusicology after which theory on choreomusicology is discussed, by referring to several authors such as Hodgins and Jordan. Within this discussion I elaborate on what theory I consider valuable for this thesis' research. Finally, this discussion culminates in a schematic overview that will act as the framework for my choreomusical analysis in Chapter 3.

### Music and dance and its changing relations

When looking at the combination of music and dance in its origin, sound and movement are very closely related. According to author and art and culture scholar Ellen Dissanayake, music and dance were inseparable in their evolutionary origins.<sup>29</sup> The actual act of producing sound does not exist without physical movement. And vice versa, many forms of movement also produce sound. Thinking of daily, but also primal habits, movement and sound are linked. For example, in the stamping of birds to imitate the sound of rain to get food, or in knocking on the door to make your presence known, the connection of movement and sound is inherent. In this way, relations between music and dance are embedded in history. Additionally, the close relationship between music and dance can also be seen in cultural and social interests. In many cultures, music and dance are characteristic of social and performance traditions. According to Hodgins, in many Euro-American cultures, dance is very connected to and "seldom performed without music."<sup>30</sup>

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<sup>29</sup> Ellen Dissanayake, "Antecedents of the temporal arts in early mother-infant interaction," in *The origins of music*, ed. Nils L. Wallin, Björn Merker, and Steven Brown (Cambridge, Massachusetts: MIT Press, 2001), 389.

<sup>30</sup> Hodgins, *Relationships between Score and Choreography*, iii.

Looking at performance art, dance and music built a close relationship in various forms. A style of dance that features this coherence of sound and movement for example is tap. Next to this, sound and movement as separate artistic acts - music and dance - in a traditional form of performance art are closely present. If we look at ballet, for example, the intertwining of music and dance is a long tradition.<sup>31</sup> Ballet scores are respected works of art, in which the creation of choreography and music is closely linked.<sup>32</sup> A good example of such an artistic collaboration is the one of composer Fyodorovich Stravinsky (1882-1971) and Russian choreographer George Balanchine (1904-1983). According to Hodgins, in the work of Balanchine and Stravinsky "the keen and hypnotic power of choreomusical affinity is laid bare."<sup>33</sup> Balanchine is often quoted for 'seeing the music', whereas Stravinsky was capable of translating the music's architecture to movement in three-dimensional space.<sup>34</sup> Together, Stravinsky and Balanchine, thus, created a union of the two disciplines in the art of ballet.<sup>35</sup>

Likewise, for Russian ballet choreographer Fedor Lopukhov (1886-1973), choreography offered "countless possibilities for achieving complete union between dance and music."<sup>36</sup> He described several relations between the art of music and dance addressing four stages in which dance and music are separate, dominant or subordinate, or harmoniously integrated.<sup>37</sup> Broad attention for an integration of dance and music emerged with the rise of the Dalcroze technique from 1910 onwards.<sup>38</sup> Musician, teacher and pedagogical theorist Emile Jaques-Dalcroze (1865-1950) believed in a close connection between gesture and sound and, therefore, developed eurhythmics.<sup>39</sup> This is a series of kinaesthetic exercises for musicians in which Dalcroze developed techniques to visualise meter, beat, and more detailed rhythmic patterns.<sup>40</sup>

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<sup>31</sup> Paul H. Mason, "Music, Dance and the Total Art Work: Choreomusicology in Theory and Practice," *Research in Dance Education* 13, no. 1 (2012): 9-10.

<sup>32</sup> Katherine Teck, *Music for the dance. Reflections on a collaborative art* (New York, NY: Greenwood Press, 1989), 28.

<sup>33</sup> Hodgins, *Relationships between Score and Choreography*, 35.

<sup>34</sup> Charles M. Joseph, *Stravinsky & Balanchine : A Journey of Invention* (New Haven etc.: Yale University Press, 2002), 8.

<sup>35</sup> Mason, "Music, Dance and the Total Art Work," 10.

<sup>36</sup> Fedor Lopukhov, *Writings on ballet and music* (Madison, Wisconsin: University of Wisconsin Press, 2002).

<sup>37</sup> Mason, "Music, Dance and the Total Art Work," 9.

<sup>38</sup> Mason, "Music, Dance and the Total Art Work," 9.

<sup>39</sup> Hodgins, *Relationships between Score and Choreography*, 23-24.

<sup>40</sup> Hodgins, *Relationships between Score and Choreography*, 23-24.

However, some collaborations differ from the aforementioned union of dance and music. Several modern and postmodern choreographers and composers, such as Martha Graham (1894-1991) and Louis Horst (1884-1964), and Merce Cunningham (1919-2009) and John Cage (1912-1992) are known for their intense collaborations in which they practically researched the relationship between music and dance.<sup>41</sup> Graham choreographed in silence in order to create in freedom and not to be hypnotised or seduced by rhythm and melody.<sup>42</sup> Horst would then write the score of music only after Graham finished the choreography. Similar to Graham and Horst, the joining of dance and music composed and choreographed by Cage and Cunningham was quite unconventional.<sup>43</sup> The relation they proposed was that the choreography and the music simply happened at the same time. In fact, they acknowledged the relations between dance and music, only did they not attempt to regulate or manage these relations. The only thing the music would define for the choreography was its length.<sup>44</sup> Dance researcher Inger Damsholt argues for an interesting approach to this collaboration, by analysing how “Cunningham removed musicality from music in order to reveal it in dance.”<sup>45</sup> Here, Damsholt sees an interesting intertwining of music and dance in which the two disciplines strengthen each other and tell a story together. Thus, the collaborations mentioned above describe amalgamations of music and dance in which there is not so much interrelationship. Yet, a parallel expression is performed, through which the two disciplines together nevertheless create new meaning.

Additionally, Doris Humphrey shares Damsholt’s perspective on such a collaboration of music and dance and describes how she sees music and dance interacting as if coupled in dialogue.<sup>46</sup> Ernestine Stodelle, a student of Humphrey, searched for a way of movement that is balanced with music as if the visual blends with musical parts. This style of each movement matched to a particular musical motif is called mickey mousing and can be linked to St Denis’s invention called ‘music visualisation’.<sup>47</sup> In this idea, a “trill in the music may be visualised as a whirl, or a vibration throughout the body accented in the arms and hands, or a ballet emboit,

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<sup>41</sup> Mason, “Music, Dance and the Total Art Work,” 14.

<sup>42</sup> Agnes De Mille, *Martha* (New York: Random House, 1956), 140-141.

<sup>43</sup> David Vaughan, “Merce Cunningham,” in *Cage, Cunningham, Johns: Dancers on a plane*, ed. Judy Adam (London: Thames & Hudson, 1990), 138.

<sup>44</sup> Vaughan, “Merce Cunningham,” 138.

<sup>45</sup> Inger Damsholt, “Mark Morris, Mickey Mouse and choreomusical polemic,” *Opera Quarterly* 22, no. 1 (2006): 16.

<sup>46</sup> Doris Humphrey, and Barbara Pollack, *The Art of Making Dances* (New York, Grove Press, 1959), 136.

<sup>47</sup> Damsholt, “Mark Morris, Mickey Mouse and choreomusical polemic,” 8, 10.



for instance.”<sup>48</sup> Consequently, music visualization describes a meeting of music and dance in which the aural discipline is translated into a visual interpretation.

In the present time, practical research and work of Anne Teresa De Keersmaecker is worth mentioning when discussing the connection between music and choreography.<sup>49</sup> For De Keersmaecker, music of composer Steve Reich is a red thread through her work. In multiple pieces, she worked with structuring movements through phasing, to which she was inspired by musical work of Steve Reich.<sup>50</sup> Her way of structuring movement relates to the way the music is structured. Here, music visualisation is visible through repetitive aspects of the music that are visualised in movement. A special publication in this regard is the work of performers and makers Jonathan Burrows and Matteo Fargion.<sup>51</sup> Creations of Burrows and Fargion show an interplay of music and dance, through which rhythm is a key feature of their work.<sup>52</sup>

Despite the existence of these different practices, for a very long time, there was no term describing the relationship between music and choreographed dance. This gap was filled by Hodgins coining the term choreomusicology in 1992. I elaborate on this theory and analytical method in the following subchapter.

Theory on choreomusicology by several authors

According to cultural anthropologist Paul Mason, the study of choreomusicology describes “the relationship between sound and movement within any performance genre.”<sup>53</sup> The term emerged around the beginning of the 21<sup>st</sup> century when audio, visual and audio-visual technology developed and artistic practices evolved. Music and dance are often simultaneously performed in Western dance performance, yet both disciplines are existing discrete art forms in which dance can be seen as visual art and music as aural art.<sup>54</sup> Jordan

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<sup>48</sup> St. Denis, “Music Visualization,” 132.

<sup>49</sup> For readings on the work of Anne Teresa De Keersmaecker, see Jonas Rutgeerts, “‘My Walking Is My Dancing’: The Relationship between Dance and Music in Anne Teresa De Keersmaecker’s Work,” *Dance Chronicle* 45, no. 3 (2022): 229-249. <https://doi.org/10.1080/01472526.2022.2108278>.

Marianne van Kerkhoven, *Anne Teresa De Keersmaecker*. Kritisch Theater Lexicon (Brussel: Vlaams Theater Instituut, 1997).

<sup>50</sup> Anne Teresa De Keersmaecker and Bojana Cvejic, “Fase, Four Movements to the Music of Steve Reich,” in *A Choreographer’s Score: Fase, Rosas danst Rosas, Elena’s Aria, Bartók* (Brussels, Rosas; Mercatorfonds, Brussels, 2012) 21-76.

<sup>51</sup> Domm, *Jonathan Burrows : Towards a Minor Dance*.

<sup>52</sup> Domm, *Jonathan Burrows : Towards a Minor Dance*, 119.

<sup>53</sup> Mason, “Music, Dance and the Total Art Work,” 5.

<sup>54</sup> Mason, “Music, Dance and the Total Art Work,” 16.

notes that in the academic field, the two disciplines have been researched apart for decades.<sup>55</sup> According to Mason, many dance anthropologists and ethnomusicologists are guilty of exclusively focusing on either dance or music in performances, while in the non-West the aural art and the visual art are even more intrinsically merged.<sup>56</sup> However, Hodgins, one of my key authors, states how dance analysis:

must adopt a broader, cross-disciplinary approach, accepting music and dance as equal artistic partners, assuming that they act in synergy (rather than independence or even opposition) in any collaborative masterwork; and an examination of the collaborative process of a given work, a knowledge of the history of a collaborative partnership, and a familiarity with each artist's aesthetic approach are all essential to comprehensive analysis.<sup>57</sup>

Mason argues that through the development of relations between music and dance and collaborations between composers and choreographers in the twentieth century, dance became a more autonomous art that could be choreographed without the accompaniment of music.<sup>58</sup> Therefore, music and dance now could be seen as equal disciplines, between which various types of relationships can exist. For various practitioners and theorists, the growing independence of dance as an art form caused the development of various formulas for thought about choreomusical relationships. One example is Australian choreographer in modern dance Beth Shelton. She suggests three categories of relationships by referring to the broad metaphors of 1) mickey-moussing, which describes that sound is movement and movement is sound, 2) separately created, which describes music and dance as being co-existing worlds, and 3) collaboration, which describes music and dance as "intertwining partners, related but separate."<sup>59</sup>

In addition, in 1992 Hodgins published his book *Relationships between score and choreography in twentieth-century dance: Music, movement and metaphor*, in which more in-depth and detailed theory on choreomusical relations is offered. In this book he suggests two

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<sup>55</sup> Stephanie Jordan, "Choreomusical Conversations: Facing a Double Challenge," *Dance Research Journal* 43, no. 1 (2011): 44-47, <https://doi.org/10.5406/danceresearchj.43.1.0043>.

<sup>56</sup> Mason, "Music, Dance and the Total Art Work," 5.

<sup>57</sup> Hodgins, *Relationships between Score and Choreography*, 214.

<sup>58</sup> Mason, "Music, Dance and the Total Art Work," 17.

<sup>59</sup> Shelton was active as a dancer, teacher, and choreographer from 1983-1987. She also worked as a dance lecturer at multiple universities and was co-director of two dance companies in Australia. C.A. McCombe, "Slave to the dance: The role and function of music in the work of four contemporary Australian choreographers" (Unpublished Diss., Victorian College of the Arts, University of Melbourne, 1994), 29.

categories of choreomusical relationships: intrinsic relationships including rhythmic, dynamic, textural, structural, qualitative, and mimetic relations and extrinsic relationships describing archetypal, emotional, and narrative relations.<sup>60</sup> With this paradigm, Hodgins adds more technical and in-depth handles to the categories Shelton provided earlier.

However, Jordan, being a dance scholar, critiques Hodgins because Jordan finds his knowledge of dance substandard. In the chapter “Musical/Choreographic Discourse: Method, Music Theory, and Meaning,” Jordan elaborates on her analytical method of relationships between music and dance.<sup>61</sup> She reorganized the contrapuntal and oppositional relations of Ruth St. Denis posited by Doris Humphrey and further developed theory of music visualization. By then involving music theory on rhythmic concepts, Jordan's analytical method flows from two lines: music visualization and rhythmic counterpoint.<sup>62</sup>

According to Jordan, this music visualization is to be imagined by sensing “a number of *apparent* formal equivalences, like up and down in space (literally in dance, metaphorically in music).”<sup>63</sup> An example of such an equivalence is when pitch and spatial patterning in vertical space is metaphorically linked; when pitch goes down, the body goes down and vice versa.<sup>64</sup> Next to this, Jordan states how she sees pulse as a “fundamental impetus for movement” and that she sees this pulse and rhythm as the main component of choreomusicology.<sup>65</sup> She states how, seen from a musicological perspective, rhythm gives implications for meaning-making: “we engage with rhythmic structure as drama, responding to its capacity to build and defeat expectations, to the effects of syncopation as a feature of instability forced against stability, to patterns of mobility and closure that suggest tension and release.”<sup>66</sup> Therefore, by observing patterns of interactions between music and dance, the aspects of visualization and rhythm can be seen as large contributions to choreomusical analysis.

Consequently, Jordan developed a categorisation of rhythms to be able to compare music and dance. Deriving from existing theory on dance rhythm by Margaret H'Doubler, Jordan set

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<sup>60</sup> Hodgins, *Relationships between Score and Choreography*, 28-31.

<sup>61</sup> Jordan, “Musical/Choreographic Discourse,” 19.

<sup>62</sup> Humphrey and Pollack, *The Art of Making Dances*, 136.  
St. Denis, “Music Visualization,” 132.

Jordan, “Musical/Choreographic Discourse,” 18.

<sup>63</sup> Stephanie Jordan, “Moving ‘Choreomusically’: Between Theory and Practice,” *Les Cahiers De La Société Québécoise De Recherche En Musique* 13, no. 1-2 (2012): 13, <https://doi.org/10.7202/1012345ar>.

<sup>64</sup> Jordan, “Moving Choreomusically,” 16.

<sup>65</sup> Jordan, “Moving Choreomusically,” 13.

Jordan, “Choreomusical Conversations: Facing a Double Challenge,” 52.

<sup>66</sup> Jordan, “Choreomusical Conversations: Facing a Double Challenge,” 52.

up four rhythmic categories in which the capacity lies to express building and defeating expectations, contributing to closure and mobility, tension, and relaxation.<sup>67</sup> She contributes to Hodgins’s analytical pillars by adding these rhythmic patterns. Also, when critiquing Hodgins’s analytical schedule, she suggests that, in addition to movement intensity and choreographic gesture, dance dynamics also belongs to musical volume. This is rooted in the difference between a musical instrument and the physical body.

Accordingly, one of the important notes that Jordan raises is how a relationship between movement and music in duration and in frequency of movement and notes can be tight. However, the difference of a four-limbed body moving and the way sound is shaped are two different worlds. A crossing or doubling of movements within this body gives another form of information than music does. In addition, the occurrence of impulses within any point during moving opposed to the way of structuring impulses in music is very different.<sup>68</sup> Nevertheless, the sonic restrictions of sound are of lesser degree than the physical restrictions of the body. As such, Jordan emphasizes that it must be kept in mind that the relationship between music and dance can become very intimate, but can never coincide completely. Thus, the visual representation of music is always an individual interpretation, which can never be a direct translation from sound to movement.

In the elaborated schedule below, I have brought together the theories of Hodgins and Jordan.

Relationships		Music	Dance
Intrinsic	Rhythmic	Pulse, accent or meter	Accent, meter sounds produced by the dancers
	Dynamic	Volume, volume of musical gesture	Movement intensity, volume of choreographic gesture, <i>dance dynamics</i>
	Textural	Musical arrangement, number of instruments	Movement corps, number of performers
	Structural	Phrasing or form	Corresponding motives or figures, phrase, structures

<sup>67</sup> Margeret H’Doublor, *Movement and Its Rhythmic Structure* (Madison, WI:Kramer Business Service, 1946). Jordan, “Musical/Choreographic Discourse,” 19.

<sup>68</sup> Stephanie Jordan, *Moving Music : Dialogues with Music in Twentieth-Century Ballet* (London: Dance, 2000), 79.

	Qualitative	Timbre and tessitura	Sharpness or smoothness of movement
	Mimetic	Sound mimicking movement	Movement mimicking sound
Extrinsic	Archetypal	Symbolic aspects	Symbolic aspects
	Emotional	Emotion conveyed in music	Emotion conveyed in movement
	Narrative	Story-telling	Story-telling
<i>Rhythmic counterpoint</i>	<i>Duration and frequency</i>	<i>Note (basic unit of duration), beat, rubato/ breath rhythm, speed/tempo</i>	<i>Move (basic unit of duration), beat, rubato/ breath rhythm, speed/tempo</i>
	<i>Stress</i>	<i>Dynamic stress (across multiple notes), accents (one note), syncopation, rhythmic accents, dynamic accents (physical energy), ornamentation, melodic accent, harmonic accent</i>	<i>Dynamic stress (across multiple moves), accents (one move), syncopation, rhythmic accents, dynamic accents (physical energy), accent by change in level of weight</i>
	<i>Grouping of sounds or movements, the interaction of 1 and 2</i>	<i>Metre, units</i>	<i>Metre, units</i>
	<i>Energy pattern</i>	<i>Tension, relaxation, climaxes, releases</i>	<i>Tension, relaxation, climaxes, releases</i>
<i>Visualization</i>	<i>Metaphorical</i>	<i>Pitch</i>	<i>Vertical space</i>

Table 1. Choreomusical relationships (adapted from Hodgins and Jordan)

This schematic overview represents all different choreomusical relationships and, thus, will function as my framework for analysis. The various intrinsic relationships proposed by Hodgins and the four relations proposed by Jordan addressing rhythmic counterpoint, will be addressed in my detailed choreomusical analysis. The extrinsic relationships that Hodgins describes slightly touch upon the need I feel to combine two types of analyses in this thesis. By addressing archetypal, emotional, and narrative relations between music and dance, the context layer I aim to address in my research is touched upon. However, unlike the intrinsic relationships Hodgins describes, these extrinsic relationships, in my opinion, are not in-depth and detailed enough to form a framework for contextual, dramaturgical analysis. In addition,

Hodgins focused his analysis primarily on ballet repertoire, in which the dance was linked to often well-known fairy tales or stories that form the thread of the performance. Since my case study is not based on such a story, I do not include the narrative relationship in my analysis. I address the other two extrinsic relations, but I do so using a more compositional approach that is part of a dramaturgical analysis, proposed by Groot Nibbelink and Merx. Here, I briefly refer to the archetypal and emotional relationship described by Hodgins.<sup>69</sup>

#### Chapter conclusion

In this chapter, I explored the concept of choreomusicology and discussed the discourse of the relation between dance and music with a focus on dance performance. This shows that the relationship between sound and movement is very close and deeply rooted in the artistic heritage of dance performance. Several choreographers and composers have practically delved into this relationship leading to now canonical repertoire.

In addition, academics delved into the relationship between the two disciplines creating a theoretical discourse defining different relationships and working methods. Founder of the term choreomusicology Hodgins wrote a framework for analysis of this relationship between music and choreography in 1992, to which several other music and dance scholars have since then honed and added. My framework consists of a self-created scheme that is a combination of Hodgins's and Jordan's choreomusical relations.

Although Hodgins names three extrinsic relationships, in my research I combine choreomusical analysis with contextual, dramaturgical analysis to examine how the dramaturgical message of *any attempt* by Jan Martens is already embedded in its choreomusical relations. To ground this contextual analysis, the next chapter puts focus on the contextual and dramaturgical aspect of my thesis.

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<sup>69</sup> Groot Nibbelink and Merx, "Dramaturgical Analysis: A Relational Approach."

## 2. The staging of political struggle in *any attempt will end in crushed bodies and shattered bones* by Jan Martens

In this chapter I analyse several aspects of my case study with a focus on dramaturgy. In this analysis, I look at how various fragments of composition in the performance offer a specific dramaturgical understanding. By relating these dramaturgical observations to the following three themes: the body in relation; the body struggling; and the body in submission that I see as core dramaturgical aspects in this case study, I analyse how *any attempt* addresses political layers by its staging of seventeen distinct performers. These political layers consist of the expression of the suppressed, struggling body of the individual, which is surrounded by multiple individuals who, precisely in their diversity also form a group - a collective. I argue that through these multiple layers, the viewer is asked to reflect on the necessity and importance of equality and individual freedom.

To perform this analysis, I draw on theory on dramaturgical analysis by Groot Nibbelink and Merx addressing compositional structures and organizational principles.<sup>70</sup> In analysing *any attempt's* composition, I see that the body is situated in three states: the body in relation, the body struggling, and the body in submission. To establish these states, I turn to theory on theatre-politics to ground the political layer in my dramaturgical observations. Therefore, following Kelleher's *Theatre & politics*, I define my perspective of the political in relation to this case study.<sup>71</sup> To specify my perspective on the body as being political in theatrical space, I derive from Conroy's *Theatre & the body*.<sup>72</sup>

First, I frame theory on dramaturgical analysis by Groot Nibbelink and Merx to be able to discuss dramaturgical meaning within Martens's composition.<sup>73</sup> To consider these compositional principles as political I turn to Kelleher's *Theatre & politics* and Conroy's *Theatre & the body*.<sup>74</sup> Second, I give an in-depth description of the corpus of my case study. Third, I discuss the analysis of the various compositional fragments by subdividing them into the three different themes. To conclude, I answer the sub-question: **How is political struggle staged in *any attempt will end in crushed bodies and shattered bones* by Jan Martens?**

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<sup>70</sup> Groot Nibbelink and Merx, "Dramaturgical Analysis: A Relational Approach."

<sup>71</sup> Kelleher, *Theatre & politics*.

<sup>72</sup> Conroy, *Theatre & the body*.

<sup>73</sup> Groot Nibbelink and Merx, "Dramaturgical Analysis: A Relational Approach."

<sup>74</sup> Kelleher, *Theatre & politics*.

Conroy, *Theatre & the body*.

## Dramaturgy and theatre-politics

### On dramaturgical analysis

In the text “Dramaturgical analysis: A relational approach,” Groot Nibbelink and Merx propose a relational model for dramaturgical analysis of contemporary staging practices.<sup>75</sup> In this model three components are distinguished, namely: a contextual plane, a plane addressing the spectator, and a compositional plane. Groot Nibbelink and Merx emphasize how this triad of planes is ‘fundamentally relational’, which means that “[o]ne cannot discuss one component without evoking the other two.”<sup>76</sup> However, in this thesis I focus on how choreomusical relationships - being compositional elements - carry political meaning, addressing the context of the piece. My research, thus, is primarily focused on the relation between composition and context and little on the role of the spectator. Groot Nibbelink and Merx call the relationship between composition and context the statement of the performance.<sup>77</sup> To summarise, I focus primarily on the relationship between the compositional layer and the contextual layer, looking at the way of achieving the expression of presentation of a statement.<sup>78</sup> In the next paragraphs I elaborate on the planes of dramaturgy.

First, the component I only address in service of the other two is the plane addressing the spectator. This plane refers to spectatorial address. Contemporary staged performances more often organize a way of active spectating and embodied participation in its meaning-making process.<sup>79</sup> Therefore, the focus of this plane is “on *how* experience is organized for the spectator and on the particular dramaturgical strategies through which specific sensations and meaning-making processes are invited.”<sup>80</sup> In the analysis of *any attempt* I refer to this plane when choices are made in composition to invite the spectator to reflect on the thing seen in relation to their and the performance’s (social) context.

Second, according to Groot Nibbelink and Merx, the plane of composition addresses structures and organizational principals that are meaningful in themselves.<sup>81</sup> Here, examples of structures and organizational principals are: propositions of a certain perspective to look at

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<sup>75</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach.”

<sup>76</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 6.

<sup>77</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 9. Italics by author.

<sup>78</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 9-10.

<sup>79</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 8.

<sup>80</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 8.

<sup>81</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 7-8.



things; a suggestion of a certain worldview; structural principles like mirroring or seriality; and theatrical means and tools like movement styles, text, costumes, objects, lighting, sound, and music.<sup>82</sup> The analysis of the dramaturgy of *any attempt* is guided by these structures and organizational principals.

Third, Groot Nibbelink and Merx argue that the artistic and social context that a performance is situated in is influenced by “the social, cultural, economic, or political world(s) that somehow resonate within the work.”<sup>83</sup> For discussion of this plane, Groot Nibbelink and Merx refer to dramaturg Marianne van Kerkhoven who proposes a distinction between ‘minor dramaturgy’ and ‘major dramaturgy’ that describes the difference between the dramaturgical work that is closely related to the concrete production of a work of art and the dramaturgical work that relates in wider perspective to the work of art through references and connection to the theatre, the city, the whole world, and the larger universe in which the play is performed.<sup>84</sup> To analyse *any attempt* on its contextual plane, I address its composition and title, and refer to an interview by Jan Martens.<sup>85</sup> Then, with a brief mention of how the performance invites for spectatorship, I will discuss how the composition constitutes the minor and major dramaturgy of the play, conveying a dramaturgical, politically charged message.

On politics

In dedicating myself to such a large debate as politics, it is necessary to specify the area I turn to in this research. According to Kelleher's *Theatre & politics*, this debate can focus on activities within government and other large civil society organizations, but can also examine, for example, how power is distributed within a society and how it is handled.<sup>86</sup> However, following Kelleher, I focus on Collini's definition of politics as “the important, inescapable, and difficult attempt to determine relations of power in a given space.”<sup>87</sup> To this, Kelleher

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<sup>82</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 8.

<sup>83</sup> Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 8.

<sup>84</sup> Marianne van Kerkhoven, “The theatre is in the city and the city is in the world and its walls are of skin,” *State of the Union speech Theater Festival 1994*, transl. Gregory Ball. [sarma.be/docs/3229](http://sarma.be/docs/3229). Last accessed January 22, 2023.

Groot Nibbelink and Merx, “Dramaturgical Analysis: A Relational Approach,” 8-9.

<sup>85</sup> “Jan Martens - any attempt will end in crushed bodies and shattered bones,” interview by Daen Palma Huse, *The Protagonist Magazine*, May 24-25, 2022, <https://www.theprotagonistmagazine.com/protagonists/jan-martens>.

<sup>86</sup> Kelleher, *Theatre & politics*, 2.

<sup>87</sup> Stefan Collini, “On Variousness,” *New Left Review* 27 (2004): 65.

emphasizes that power is meaningful only when different groups, relations or classes are related to each other, thereby establishing a social body.<sup>88</sup> Consequently, in this research the term politics for me relates to society - to society comprised of social bodies in relation to others. Thus, the realm of politics in which this research engages has everything to do with the determination of relationships in which one is more powerful than the other within the space of the theatre stage.<sup>89</sup> More specifically, politics within *any attempt* is the distribution of power within theatre space of seventeen distinct moving bodies dancing to music.

To elaborate, looking beyond my case study for a moment, theatre can never exist in isolation because theatre consists of theatrical events that may relate to reality, but are always a form of representation or reproduction. Therefore, referring back to my case study and Van Kerkhoven's notion of minor and major dramaturgy, it could be said that the politics of this performance touches on two different, but related dimensions.<sup>90</sup> One dimension consists of the politics - the power relations within the composition, thus, minor dramaturgy of *any attempt*. The other describes the politics in the relationship between the composed and its context - the major dramaturgy. In *any attempt*, the reference to the difference between minor and major dramaturgy - between the choreographed "society" on stage and society in real life invites the spectator to reflect on their position in society.

On the body

In the following paragraphs, I discuss how the body can be seen as political within the theatrical space. In *Theatre & the body*, Conroy describes four ways of thinking about theatre and the body.<sup>91</sup> Two of them, the body as a site of power and the body versus bodies, are relevant for this research. The body as a site of power describes the opportunity for the exhibited body to influence other bodies.<sup>92</sup> The body versus bodies refers to the body as an idea opposed to "the bodies as real physical objects that vary hugely from each other."<sup>93</sup>

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<sup>88</sup> Kelleher, *Theatre & politics*, 3.

<sup>89</sup> By the phrasing of 'within the space of the theatre stage' I appoint to my research addressing the analysis of a theatre piece and its relation to politics. I, thus, do not turn to the field of 'political theatre'. For a discussion on this topic, see Joe Kelleher, "Political theatre?" in *Theatre & politics* (Theatre & Houndmills, Basingstoke, Hampshire England: Palgrave Macmillan, 2009), 54-65.

<sup>90</sup> Joe Kelleher, *Theatre & politics*, 4.

Van Kerkhoven, "The theatre is in the city and the city is in the world and its walls are of skin."

<sup>91</sup> Conroy, *Theatre & the body*, 4-6.

<sup>92</sup> Conroy, *Theatre & the body*, 6.

<sup>93</sup> Conroy, *Theatre & the body*, 6.

When specifically looking at the relationship between bodies and power, Conroy follows the writings of philosopher Michel Foucault, who reads the body as a discourse that carries power in representing sets of ideas.<sup>94</sup> Various elements of the discourse are sex, gender, and race. Such an element describes “the way the body comes to seem obvious and real, and the way that ideas about it come to be seen as instantly and obviously physically verifiable.”<sup>95</sup> According to Foucault, then, Conroy argues that the different combination of elements in discourse that a body possesses is directly related to that which the body communicates and, thus, what another body reads.<sup>96</sup> Consequently, the discourse of a body holds power in its combination of elements. Referring to body versus bodies, for example, when a man is surrounded by a group of women, a certain power relationships can be read from this. Depending on the situation or culture in which this group finds itself, the power relationship takes shape.

To elaborate, according to Conroy, Foucault argues for an analysis of bodies over humans or people: “The body is a way of thinking about the points of connection between the person and the world. It is a way of thinking about the flesh or matter or morphology or biology of a person, and about how that conflicts with or constitutes culture.”<sup>97</sup> Thus, Conroy states that a person’s body contains a lot of information about that person’s culture and origin.<sup>98</sup> A custom in theatre in this respect is the act of casting performers. The selection of performers on stage is a political use of bodies.

Referring to *any attempt*, both ideas are used in the dramaturgy of *any attempt*. The idea of the body as a site of power is embedded in the act of performance in which spectating bodies watch performing bodies. The body versus bodies is referred to by the choice of casting and staging “a range of distinct identities.”<sup>99</sup> As also referred to in a previous paragraph, the idea of the body in hugely varied forms, combined with the body as a site of power invites the spectator to reflect on their role within society in this respect as well, being an individual in relation to others.

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<sup>94</sup> Michel Foucault, *The History of Sexuality*, translated by Robert Hurley, vol. 1, *An Introduction* (London: Penguin, 1990).

<sup>95</sup> Conroy, *Theatre & the body*, 31.

<sup>96</sup> Conroy, *Theatre & the body*, 32.

<sup>97</sup> Conroy, *Theatre & the body*, 32.

<sup>98</sup> Conroy, *Theatre & the body*, 33.

<sup>99</sup> “*any attempt will end in crushed bodies and shattered* (2021),” Production, GRIP, February 3, 2023, <https://www.grip.house/en/productie/any-attempt-will-end-in-crushed-bodies-and-shattered-bones/>.

In-depth description of my corpus

*any attempt* is created and choreographed by Jan Martens, whose work is described as “a sanctuary in which the notion of time becomes tangible again and in which there is room for observation and emotion as well as reflection.”<sup>100</sup> Martens studied dance in Tilburg and Antwerp and is one of the artistic leaders of choreographic platform GRIP.<sup>101</sup> With *any attempt*, Martens focuses entirely on the main stage for the first time. As described in the introduction of this thesis, *any attempt* is a staging of protest by use of the moving body that argues for the rights and freedom of the individual.<sup>102</sup> The performance is divided into five scenes, of which three of them put central Henryk Górecki’s music piece *Concerto pour Clavecin et Cordes Opus 40*. The other two scenes consist of group pieces in which the performers physically interact within space. My analysis focuses on the first two scenes of the performance.

The first scene is a sharing of solos of the individual performers on the music of Górecki.<sup>103</sup> In this piece, I zoom in on a couple of detailed phrases of dance. These phrases are created by the dancers themselves, making them individual and movement-specific solos.<sup>104</sup> First, I focus on the movements of performer Wolf’s solo that are part of the first scene.<sup>105</sup> In the registration of the performance, these movements are well and clearly portrayed. This allows detailed observation and a fairly clear representation of the movements within the score-based analysis. Second, after Wolf’s solo, two or three different performers are alternately seen on stage during the same musical phrase. This allows for analysing the different movements of different performers to the same music. As a result, different interpretations of the same musical phrase are performed next to each other on stage, making this excerpt very suitable for observing different interpretations at the same time.

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<sup>100</sup> “Jan Martens,” Artists, GRIP, February 8, 2023, <https://www.grip.house/en/maker/jan-martens/>.

<sup>101</sup> “Jan Martens,” Artists, GRIP, February 8, 2023, <https://www.grip.house/en/maker/jan-martens/>.

<sup>102</sup> “*any attempt will end in crushed bodies and shattered (2021)*,” Production, GRIP, February 3, 2023, <https://www.grip.house/en/productie/any-attempt-will-end-in-crushed-bodies-and-shattered-bones/>.

<sup>103</sup> The time slot of this first scene is 00:21-04:48 in the registration of *any attempt will end in crushed bodies and shattered bones* by Jan Martens, which is provided to me by GRIP. “*any attempt will end in crushed bodies and shattered (2021)*,” Production, GRIP, February 3, 2023, <https://www.grip.house/en/productie/any-attempt-will-end-in-crushed-bodies-and-shattered-bones/>.

<sup>104</sup> In an interview of Palma Huse with Martens, Martens mentions that “each dancer created their own movement material.”

Palma Huse, “Jan Martens – any attempt will end in crushed bodies and shattered bones.”

<sup>105</sup> In timeslot 41:52-46:16 of the recording, the performers are introduced to the viewer by name and country of origin during their solos. Since it is clearest to call individual dancers by their names when referring to them separately, I, henceforth, call the various dancers by their names when a specification is necessary.

Regarding the musical aspect in my analysis of scene 1, I discuss Górecki's harpsichord music deriving from a study of this piece by Alex Burns.<sup>106</sup> *Concerto pour Clavecin et Cordes Opus 40* consists of three parts. The first part at times refers in sound to an organ playing. According to musicologist Alex Burns, this is caused by a meeting of sounds between strings and the harpsichord.<sup>107</sup> Next to Górecki's versatile use of dissonance, this clash of sounds creates a "powerful wall of sound [that] makes the music sound quite demonic and foreboding, which is only amplified by the quick flourishes from the soloist."<sup>108</sup> Noted by Alex Burns, it is interesting that the finishing of the first movement are open chords. After the demonic and foreboding sounds, these open chords suggest a sense of release at the end of the music. Here, Burns argues for a form of signification in the composition of music. I return to this meaning-making of music in my analysis when discussing this excerpt in relation to its corresponding movement in Chapter 3.

In the second scene, *People's Faces* of Kae Tempest & Dan Carey is played over the speakers. This fragment consist of a gathering of the dancers by which a few of them start walking and the others join along later on. This walk is a big circle across the stage in which the corners and middle of the stage are left untouched. Slightly left from the middle, one performer, Loeka, is standing behind a microphone stand, facing the audience and speaking a text out loud. Some of the spoken words are projected on the back wall during their text. After a couple of circles, the group starts to walk straight and diagonal lines across the stage. In terms of choreomusical analysis, the focus of my analysis in this scene lies on the performers becoming one collective during the walking, opposed to the previous scene in which the performers primarily dance their individual solos.

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<sup>106</sup> Alex Burns, "Henryk Górecki 'Harpsichord Concerto': A Striking Trinket," *Classicallexburns* (blog), April 20, 2020, <https://classicallexburns.com/2020/04/20/henryk-gorecki-harpsichord-concerto-a-striking-trinket/>.

<sup>107</sup> Burns, "Henryk Górecki 'Harpsichord Concerto': A Striking Trinket."

<sup>108</sup> Burns, "Henryk Górecki 'Harpsichord Concerto': A Striking Trinket."



Figure 2. any attempt will end in crushed bodies and shattered bones by Jan Martens. Loeka. Screenshot: <https://vimeo.com/537406043>, 23:29.

## Analysis

Compositional aspects; music, casting, costumes, movement style, and text

In the following section, I analyse *any attempt* on politically charged dramaturgical meaning by looking at its music, casting, costumes, text, and type of movement. First, when looking with a dramaturgical lens to the music in *any attempt*, a political layer is dissected. During the performance, various protest songs are to be heard, such as *Concerto pour Clavecin et Cordes Opus 40* by Henryk Górecki; *Triptych: Prayer/Protest/Peace* by Maxwell Roach and Abbey Lincoln; and *People's Faces* by Kae Tempest and Dan Carey. The first harpsichord piece is written by Henryk Górecki “in communist Poland under hegemony of the USSR. [...] The political and social events that occurred during the creation of [the piece were] polarizing issues, invoking protests of divided or repressed inhabitants.”<sup>109</sup> *Triptych: Prayer/Protest/Peace* is part of the album “We Insist! Max Roach’s Freedom Now Suite,” released in 1960 by Max Roach, who was closely involved in civil rights campaigns for black people.<sup>110</sup> Lastly, *People’s Faces* by Kae Tempest, released in 2019 as part of the album “The

<sup>109</sup> Palma Huse, “Jan Martens – any attempt will end in crushed bodies and shattered bones.”

<sup>110</sup> Derek Ansell, “Max Roach: We Insist! – Freedom Now Suite,” *Jazz Journal*, July 25, 2022, <https://jazzjournal.co.uk/2022/07/25/max-roach-we-insist-freedom-now-suite/>.

Book of Traps and Lessons” is a portrait of the time’s political climate.<sup>111</sup> Consequently, all used music in the performance carry political meaning within them, and through that, contribute to the political charge of the dramaturgy of the performance.

When looking from an overall compositional perspective at the piece, putting music and movement together, Martens made deliberate choices. Addressing an interview of Daen Palma Huse with Jan Martens, it turns out that Martens experienced a change of meaning by the meeting of the harpsichord music and movement: “The music function also changed with the extra time during the rehearsal process. At first, this orchestral piece by Górecki was used in an almost ironic way, but by working on and with this beautiful composition the metaphors of rebelling and the different languages it can take under its wings came to the forefront.”<sup>112</sup> Here, Martens himself acknowledges the dramaturgical meaning-making by the working together of music and movement that Jordan argues for.<sup>113</sup>

Additionally, referring back to Alex Burns’s analysis of the music of Górecki, the richness of dissonance and clashing sounds arrange a piece of music that holds much tension. By this musical arrangement of notes creating a sound of tension, the movement is influenced. To conclude, looking at the way this score is composed, the meeting of the sounds of several instruments creates meaning that correlates with tensed and restless movements.

Connecting to that, another compositional aspect that carries political meaning is the type of movement. As will be addressed more elaborately in Chapter 3, the type of movement that is performed in *any attempt* can be typified as powerful and strong. An example of such a movement is a repetitive boxing movement that is performed multiple times. This movement on itself is a movement in which the performing body resists itself to something, which contributes to the feeling of tension, struggle, and fighting against something. Here, through symbolic expression, the body as a site of power is stated in its movement. Consequently, the dissonant, clashing, and tensed sounds and the correlating powerful, struggling, and fighting movements relate to Conroy’s idea of the body as a site of power and grounds the theme of the body struggling.

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<sup>111</sup> YouthPolitics Articles, “Kae Tempest’s “People’s Faces” portrays our present political situation,” *YouthPolitics Articles* (article), September 6, 2020, <https://articles.youthpolitics.org.uk/kae-tempests-peoples-faces-portrays-our-present-political-situation/>.

<sup>112</sup> Palma Huse, “Jan Martens – any attempt will end in crushed bodies and shattered bones.”

<sup>113</sup> Jordan, *Mark Morris: Musician—Choreographer*, 94-95.

A third dramaturgical and - in present times of striving for inclusive representation - also political choice is made in terms of casting.<sup>114</sup> In *any attempt* seventeen performers are on stage that vary in cultural and technical backgrounds, age, length, and gender. Apparently, this was what Jan Martens aimed for in terms of casting: “I felt the necessity and desire to establish a kind of atypical corps de ballet. I wanted to create a corps de ballet of which the members don’t have the same technical training nor possibilities, not the same ages, not the same backgrounds, but are treated equally. A corps de ballet which cherishes their differences rather than problematizing them.”<sup>115</sup> Consequently, by Martens mentioning ‘atypical corps de ballet’, it was not just a deliberate choice to stage this group of people for its own piece but also a statement, aimed at stagings of actual typical corps de ballets.<sup>116</sup> Martens emphasizes the political weight of staging this inclusive group of performers by mentioning that this corps de ballet cherishes this inclusivity instead of problematizing them.<sup>117</sup> Here, the word problematizing defines how, still, the norm in today’s world is a typical corps de ballet consisting of a non-inclusive, similar looking group of performers. Therefore, in the casting of people, considering their looks, background in (societal) culture, as well as technical background and movement expression, this performance portrays a quite inclusive representation of performers.

Accordingly, referring to Foucault’s notion of reading the body as discourse carrying power in the representation of various sets of elements, and referring to Kelleher’s emphasis on power only being meaningful when different groups or classes are in relation, the manner of

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<sup>114</sup> At the time this thesis is being written, diversity and inclusiveness are the nation’s and the world’s biggest areas of concern and work. The importance of diversity and inclusiveness permeates both social and business technical importance. See, for example, “Diversiteit en inclusie bij de Rijksoverheid,” Overheidspersoneel, Rijksoverheid, last accessed January 17, <https://www.rijksoverheid.nl/onderwerpen/overheidspersoneel/diversiteit-overheidspersoneel>. Bianca Miller Cole, “8 Reasons Why Diversity And Inclusion Are Essential To Business Success,” *Forbes*, September 15, 2020. <https://www.forbes.com/sites/biancamillercole/2020/09/15/8-reasons-why-diversity-and-inclusion-are-essential-to-business-success/>.

<sup>115</sup> Palma Huse, “Jan Martens – any attempt will end in crushed bodies and shattered bones.”

<sup>116</sup> According to Kate Mattingly and Laura Kay Young, a “corps de ballet is, and historically has been, a heterogeneous group of dancers who produce the impression of uniform, unison movement through highly collaborative and coordinated labor.” The dancers forming de corps de ballet were supposed to look and move most similar as possible, since small difference in length already requires adjustments that could distract from generating a unison effect.

Kate Mattingly and Laura Kay Young, “Cooperation, Communication, and Collaboration: The Sociality of a *Corps de Ballet*,” *Dance Chronicle* 43, no. 2, (2020): 138, DOI: 10.1080/01472526.2020.1767966.

<sup>117</sup> In the wording of inclusive representation, I point to a diversity and variety of different cultures, ages, and dance backgrounds and not to a variety in able and disabled bodies.

Palma Huse, “Jan Martens – any attempt will end in crushed bodies and shattered bones.”



casting can be seen as political. Martens appoints that he attempted to create a corps de ballet that 'cherishes their differences'. Thus, through the manner of casting, Martens has made conscious choices in forming a group consisting of distinct individuals.

More compositional choices of staging a group of distinct individuals are the choice of costumes and the use of co-creation in the choreography. First, although a recognizable pallet of grey colours can be observed, all performers wear different costume pieces. The same use of color in costumes, but a variety in form, emphasizes that the performers are all different, yet, by using the same color palette, form one group. Second, as Martens mentioned in his interview with Palma Huse, in the choreography, Martens made use of created material of all dancers.<sup>118</sup> Due to different backgrounds in culture and training, the way the performers move is also different. This can be seen in the different movement styles in the solos of the performers. However, the performers also perform collective movements. Therefore, the different styles and expressions of movements that are brought together by Martens, are also part of the inclusive representation.

Additionally, another compositional aspect that carries political meaning in terms of staging a group of individuals is spacing. Each performer seems to have their own place on the stage. The first performer that appears on stage occupies a spot slightly forward and right to center stage. The next two performers dance two meters apart symmetrically to each other on the center line of the stage. The next three performers take a spot to the left of the center, from which one at the back, one on the center line and one at the front of the stage. All of them seem to have their own spot, however, at the moment they are all on stage on their own spot, they are perfectly lined out in relation to each other. Consequently, when all being on stage, they relate to each other in terms of spacing and, thus, with their own individualities nevertheless also form a group.

Consequently, the compositional choices of casting, making use of co-creation in choreography, choice of costumes and the use of space relate to Kelleher's notion of the social body in relation to others and Conroy's idea of body versus bodies. The various combinations of elements such as sex, gender, and race that Foucault describes, are portrayed in the seventeen distinct individuals that are staged in *any attempt*. These aspects ground the theme of the body in relation.

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<sup>118</sup> Palma Huse, "Jan Martens – any attempt will end in crushed bodies and shattered bones."

Next to this, in the performance performer Loeka calls a text that serves as a - referring to Groot Nibbelink and Merx - proposition of a certain perspective to look at things. Loeka cites sentences like

We want people we call foreign to feel foreign. We need to make it clear they can't have rights unless we say so. [...] What we need is people feeling left behind. [...] We need all that patriotic stuff. [...] We need newsfeed shock. We need more newsfeed shock. Come on, quick, next newsfeed shock, pull a finger out. We want torture images. We need to get to them. We need them to think we can get to them. Get the word, lynch in, to anyone not white. We want rape threats, dead threats, twenty four seven to black, and/or female members of parliament. No, just women doing anything public. Anyone, doing anything public we don't like.<sup>119</sup>

Through this text, a political meaning is expressed in which gender, colour, culture, and patriotism are mentioned. By several sentence parts among which: "to anyone not white" and "rape threats, dead threats, twenty four seven to black, and/or female members of parliament," is defined that people that are female and not-white/black are seen as minor. This aspect of subordination relates to Kelleher's notion of the distribution of power within society and grounds the theme of the body in submission. These citations show that the text that is spoken out loud takes the standpoint of a Western, patriotic, white non-female who feels empowered to convince others to share this perspective with them. While simultaneously, the spectator is presented an inclusive group of individuals on stage in which not-white, black and female-looking performers are hierarchically equal behaving on stage as white, non-female looking performers. So here, the spectator is offered two points of view, which invites the spectator to question one of them. Since the text is spoken by a female-looking performer and the image outlined by the text is not visualized on stage, it is most likely for the spectator to question the spoken text.<sup>120</sup> However, the text actually is part of the performance and, thus, an aspect of the composition that contributes to the overall elements of the performance. Therefore, this bringing together of various - and here contradictory - elements invites the spectator to take on a critical perspective on this text. Here, through use

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<sup>119</sup> Loeka in *any attempt will end in crushed bodies and shattered bones*. Listened to and written out by myself.

<sup>120</sup> I speak here of female-looking performers because I do not know any of the performers and I do not want to make incorrect implications of how the performers wish to present themselves. In order to make my argument, however, it is important to emphasize that the spectator hears a female-looking speaker appoint that women are seen as minor.

of various aural and visual elements, different individual viewpoints are shared, inviting for critical reflection from the spectator.

In addition, the content of the spoken text addresses a context that goes beyond the world of the performance itself. Thus, speaking in words of Van Kerkhoven, the major context is addressed through the dramaturgy of the performance world - the minor context. Consequently, by use of this text, the spectator is invited to see a connection between the performance and the outside world. This strategy of inviting the spectator to reflect on the differences and similarities between these worlds and, therefore, the possibilities and perspectives that the performance offers of all distinct individuals working and living together as unique beings while also forming a cohesive group is part of the performance's dramaturgy. Consequently, the reference to the existence of the outside world within the dramaturgy of the piece invites the spectator to reflect on this outside world. This reflection can be seen as the dramaturgical message of *any attempt will end in crushed bodies and shattered bones* – the necessity, importance and ability of equality and individual freedom.

#### Chapter conclusion

In this chapter I discussed the dramaturgy of *any attempt* by analysing compositional structures and organizational principles to research how political struggle is staged. Drawing on Groot Nibbelink and Merx's theory of dramaturgical analysis, I looked at how compositional aspects in the performance offer a dramaturgical understanding. To reveal the political layers in these dramaturgical observations, I turned to theory on theatre-politics by Kelleher and Conroy addressing the condition of relationality to establish a social body and the body as a site of power. As the analysis shows, these political layers consist of the expression of the suppressed, struggling bodies of the staged seventeen distinct individuals who form a group precisely in their diversity.

Therefore, looking at these political layers in the performance's composition, I divided the core dramaturgical aspects into three themes: the body in relation; the body struggling; and the body in submission. In the following chapter, I analyse how the political layers are conveyed in the relation between music and dance in *any attempt*. Therefore, the three themes of the body in relation, the body struggling, and the body in submission guide the analysis of the expression of political struggle in *any attempt's* choreomusical relations in Chapter 3.

### 3. Choreomusical relationships as tool for expression of political struggle in *any attempt will end in crushed bodies and shattered bones* by Jan Martens

As illustrated in Chapter 1, I drew on writings of Hodgins and Jordan to form a framework for choreomusical analysis. In this framework, various relations between music and dance are distinguished.<sup>121</sup> These are relationships in dynamics, rhythm, quality, structure, mimetics, texture, and pitch with vertical space. In Chapter 2, I analysed my case study in terms of its political, dramaturgical meaning. In this third chapter, I analyse choreomusical relationships in *any attempt* and describe how these choreomusical relationships are in itself politically charged by referring to the following three themes: the body in relation, the body struggling, and the body in submission.

To be able to analyse these relationships, I examine a step-by-step dissection of music and movement. For that purpose, I set up an analytical method of a merging of musical- and movement scores of which the documentation can be viewed in appendix I. The implementation of this method of working is inspired by writings on choreomusical analysis of Hodgins in his book *Relationships between score and choreography in twentieth-century dance* and of Jordan in the chapter “A framework for Analysis” and fulfils the need to visualise direct relationships between music and movement in my case study.<sup>122</sup> These authors put the musical score next to a description of movements danced to the music. Sometimes, Jordan takes it a step further and expands the musical score with subset referral letters that define the movements. In appendix I, I take this way of documenting music and movement even another step further by putting stills of the movements under the musical score. This way, the music and corresponding movement can be observed together at a glance. By linking a number that is notated underneath the stills to each different movement and corresponding musical bar, repetitive and recurring movements can easily be recognized. Accordingly, below the various sections is a description of the movement depicted in the still. The observations

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<sup>121</sup> Hodgins, *Relations between score and choreography*.  
Jordan, “A framework for Analysis.”

<sup>122</sup> Hodgins, *Relations between score and choreography*.  
Jordan, “A framework for Analysis.”

of this analytical method are part of the analysis in this chapter. A big part of the choreomusical analysis, thus, is a score-based analysis.

The results of the score-based analysis, then, are related to the political, dramaturgical themes of the body in relation, the body struggling, and the body in submission, which concludes in answering the sub-question: **How do choreomusical relationships express political struggle in *any attempt will end in crushed bodies and shattered bones* by Jan Martens?**

Analysis

Music visualization

As introduced in Chapter 1, Jordan's analytical method derives from the two strands rhythmic counterpoint and music visualization.<sup>123</sup> Focusing on this last strand, I discuss a first outcome of analysis. In the performers' solos on Górecki's music in scene 1, music visualization can be observed. According to founder of this term Ruth St Denis, music visualization "suggests close relationships between dance and music in terms of, for instance, rhythm, movement level and pitch, dynamics, and legato and staccato."<sup>124</sup> In this idea, a certain figure or motif - for example a trill in the music is visualised by a whirl as movement.<sup>125</sup> This can also be observed in the solos on Górecki's music: a specific musical sequence, grouping of notes or even one note is translated into a recurring movement (sequence).

Namely, when looking at the musical score and the performed movements to this music, a correspondence between the music and the movement can be seen. On a specific sequence of notes, a corresponding sequence of movements can be observed. Although the movements of the different performers are not the same, a constant link between certain music sequences and movement sequences can be seen for each performer. By making use of stills and numbers linked to specific movements in my documentation method, this music visualization is laid out. In figure 3, the first four bars of Górecki's music and the first movements of Wolf's solo are depicted in a merged score of music and movement.

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<sup>123</sup> Jordan, "Musical/Choreographic Discourse," 18.

<sup>124</sup> Denis, "Music Visualization," 132.

<sup>125</sup> Denis, "Music Visualization," 132.

1      6  
*sempre legato ma ben marcato*

HENRYK MIKOŁAJ GÓRECKI  
 (b. 1933-)

1                      2                      3                      2

Figure 3. Excerpt from detailed analysis I, appendix I, 2.

In the following discussion of analysis, I address the notes of the first violin, that are part of the chords created by the instruments of the five lowest systems in the musical score.<sup>126</sup> In the first bar, two eighth (quaver) notes are played. During this bar, the feet are hip width apart. The arms make a circular motion from upwards to downwards and from back to forth, while bouncing the knees corresponding to the up and downward motion of the arms. During the second bar, while a bar-length d note is played, the legs stretch upright and the arms extend diagonally backwards. During this extension, the upper body twists to the left and the eyes and head follow the left arm. The left hand points horizontally backwards when fully extended. In bar three, a bar-length e note is played. During this note, the body stands upright with its left arm pointing in the same direction as the feet. The extended right arm, and the head that is following this arm, transfers horizontally sideways until the left arm parallels the right. From here, in the changing of bars, the body moves to the shape of the beginning of bar two, after which the same note and motions of bar two are repeated in bar four. As is indicated by the

<sup>126</sup> A system is a staff line of one particular instrument or line. In this score separate systems are designated for both hands of the harpsichord (cmb: the upper system is for the right hand and the lower system is for the left hand), violin I (vn I), violin II (vn II), viola (vl), cello (vc), contrabass (vb). In this score-based analysis I name the notes of the violin to take a line of correspondence to the movement. However, I could have picked every other line of the score, since all the different instruments correspond musically. Namely, in a bar in which the first violin plays an e, the other instruments always play a corresponding note to that e. With detailed observation, I observed that it does not occur that the first violin plays a note while the other instruments complement that note with another harmony. Thus, when the notes of the first violin are followed, the other instruments always correspond in harmony to this note.

number under the stills, bar one can be seen as sequence 1, bar two and four as sequence 2, and bar three as sequence 3. When looking at a larger part of the documentation of Wolf's solo, there can be seen that these bars and movements come back more often, while always keep corresponding. It can be concluded from this detailed score analysis that within a solo the movement repeats, whenever the music repeats. Consequently, the repetitive music is visualized by movement.

The body in relation | Individuality – collectivity

The body in relation is depicted in choreomusical relations by use of the before described music visualization. The image of individuality is reinforced by the fact that each performer shows a distinct phrase in a distinct movement language. Each performer dances a solo that has its own dynamics, timing and movement language. Truus's solo, for example, is primarily focused on dynamically moving the arms and hands, while the solo of Courtney is very articulated in physical details, to which the whole body is energetically addressed. The fact that these phrases are created by the performers themselves, creates an inclusive performance as well, portraying movement languages on stage that are influenced by the cultural background of the performers themselves. The variety in cultural and historical background of the performers demonstrates their individuality, which is emphasized by their unique interpretation of the music. These various interpretations portray a spectrum of individuals on stage.

Accordingly, these individual interpretations of the various performers cause that their movements are based on different accents and dynamics within the music. Therefore, with the performance of each solo, different accents and dynamics in the music are highlighted by the performers' movements, while at the same time all movements fit the accents and dynamics of the music. Here, I want to refer back to Jordan's notions of rhythmic counterpoint in table 1 in Chapter 1. One of the relationships that Jordan describes is stress. Stress addresses the relation between dynamic stress, accents, syncopation, rhythmic accents, dynamic accents, ornamentation, melodic accents, harmonic accents and accent by change in level of weight. Since multiple dancers dance individual movements to the same music, multiple relationships between the music and the various movements are present at the same time. However, the music is a constant factor. Thus, the differences between accents of the multiple choreomusical relationships can be seen between the various movements of the performers. Figure 4 depicts a fragment of accents of five performers within a small sequence

of the second part of Górecki's music.<sup>127</sup> As this figure shows, the five different solos emphasize other accents and dynamics in the music.<sup>128</sup> Hence, the performer's movement materials show all different interpretations of the music and therefore, portray intrinsic, rhythmical, and dynamical choreomusical relations.

II

VIVACE (♩ = 168) *marcatissimo*  
*sempre non legato*

Figure 4. Excerpt from detailed analysis II, appendix II, 4.

These individuals, however, form a group that shares common foundations. Referring back to the space-relationality on stage, the distinct individuals do relate to each other by sharing the space of the stage together. In music, a similar relational structure is to be observed. Firstly, by the performers all dancing to the same music, a relation between them is created: they share the same auditive basis. Secondly, the various solos of the performers, created by the performers' interpretation of the music that is colored by their backgrounds, together highlight the various accents and dynamics in the music. As can be seen in figure 4, some

<sup>127</sup> Only a small part of the different interpretations is shown here, since figure 4 only shows the moments of the accents, but it does not show an expression of the execution of these accents.

<sup>128</sup> The figure only points out the rhythmic accents of one performer that are placed on the notes. The differences in the way of expression of that accent cannot be shown in this figure, other than expressing which combination of accents belongs to one performer, expressed by a color.



accents in movements are put on every eighth (quaver) note, others on every quarter (crochet) note and others only once in six bars. Consequently, not every solo highlights the same accents and dynamics, so the separate individuals together, portray the various accents and dynamics the music entails.

In addition to the analysis of the individual solos, the following paragraph analyses a piece in which the choreography shows a collective. At a certain point the movements of the individuals coincide, after which a collective is seen that all perform the same movement. A couple of performers start walking in silence after which eventually all of them group together in a circle walk. First, all performers walk at their own pace, to which the spectator hears a mix of irregular footsteps, portraying all individuals within a group. After a while, the performers converge so that all feet move along at the same pace. This image depicts a collectivity - a togetherness of all performers in movement and sound, opposed to their expression of individuality during the solos before.

The collective body formed here consists of different bodies with different backgrounds and interpretations working together within a world. Referring to Foucault's theory in this regard, the choreographic construction of the piece ensures that the different individuals, who all carry a varied combination of elements of body discourse, are all given their own space, but at the same time fit within a larger whole. Referring to Kelleher, a comparison can be made here to political social society, in which different social bodies stand in relation to each other.



*Figure 5. any attempt will end in crushed bodies and shattered bones by Jan Martens. Screenshot: <https://vimeo.com/537406043>, 26:33.*

The body struggling | Intenseness of movement and notes

The next choreomusical relations I discuss in this analysis refer to the second theme: the body struggling. In various movements within the piece I see a relation to a body that is struggling. For example, in all performers' solos, movements are repeated back and forth, up and down and rotated to the left and right. This refers to a continuing and constructive movement, a struggle, that at some point asks for surrender, or culmination after which release is expected. However, this release is not expressed in movement, but in music. According to musicologist Alex Burns, this release is expressed by the open end chords.<sup>129</sup> During these open chords, the performers stretch up after their final movement of their solos and walk off stage. Accordingly, here emphasis is thus placed on the body struggling.

In addition, a movement that can be recognized multiple times during the first part of Górecki's music, is the boxing movement that is briefly mentioned in the previous chapter. This movement in itself signifies a type of struggle that is endured by the performers. Also, movements performed in other parts of the piece carry a certain urgency that is visible through a high degree of intensity, resistance, and force. Consequently, in the following section I examine how this expression of the struggling body is rooted in the composition of the piece, looking specifically at the relationship between movement and music.



Figure 6. any attempt will end in crushed bodies and shattered bones by Jan Martens. Screenshot: <https://vimeo.com/537406043>, 12:48.



Figure 7. any attempt will end in crushed bodies and shattered bones by Jan Martens. Screenshot: <https://vimeo.com/537406043>, 17:28.

### *Type of movements*

When looking at the individual solos, all movements that are performed by the dancers can be perceived as forceful and intense. Rarely, slow or fluid movements are performed, but when they are, resistance is visible through tightened muscles and tension in the body. Although the solos of the performers all are inspired from within their own movement

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<sup>129</sup> Burns, "Henryk Górecki 'Harpichord Concerto': A Striking Trinket."

vocabularies, all intends are powerful, strong and with muscle tension. This manifests itself in many clenched fists, strongly extended or strongly flexed bent legs and arms, pushing off against the floor, and strongly articulated movements with the head. Thus, the bodies are in a constant state of stress and tension, which can be perceived as a struggling state.

Accordingly, the influence of the music cannot be ignored in this observation. It seems like the movement quality of the various performers is influenced by the music of Górecki. This can be caused by the specific and unique sound of the harpsichord in this first part. According to music reviewer David McNamee, the sound of a harpsichord is “brittle, rattling and clipped, with no variation in dynamics” by cause of the strings being mechanically plucked and then muted.<sup>130</sup> Here, a qualitative relation, being an intrinsic choreomusical relationship, is observed. According to my theoretical framework, table 1 of Chapter 1, this relation describes a relation between timbre and tessitura of music and the sharpness or smoothness of a movement. The straightforward, non-dynamic and intense sound of the harpsichord has a direct effect on the type of movement that is seen, being quite straightforward and muscly tensed.

Furthermore, in addition to a direct influence on quality, the music strongly influences the movement in rhythm and structure. As can be seen in figure 8 and 9, the music of Górecki is very repetitive both per bar and within a bar. Referring to music visualization as written before, the various solos are inspired and based on the music. Therefore, the movements within the solos are also repetitive, which causes a frequent going back and forth, up and down, and reiteration of movements. Subsequently, the pulse, accent, and phrasing of these movements form a certain dramaturgical expression. It brings to mind that the body moving is struggling. As can be seen in table 1 in Chapter 1, this pulse, accent and phrasing depicts intrinsic, rhythmical, and structural relationships. Also, here I would like to refer back to Jordan stating that rhythm gives implications for meaning-making.<sup>131</sup> She explains that by working with energy patterns of closure and mobility, music has the capacity of suggesting tension and release.<sup>132</sup> The rhythmical pattern in repetition that is present in Górecki’s music, thus, contributes to the composition of movement and, therefore, adds to the feeling of tension

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<sup>130</sup> David McNamee, “Hey, what’s that sound: Harpsichord,” *The Guardian*, January 4, 2010, <https://www.theguardian.com/music/2009/dec/14/whats-that-sound-harpsichord>.

<sup>131</sup> Jordan, “Choreomusical Conversations: Facing a Double Challenge,” 52.

<sup>132</sup> Jordan, “Choreomusical Conversations: Facing a Double Challenge,” 52.  
Jordan, “Musical/Choreographic Discourse,” 19.

and struggle as part of the piece’s dramaturgy. Consequently, looking at the type of movement that is used in this piece, the body is portrayed as a powerful object. This power is symbolised through the use of many clenched fists, strongly articulated limbs, and symbolic fighting movements. Relating to Conroy, these use of movements through the body represent the body as a site of power.

Figure 8 shows a musical score excerpt. The top part is for cymbals (cmb), marked with a circled '9' and a '4', with the instruction *marcatissimo e con pressione ma legato*. Below this are staves for Violin I (vn I), Violin II (vn II), Viola (vi), Violoncello (vc), and Double Bass (vb). The string parts are marked *quasi ff* and *marcatissimo e con pressione ma ben tenuto*. Below the score is a sequence of 14 small images showing a dancer in a blue outfit performing a series of movements, including lunges and crouches.

Figure 8. Excerpt from detailed analysis I, appendix I, 17.

Figure 9 shows a musical score excerpt. The top part is for cymbals (cmb), marked with a circled '5'. Below this are staves for Violin I (vn I), Violin II (vn II), Viola (vi), Violoncello (vc), and Double Bass (vb). Below the score is a sequence of 6 small images showing a dancer in a blue outfit performing movements, including a high jump and a crouch. The numbers 5, 4, 5, 5, and 2 are placed below the images.

Figure 9. Excerpt from detailed analysis I, appendix I, 11.

In addition, a movement that is introduced by Wolf, the performer opening the performance with a solo on a specific fragment of the music of Górecki, is repeated by many other performers on the same fragment of the music when the music is repeated. The movement that is performed can be described as a repetitive boxing movement. The dancers' feet are pointing parallel to the front, placed on the floor a little wider than hip width. The hips and back are contracted and curved, while the arms thrusts alternating forward with clenched fists. This boxing movement relates to a struggling body by its physical expression. This expression is one that relates to a struggling, fighting body. Here, emotion is conveyed in its movement. Also, the recurrence of this repetitive movement from one body to a group of bodies expresses a development of one fighting individual that is assisted in its struggle by multiple others. Thus, this choreomusical relations can be defined as extrinsic, emotional and archetypal relations. Because of the movement being repeated on the exact same fragment of the music, but performed by other performers, this dramaturgical expression is captured by the relation between the music and the movement.



Figure 10. any attempt will end in crushed bodies and shattered bones by Jan Martens. Screenshot: <https://vimeo.com/537406043>, 02:18.



Figure 11. any attempt will end in crushed bodies and shattered bones by Jan Martens. Screenshot: <https://vimeo.com/537406043>, 11:32.

The body in submission | Music leading over movement

### *Guiding relations*

The next choreomusical relations I discuss in this analysis refer to the theme of the body in submission. In the movement language of the performers, some sort of submission can be observed. Here, you see bodies that, in a way, are subject to a stronger force and, in addition, are structured by this force. I argue that the music which is used in the analysed fragments is

this stronger force. Consequently, in this subchapter I look at types of music visualization that structure this aspect.

#### *Music visualization*

When looking at moments of struggle in which the body can be seen as if in submission, I observe a certain division of roles in the relationship between music and movement. Here, I refer back to the analysis of the previous choreomusical relations of the boxing movement. Apart from the extrinsic, emotional and archetypal relations, the boxing movement and its corresponding music shows intrinsic, rhythmical and mimetic relations. The movement is performed to an intense, clear-beat music phrase. This music phrase is, like the section before, driven by repetitive, motoric rhythms. However, opposed to the section before in which the soloist continually plays eighth (quaver) notes - tonally ascending and descending - these eighth notes continually make the same jump in interval, creating a tonal back and forth effect.<sup>133</sup> During this jumping back and forth in notes played by the soloist, the strings play four-beat long, tonally descending chords. The performed movement matches the harpsichord notes and, thus, the music is visualized in movement. The high note in the interval corresponds with one, outstretched, clenched fist. As shown, corresponding to the pulse and meter of the music, the movement shows a similar going back and forth as the notes do. Subsequently, the movement mimics the sound. Therefore, referring to table 1 in Chapter 1, I analyse a combination of intrinsic rhythmical, and mimetic relations.

#### *Connection between pitch and vertical space*

Another choreomusical relation contributes to a form of submission of the body by use of a musical guiding of the movement through pitch in relation to vertical space. The bodies of the performers can be seen as puppets from which the movements are partly controlled by the music. In some way, the performers are their own agents, because of them performing their own movement language. However, when looking at the detailed analysis, the movement sequences of Wolf are influenced by the force of the music.

Accordingly, a result of the detailed analysis of *any attempt* is a noticing of a “metaphorical connection between pitch relationships and vertical space.”<sup>134</sup> This connection refers to a pitch going up or down and the human body stretching upright or lying on the floor. The

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<sup>133</sup> An interval is the musical distance between two notes. Examples of intervals are major third, minor sixth or perfect octave.

<sup>134</sup> Stephanie Jordan, “Moving “Choreomusically”: Between Theory and Practice,” 17.

fragment of *any attempt* that I analysed on this aspect in detail confirmed this metaphorical connection. Namely, when looking at figure 12: when the e is played, the body is stretched upright. Switching to the eighth (quaver) d note, the knees are bent and the upper body is contracted, followed by the longer f note to which the body is on demi point and the arms are stretched up. Descending a note lower to the eighth (quaver) note, the body is now lower to the ground again, followed by a longer note f to which the body, again, is on demi point and the arms are stretched up. Finally, going back to a longer e note, the body is stretched upright, but on flat foot and arms below the head.

Figure 12. Excerpt from detailed analysis I, appendix I, 5.

Accordingly, referring to table 1 in Chapter 1, a structural relation, being an intrinsic choreomusical relationship is noticed here. This relation is based on corresponding motives or figures in phrasing and form between music and movement. Consequently, when a note higher in pitch is played, the dancer's body is performing movements in which the body is stretched up straight and even on demi-pointe. When a lower note is played, the dancer performs movements that consists of bent legs, contracted hips, a curved back and arms lower to the ground. This choreomusical relationship contributes to the dramaturgical meaning of the body in submission by influencing the movement in vertical space by cause of its musical structure.

The image displays a musical score for a cymbal (cmb) and string ensemble (vn I & II, vl, vc, vb). The cymbal part features a rhythmic pattern of eighth notes, with a circled '1' above a specific bar. Below the score, a sequence of seven photographs shows a dancer's movements corresponding to the music. The first bar is marked with a '1' and shows a high-intensity movement. The subsequent six bars are marked with '2' and show lower-intensity movements. The sequence of movement numbers is 2, 1, 2, 2, 3, 2.

Figure 13. Excerpt from detailed analysis I, appendix I, 3.

#### *Density of notes and movement*

A last choreomusical relation that contributes to a form of submission of the body is a relation between the density of notes in a bar and movement corresponding to these notes. Referring to table 1 in Chapter 1, a relation in rhythmic counterpoint, addressing a corresponding relationship in the metre and unit of grouping - here equal to density - of sounds or movements can be observed. Accordingly, when looking at the cmb system in figure 13, the bar underneath number 1 is a bar consisting of 1 count. The other bars that are shown in figure 13, consist of 6 counts. In the 6-count bars, 12 eighth (quaver) notes are played, which means that there are two notes played in 1 count. In the 1-count bar, 7 thirty-second (demisemiquaver) notes are played. Consequently, in the 1-count bar, the density of notes is much higher than in the 6-count bars. When looking at movement during these bars, I observe that the movement dynamic during the 1-count bar is considerably high in comparison to the movement dynamics during the 6-count bars. This difference primarily is seen in the dynamics of the arms and the speed of bending and stretching of the legs and, thus, in the movement intensity. To conclude, there can be said that: the higher density of notes in a bar, the higher dynamics in movement. Thus again, here, the music can be seen as a leading force over the movement.



To conclude, referring to Kelleher, the distribution of power is uneven. Namely, in the above described music visualization, connection between pitch and vertical space, and the density of notes and movement, the music can be seen as the leading force over movement. The body, thus, is the one showing submission to the musical force.

Reflection: meaning of choreomusical relationships in dramaturgical respect

First, from the detailed analyses above, it can be concluded that the choreomusical relations create dramaturgical meaning in both direct, as well as in metaphorical ways. In terms of Groot Nibbelink and Merx's dramaturgical analysis: the relation between the composition and the context creates a *statement*. Thus, the dramaturgy of the choreomusical relationships reflects the political message of the performance. When looking at the aspect of the body in relation, through the use of costumes, spacing, and portraying various points of view, the analysed corpus of my case study shows direct relations that address the individual human within a collective. By use of these theatrical means and organizational principles, the piece invites the viewer to perceive the political message of showing different individuals making space for and approaching each other in equal ways. Looking at the metaphorical relations between music and movement in this respect, the various ways of interpreting the music with its movement language having its dynamics and accents, while all being in close relation with this same music, shows this same political layer.

Second, turning to the aspect of the body struggling, in which the various individual performers show a type of movement that is powerful and strong, Conroy's idea of the body as a site of power is expressed. Turning to choreomusical relations in this aspect, the struggling body is expressed by a recurring fighting movement and through the use of a qualitative relation of brittle, rattling sound of harpsichord music to which the forceful, intense and tensed movements relate. In addition, the pulse in music and the reiteration in movement describe rhythmical and structural relations. Consequently, these choreomusical relations portray the body struggling in both intrinsic and symbolic, dramaturgical relations.

Third, when referring back to Shelton's theory on the collaboration of music and dance, my case study shows a relationship that is described as the second category.<sup>135</sup> This is the category in which music and dance exist as co-existing worlds and, thus, are created

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<sup>135</sup> C.A. McCombe, "Slave to the dance: The role and function of music in the work of four contemporary Australian choreographers" (Unpublished Diss., Victorian College of the Arts, University of Melbourne, 1994), 29.

separately. This is rooted in the fact that the music was already existent before the movement was created. Therefore, in the aspect of the body in submission, choreomusical relationships show how the movement is influenced by the already existing music and, therefore, the choreography can be seen as submissive to the music. By the analysis of the body moving in vertical space in metaphorical relation to the corresponding movement and the body moving in a parallel dynamic of density of notes in a bar can be seen how the body is structured by the influence of the music. Thus, these choreomusical relations show a capability of ruling and guiding and, therefore, express power relations.

Therefore, when looking from a social-political perspective at this outcome relating to Collini's definition of politics as "the important, inescapable, and difficult attempt to determine relations of power in a given space," Foucault's reading of the body as a discourse composed of a combination of elements and Van Kerkhoven's notion of minor and major dramaturgy, these choreomusical relations metaphorically relate to power relations within society.<sup>136</sup> The collective body of the group that is comprised of individuals - consisting of various combinations of elements - can be drawn in line with real-life society that, also, is comprised of different groups, relations, and classes that struggle, relate to each other, and may submit each other. Here, the minor dramaturgy of the piece refers to a major dramaturgy. In this reference, that is emphasized by the spoken text, the spectator is invited to reflect on the difference in equality and space that is given to the various individuals in the piece and that is (not so much) given in real life society to different groups, relations, and classes.

#### Chapter conclusion

In Chapter 3 I looked at *any attempt* to see how its choreomusical relations express political struggle. I examined the choreomusical relations of *any attempt* by analysing a self-developed score that visualizes relationships of music and movement through a merging of the musical score and stills of movements. To perceive the relationships' dramaturgical meaning as political, the choreomusical relations are analysed according to the three themes of the body in relation, the body struggling, and the body in submission that I established in Chapter 2.

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<sup>136</sup> Collini, "On Variousness," 65.

Foucault, *The History of Sexuality*.

Van Kerkhoven, "The theatre is in the city and the city is in the world and its walls are of skin."

First, choreomusical relationships that I categorise under the theme of the body in relation are intrinsic rhythmic, dynamic, and structure relations. These relations describe the unique interpretations of the same auditory basis transformed into movement and a similar relationality in musical accents and spacing in terms of movement. Reflected in these choreomusical relations is the unique individual in relation to a whole - in Kelleher's words: "the social body."<sup>137</sup>

Second, the theme of the body struggling includes intrinsic qualitative, rhythmic, and extrinsic symbolic relationships. These relations describe the strong, powerful, and muscle-tensed movements corresponding to the brittle, rattling, and clipped sounds, the repetition present in both music and movement, and the movement of boxing. The body struggling is reflected in these choreomusical relations by its characteristics of acts of resistance, fighting, and reiteration of tension and release.

Third, the body in submission holds choreomusical relationships that are mimetic, structural, and dynamic in rhythmic counterpoint. The movements following the music intervals in going back and forth, the metaphorical connection between pitch and vertical space, and the density of movements and notes are addressed through these intrinsic mimetic, structural, and dynamic relationships. The movement that is influenced through its musical leading force reflects the theme of the body in submission.

Last, by *any attempt* staging seventeen distinct individual bodies dancing to music to communicate its dramaturgical message of the necessity and importance of equality and freedom, the body is - in words of Conroy - the "physical object" that expresses movement.<sup>138</sup> By looking at *any attempt's* choreomusical relationships in detail, I examined the various ways of the meeting of music and the movements of the body. Therefore, I conclude that the choreomusical relationships in *any attempt* expresses political struggle.

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<sup>137</sup> Kelleher, *Theatre & politics*, 3.

<sup>138</sup> Conroy, *Theatre & the body*, 6.

## Conclusion

In this thesis, I have shown how ideas about the body as a site of political struggle are embedded in *any attempt's* choreomusical relationships. According to Jordan, the putting together of music and movement involves the creation of a new shape from which new meaning can emerge.<sup>139</sup> By analysing the meeting of music and movement in *any attempt* I have shown how various types of choreomusical relationships carry dramaturgical meaning that is politically charged. Namely, this performance carries out the dramaturgical message of the necessity and importance of equality and individual freedom by inviting the spectator to reflect on the staged group of struggling, individual bodies. By discussing choreomusical relations, dramaturgical signification, and the staging of political struggle in Chapters 1, 2, and 3, I have answered the research question: How are ideas about the body as a site of political struggle embedded in the choreomusical relationships of *any attempt will end in crushed bodies and shattered bones* by Jan Martens?

Chapter 1 provided a mapping and exploration of history, theory, and a definition of choreomusicology. Drawing on Hodgins and Jordan, I set up a framework for analysis that describes various choreomusical relations. This framework functioned as the foundation for the choreomusical analysis of my case study in Chapter 3.

Chapter 2 offered a discussion of *any attempt's* dramaturgy. Drawing on Groot Nibbelink and Merx, I analysed compositional aspects to examine how this performance offers dramaturgical meaning. Turning to theory on theatre-politics by Kelleher and Conroy addressing the social body and the body as a site of power, I revealed political layers in these dramaturgical observations. From the conducted dramaturgical analysis, I constituted three themes: the body in relation; the body struggling; and the body in submission. These can be seen as the pillars for observations of the dramaturgical analysis of the staging of political struggle in Chapter 3.

Chapter 3 put forward the analysis of *any attempt's* choreomusical relationships. The observations of this analysis are discussed according to the three themes of the body in relation, the body struggling, and the body in submission. As shown in Chapter 3, in the dramaturgical signification of the composition of the choreomusical relationships, the theme in question is reflected. Namely, the choreomusical relationships create dramaturgical

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<sup>139</sup> Jordan, *Mark Morris: Musician—Choreographer*, 94-95.

meaning in both direct, as well as in metaphorical ways that reflect the political layers. Thus, various choreomusical relationships in *any attempt* express political struggle.

In order of establishing my sub-questions, and therefore, my main question, I discussed theory on choreomusicology and theatre-politics and performed both a dramaturgical and a choreomusical analysis of *any attempt*. The choreomusical analysis primarily focused on a detailed, and technical approach to the composition of the meeting of music and movement. The dramaturgical analysis, on the other hand, addresses a more relational approach of analysing a performance on its context. Thus, by investigating the dramaturgical significance that choreomusical relationships possess, I moved beyond the merely detailed, technical analysis of the meeting of music and dance, and, therefore, conducted research that addresses analyses on both a micro and macro level. This resulted in the examination of the connection between the detailed, technical composition of *any attempt* and the dramaturgical meaning that is formed through this composition. Therefore, with this combination of analyses, I brought new dimensions to the discourse of choreomusicology.

Suggesting further research, it would prove valuable to analyse *any attempt* in its entirety to deepen the choreomusical relations' dramaturgical significance even more. The repetition of the several parts of Górecki's music at a later point in the piece provides more data for analysis. Also, the other two musical works by Kae Tempest and Dan Carey and Maxwell Roach and Abbey Lincoln that are part of *any attempt* are not included in my analysis due to the absence of their musical scores and due to the size limitation of this thesis.

In addition, it would serve to expand and develop the method of analysis of the merging musical and movement scores that I have developed. The use of screenshots attempts to capture movement in a still image, whereas the energy of motion cannot be captured in a still image. Next to this, because my analysis is mainly based on the stills from the performance's registration, an interpretation from the present eye may be richer in detail and image.

Finally, what this research adds to the existing discourse is a first step in the enrichment of contextual relations to choreomusical analysis. Besides, the detailedness of choreomusical analysis can also contribute to and enrich contextual analyses for a more in-depth examination of a performance. Additionally, in response to Jordan's argument that dance scholars are underrepresented in the field of choreomusicology, I - defining myself as a researcher with extensive knowledge within dance practice - contribute to the countermovement of this

argument with this research.<sup>140</sup> To conclude, by bringing together an in-depth analysis of music, movement, and its meaning-making, I ventured into a form of research that - like its subject - is greater than the sum of its parts.

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<sup>140</sup> Jordan, "Choreomusicology and dance studies," 144.

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## Performance

*any attempt will end in crushed bodies and shattered bones*. Choreography by Jan Martens. deSingel, Antwerp, February, 2021, film interpretation by Lukas Dhont, produced by The Reunion for GRIP. Seen at Stadsschouwburg Utrecht, October 28, 2021. <https://vimeo.com/537406043>.

## Appendices

### Appendix I

# Finding freedom in sounds and steps

## *Employing Choreomusicology as a dramaturgical tool*

### Detailed analysis I

*any attempt will end in crushed bodies and shattered bones*

by Jan Martens

Sheet music: "*Concerto pour Clavecin et Cordes Opus 40*" by Henryk Górecki, 1-15.

Screenshots: Wolf, <https://vimeo.com/537406043>, 00:21-04:17.

In the following analysis, I musically focus on the "I" stave in the score. All the various staves relate to each other in a constant way, which means that whenever shifts in notes in stave I are made, the chords respectively shift in a relative same direction. To explain: Movement 1 can be seen each time two eighth notes (a d and a b-flat) are read in the corresponding stave I bar. In stave II, two eighth notes (d and a low b-flat) can also be read at that time each time. Each time movement 1 can be seen in this dancer's phrase, a d and a b-flat can be read in each stave of the corresponding bar. So the staves correspond to each in a constant way. Therefore, when analyzing between the music and movement, I focus only on the movement and stave I, unless an exception is observed.

Elzbieta Chojnacka

# CONCERTO

FOR HARPSICHORD (OR PIANO) AND STRING ORCHESTRA

## I

ALLEGRO MOLTO (♩ = 184)

**I** 6  
*sempre legato ma ben marcato*

HENRYK MIKOŁAJ GÓRECKI  
(b.1933- )

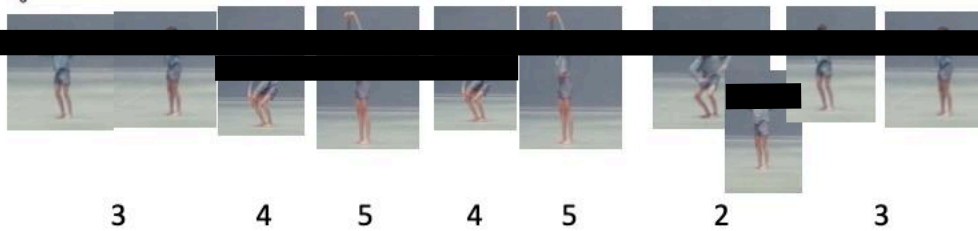
1 2 3 2

- In the bar with the two eighth notes (and the thirty-second notes in the harpsichord part, movement 1 can be seen. In this movement, the dancer brings both hands forward from behind his lower back through the flanks, the body moving in a bounce relatively with the height of the hands (if the hands are higher in relation to the ground, the body is more stretched - if the hands are lower in relation to the ground, the body is in pli ). When both hands are placed in front of the body and the body is forward in pli , the hands and arms rotate with the palms facing the ground with the fingertips of both hands facing each other. In this process, the torso rotates counterclockwise, the forearms make a 45-degree angle with the ground with the right elbow pointing toward the ground - and the left elbow pointing up.
- During bar two, movement 2 and three count note d, the body stretches up. At the same time the arms extend, the rotation in the torso is maintained.
- The next bar, where a three count note e and movement 3 are observed, is filled with the turning of the torso led by an extended left arm, moving from behind the body, 180 degrees opposite to the right arm, which is sight, relative to the parallel placed feet, directly in front of the body. Both arms make a 90-degree angle to the body, leaving the armpit free. The left arm moves forward through the left side until it points forward parallel to the right arm. Both arms and toes point in the same direction and the body is stretched.
- In bar 4, a three count sounding d (same as bar two), the music and, thus, the body turns back to movement and bar 2. The body switches from the position at the end of bar 3 to the end position of bar 2, to repeat movement 2.

- In bar 5, the notes from bar 2/4 and movement 2 is repeated
- In bar 6, the notes from bar 1 and movement 1 is repeated
- In bar 7, the notes from bar 2/4/5 and movement 2 is repeated
- Bar 8 is a repetition of bar 3 and movement 3, apart from an extra eighth d note, in which the preparation for movement 2 is performed.

The image displays a musical score for a chamber ensemble (cmb) and five string instruments (vn I, vn II, vl, vc, vb). The score is divided into five measures. The first measure (bar 9) contains a complex rhythmic pattern. The second measure (bar 10) and third measure (bar 11) show a repeated rhythmic pattern. The fourth measure (bar 12) shows a single rhythmic pattern. The fifth measure (bar 13) shows a repeated rhythmic pattern. A video overlay at the bottom shows a dancer performing movements corresponding to the bars: 3, 2, 2, 1, 2. A black bar obscures the video in the middle of the sequence.

- In bar 9, the notes from bar 3 and movement 2 (in a faster tempo) plus movement 3 is performed.
- In bar 10 and 11, bar 2 and its corresponding movement 2 is repeated two times
- In bar 12, bar 1 and its corresponding movement 1 is repeated
- In bar 13, bar 2 and its corresponding movement 2 is repeated



- In bar 14, bar 3 and its corresponding movement 3 is repeated, apart from two eighth notes d and e that build the stairs to longer note f in the next bar. During these new notes, movement 4 is introduced. This movement is a pli  of the legs, with a forward curved upper body. The arms, while keeping their length, are dropped down, but stay in front of the legs. The hands are soft.
- In bar 15, by a lead of the arms (hands are soft by which a little bit curved) the body stretches up in movement 5. The arms are stretched via the front of the body, above the head. At the end of bar 15, an eighth e note is sounding, to which the body pli s and curves forward again, back to movement 4.
- In bar 16, a three count note f is written to which movement 4 is performed
- In bar 17, a three count note e is written to which movement 3 is repeated. Between the f and the e and, thus, bar 16 and 17, the body of the dancer switches as fast as possible from the end of movement 4 to the beginning of movement 3 to prepare and be able to perform movement 3. This is shown in the pictures below the musical score.



- In bar 18, bar 3 and its corresponding movement 3 is repeated
- In bar 19, bar 1 and its corresponding movement 1 is repeated
- In bar 20, bar 2 and its corresponding movement 2 is repeated
- In bar 21, bar 14 and movement 3 and 4 are repeated
- In bar 22, bar 15 and movement 5 and the preparation for movement 4 are repeated

- In bar 23, the longer note f and its corresponding movement 5 is repeated. However, at the end of bar 23 three eighth notes e, d and e are written, to which movement 4 is repeated. Movement 4 earlier was connected to two eighth notes d and e. Although this seems like a variation of relation between music and movement, it turns out the difference of these notes and movement 4 lies in the next bar and movement. The three eighth notes and movement 4 prepare for another longer note f to which a variation on movement 5 is performed. Thus, we can say that movement 4 corresponding with the two eighth notes d and e, to which a longer note f is written - corresponding with movement 5 - is another preparation than the one here in bar 23. Therefore I would suggest calling this movement a movement 4.2 After which:

- In bar 24, a longer note f will correspond with movement 5.2 which is a variation on movement 5: In movement 5.2, by a lead of the arms (hands are soft by which a little bit curved) the body stretches up more than in movement 5 to demi-point; on the toes, while switching weight from one foot to the other and lifting the foot on which the weight is not placed. Similar to movement 5, the arms are stretched via the front of the body, above the head.

In the eighth notes e and f at the end of bar 24, building starts to a three count note g in bar 25, the arms and hands turn in a way that the palms of the hands point towards each other to prepare for movement 6 in bar 25.

- In bar 25, a three count note g is written, to which movement 6 is performed continuing the uplifting of the feet and switching weight from one foot to the other, while still on demi-point. In movement 6, the arms open from upright to each side of the body, focus from the dancer is up, which causes that the head is slightly tilted to the back and the chest is opened upwards.

- In bar 26, a three count note f is written. This note in stave I would suggest for movement 4. However, here an exception from the connection between the chords on the staves of the orchestra and the notes of the harpsichord is seen. When looking at the harpsichord notes in the bar corresponding with movement 4, the notes of the upper stave (stave in G) are: f, b-flat, d, e, f, g, a, g, f, e, f, g. The bottom stave differs with an octave of the notes in the upper stave. In this bar, bar 26 corresponding with a new movement, the notes of the upper stave of the harpsichord are: f, b-flat, e, e, f, g, a, g, f, e, f, g. The bottom stave, here as well, differs with an octave of the notes in the upper

stave. To conclude, the overall sounding notes in bar 26, thus differ from the bar corresponding with movement 4. Consequently, bar 26 can be seen as a new bar, corresponding with new movement 7. In this movement, a turning back to standing upright from movement 6 is performed.

- In bar 27, a three count note e is written to which movement 3 is performed. Between the note f of the previous bar and the note e of bar 27, the body of the dancer switches as fast as possible from the end of movement 3 to the beginning of movement 3 to prepare and be able to perform movement 3. This is shown in the pictures below the musical score.
- In bar 28, bar 27 and correspondingly movement 3 is repeated
- In bar 29, bar 1 and its corresponding movement 1 is repeated
- In bar 30, bar 15 and movement 5 and the preparation for movement 4 are repeated
- In bar 31, bar 23 and its corresponding movement 5 and 4.2 is repeated

In the upcoming bars, the harpsichord is playing variations on the previous themes of the orchestra, however, the movements still correspond with the chords of the orchestra.

The image displays a musical score for a chamber ensemble (cmb) and five string instruments (vn I, vn II, vl, vc, vb). The score consists of four measures. Below the score, there are five sets of small video frames showing a dancer's movements, labeled 5.2, 6, 7, 3, and 3. A thick black bar is drawn across the video frames.

5.2

6

7

3

- In bar 32, bar 24 and its corresponding movement 5.2 is repeated. In the eighth notes e and f at the end of bar 32, building starts to a three count note g in bar 33, the arms and hands turn in a way that the palms of the hands point towards each other to prepare for movement 6 in bar 33.
- In bar 33, bar 25 and its corresponding movement 6 is repeated
- In bar 34, the longer note f of bar 26 and its corresponding movement 7 is repeated. However, at the end of bar 34 two eighth notes e and d are written, which is a preparation for a variation on bar 8, to which movement 3 is performed. During the eighth notes, the preparation for movement is 3 is performed
- The movement of bar 35 corresponds with movement 3 of bar 8. However, the 5 eighth notes d, e, f, e, f of the end of bar 25 are a merging of the eighth notes e, d and e of bar 23 and the eighth notes e and f of bar 24. These notes are written like this to move from a longer note e in bar 35 to the three count note g in bar 36. Consequently, during these eighth notes, the transition between movement 5 and movement 3 is performed as a preparation for movement 5

The image shows a musical score with five staves. The top staff is for conga (cmb) and contains a rhythmic pattern of eighth notes. Below it are four staves for string instruments: Violin I (vn I), Violin II (vn II), Viola (vl), and Violoncello (vc). The bottom staff is for Violone (vb). The string parts feature long, sustained notes with some phrasing slurs. Below the string staves, there are five vertical bars representing movements, with the numbers 5, 4, 5, 5, and 2 written below them. A circled '5' is at the top left of the conga part. A bar number '39' is at the end of the string parts.

In the following bars, the longer notes do not precisely correspond with the movements corresponding to relational notes as before.

- In bar 36, a three count g note is written, which should correspond with movement 6. However, here, movement 5 is performed
- In bar 37, a longer note f and two eights e and f are written which is a repetition of bar 24, that should correspond with movement 5.2 and a preparation for movement 6. Instead, a return from movement 5 to movement 4 is performed.
- In bar 38, bar 25/36 is repeated, to which movement 5 is performed.
- In bar 39, bar 24/37 is repeated, to which a return of movement 5 to movement 4 and a preparation for movement 2 is performed

As can be seen: the movements that are performed are corresponding with all notes one full note lower than is written down in bars 36, 37, 38 and 39.

The image displays a musical score for a chamber ensemble (cmb) and string quartet (vn I, vn II, vl, vc, vb). The score covers measures 40 to 43. A circled '6' is positioned above the first staff in measure 41. Below the score, a sequence of movement numbers (2, 3, 4, 5, 4, 2, 3, 2) is aligned with the measures. Small video thumbnails show a dancer performing movements corresponding to these numbers. A thick black bar is placed above the movement numbers.

- In bar 40, bar 35 and correspondingly movement 3 is performed
- In bar 41, bar 37 is performed and correspondingly a return of movement 5 and a preparation for movement 2 is performed
- In bar 42, bar 24/37 is repeated, to which a return of movement 5 to movement 4 and a preparation for movement 2 is performed
- Bar 43 is very similar to bar 8, a longer note e is written, to which its corresponding movement 3 is performed. However, instead of one eighth d note to which a preparation for a repetition of movement 2 (in faster tempo) and 3 is performed, in this bar the preparation for movement 2 is performed during three eighth notes d, e and f

- In bar 44, bar 43 and correspondingly movement 2 (in faster tempo) and 3 and a preparation to movement 2 is repeated
- In bar 45 and 46, a three count plus longer note e and three eighth notes d, e and f are written, to which movement three in a slower tempo and a preparation of movement 2 is performed
- In bar 47 and 48, a three count plus longer note e and an eighth d note, are written, to which movement three in a slower tempo and a preparation of movement 2 is performed



----- 2 3----- 1 2

- For bar 48, see above
- In bar 49 and 50, two three count e notes are written, to which a slow movement 3 is performed

Bar 44 and 45 + 46 are similar in movement, apart from a tempo difference. Bar 45 + 46 and bar 47 + 48 are similar in movement, apart from a switch from three eighth notes to one eighth note at the end of the bar. Bar 49 + 50 are similar to bar 3, apart from it being a half the tempo. These little changes can be interpreted as a phasing into the basis of the corresponding bars and movements from the beginning on, after a couple of variations in the bars before.

- In bar 51, bar 1 and its corresponding movement 1 is repeated
- In bar 52, bar 2 and its corresponding movement 2 is repeated

The image displays a musical score for a string quartet and cymbal. The score is divided into five systems, each corresponding to a bar of music. The instruments are labeled as follows: cmb (cymbal), vn I (violin I), vn II (violin II), vl (viola), vc (violin), and vb (vibraphone). The cymbal part features a rhythmic pattern of eighth notes, with a circled '8' above it. The string parts have various note values and rests. Below the score, a series of small images show a person performing movements, with numbers 3, 2, 2, 1, 2 placed below them to indicate the sequence of movements.

- In bar 53, bar 3 and correspondingly movement 3 is repeated
- In bar 54, bar 2 and its corresponding movement 2 is repeated
- In bar 55, bar 2 and its corresponding movement 2 is repeated
- In bar 56, bar 1 and its corresponding movement 1 is repeated
- In bar 57, bar 2 and its corresponding movement 2 is repeated

61

3 2 3 2 2

- In bar 58, bar 8 and its corresponding movement 3 plus preparation for movement 2 is repeated
- In bar 59, bar 9 and its corresponding movement 2 plus 3 is repeated
- In bar 60, bar 2 and its corresponding movement 2 is repeated
- In bar 61, bar 2 and its corresponding movement 2 is repeated

⑨  
1 4  
*marcatissimo e con pressione ma legato*

cmb

*ff*

*quasi ff* *marcatissimo e con pressione ma ben tenuto*

I vn  
II vn  
vl  
vc  
vb

66

- In bar 62, new melody, chords and movements are performed. Here, the movement is connected to the harpsichord notes, which stay the same, while the orchestra varies in chords going musically downhill. The movement that connects to the harpsichord notes is a repetitive boxing movement. The dancer's feet are pointing parallel to the front, placed on the floor wider than hip width. Hips and back contracted and curved, while the arms thrusts alternating forward with clenched fists.

# Finding freedom in sounds and steps

*Employing Choreomusicology as a dramaturgical tool*

## Detailed analysis II

*any attempt will end in crushed bodies and shattered bones*  
by Jan Martens

Sheet music: "*Concerto pour Clavecin et Cordes Opus 40*" by Henryk Górecki, 37-38.  
Screenshots: <https://vimeo.com/537406043>, 05:00-05:17/14:13-14:30.

## II

VIVACE (♩ = 168) *marcatissimo*  
 2 *sempre non legato*

*ff*

First bar hip to left; Then back and forth hip cradle on the eighth notes; on bars five and six, from the sixteenth on only hip back and forth around the eighth notes; in bars 7, 8, 9 and 10 again hip cradle on eighth notes; In bar 10 only hip back and forth around the eighth notes; in bars 11 and 12 on both first beats steps with leg around own axis

First bar right elbow, with right forearm pointing up bounced in rib, then a bounce on the eighth b notes each time, i.e. every quarter note; from bar 7, as a and b notes alternate also on each b note, i.e. every eighth note; bar 11 and 12, accent is up, on the toe;

Right arm starts from extended at right side to horizontal arm with fist away from body for 12 bars, lifting right leg with knee at 90-degree angle in bar 6 with upper leg horizontal, from bar 7 lower leg extends in extension with upper leg horizontal, at end of bar 12 arm is down again, right leg is placed one step forward and weight shifted to right leg

Extended right arm with extended hand is moved through side, along horizontal position to extended along head, horizontally during bar 1-12

Right arm is brought diagonally above the head with inward twisting motion as if tightening a screw, always on the eighth b note the arm turns inward with attack: on the sixteenth notes in bar 5 the hand of the right arm opens and the whole arm is pulled back to the back at shoulder height, after which again on every eighth b note a twisting motion as above takes place: on the sixteenth notes in bar 10 both hands are pulled back in a fist to the back with hand at shoulder height; on the first beat of bar 11 both fists with attack are moved down to hip height, with the upper body bending forward; on the first beat of bar 12 both fists with attack are moved further down to knee height, with the upper body bending further forward and the legs bending

Musical score for strings, measures 13-18. The Violin I part begins with a circled '1' and a 'ff' dynamic marking. The score includes staves for Violin I, Violin II, Viola, and Violoncello.

Bar 13 right arm makes circle above head; plié accent is every quarter note on eighth b note

Musical score for strings, measures 23-24. The score includes staves for Violin I, Violin II, Viola, and Violoncello.

Repeated above

Plié accent remains on the eighth b note, now around the eighth note; bars 23 and 24, plié accent is on the first beat

Repeated the above, but now with left arm and left leg

Repeated the above, but now with left arm

The above repeated, but now mirrored with left arm

Cherish Menzo

Truus Bronkhorst

Jim Buskens

Zora Westbroek

Zoë Chungong

Tim Persent

# II

VIVACE (♩=168) marcatissimo

2 *sempre non legato*

cmb

6

cmb

12

① *ff*

vn I

vn II

vl

vc

18

vn I

vn II

vl

vc

24