

Thread: Jack Ramsey response
Post: [Jack Ramsey response](#)
Author: Jack Ramsey

Posted Date: October 3, 2007
11:01 PM
Status: Published

Jack Ramsey

Response #1

Fall For Dance: In the “Grosse Fugue” [the first piece] How did the motions of the dance complement or alter the feeling of the music? [How was the music expressed through the dance?]

The dance set to Beethoven’s “Grosse Fugue” impacted me in a number of different ways. To see a physical manifestation of a musical piece that is already so beautiful was both interesting and a little overwhelming. The music and the dance each had a powerful and unique presence--- the dance was as impacting as the music--- and yet together they produced a feeling that neither could have achieved in isolation. Indeed, the dance not only acted as an expression of the music, it actively interacted with it, influencing its emotional impact, and forcing the audience to perceive it in a different way.

The dancers interacted with and altered the music in a number of different ways. Often, each of the four dancers would be shown to mirror a part in the fugue. The woman representing the bass, for example, would usually exhibit slower, ploddingly rhythmic movements to fit the nature of the instrument, while the woman representing the lead violin leaped across the stage to highlight the movement of the melody. Moreover, like the parts of a fugue, the four women never directly interacted, but danced together--- each movement unique yet complementary, adding something to the visual experience as a whole. Aside from this, the unique physical movements defined by the dance also affected the tone and mood of the music. Most obviously, through physical gestures, the dancers were able to emphasize the dynamics of the music, and make the emotional peaks even more impacting. In moments of quiet, the motions of the dance became more subdued--- dancers sunk to the floor, flopping back and forth, or simply moving parts of their bodies. Conversely, as the music became louder and more energetic, the motions of the dance became more extreme--- moments of climax were emphasized by spins and violent leaps across the stage. Similarly, there were moments when all four parts of the fugue played the melody in unison, provoking the dancers to perform the same synchronized movements. These techniques served to articulate the high and low energy points in the piece--- making the emotional climax all the more exciting and moving.

The aesthetic nature of the dance itself also added something significant to the performance. Through the use of violent, abrupt motions the performers infused the music with a pained, emotionally jarring feeling, which was both highly affecting and, at times, exhausting to watch. The dancers, for example, often moved their limbs into unnatural positions, and even threw themselves to the ground and writhed at several

points in the show. These violent, disjointed, movements not only gave the music a tone of struggle, they also made it feel more modern. Regardless, the performance as a whole was very beautiful, and I enjoyed it.

[Reply](#) [Quote](#) [Mark as Read](#)



Thread: Fall for Dance Response

Post: [Fall for Dance Response](#)

Author: Allegra Hanson

Posted Date: October 2,
2007 6:32 PM

Status: Published

Thinking of the various pieces you have seen, and making comparisons among them, how do you perceive gender roles in dance - were they clearly defined? And, is it possible to speak of sexism in dance? Which piece, if any, showed that?

[Reply](#) [Quote](#) [Mark as Read](#)

	Thread: fall for dance kathryn bachman	Posted Date: October 2, 2007 3:34 PM
	Post: fall for dance kathryn bachman	Status: Published
	Author: Kathryn Bachman	

-How did the presence of a set (bed, TV, lamp, chair) affect the “Memory” dance?
How did the order of the pieces affect the show as a whole?

“Memory” wasn’t the only performance with the use of props during the festival, but it was the only piece where the props were danced with. The performers not only moved around them, but effortlessly floated with them. When the scene began, I felt instantly connected to the characters because of the props. I related with each piece: the bed, dresser, table, chair, lamp, etc. You are then confronted with a heartfelt embrace between an older man and woman, their expressions elated and comforted. She says goodbye and he runs after her, beginning the dance section of the piece. In just two minutes, the audience was completely invested in the dancers.

The dance itself was magical. They twirled around the stage, hopping over tables, under a lamp chord and off and on the bed. Using the furniture, the couple told a love story, exemplifying remembered moments with each other. She cried, he laughed, they fought and they loved. At one point, he flawlessly picked her up and rocked her to sleep, only for her to then be twirled over to the door to say goodbye once again. The grace of the dancers really made the props stand in the background. You could hardly tell how she got from one chair to an end table.

The music carried the twosome beautifully, although with a saddened undertone. You see their romance blossom in their memories, but know that just as in life, it must come to an end. When he says goodbye once again, the old man turns the lamp off, signifying she has gone for good. It was only a memory after all. When the dance was over, the furniture props had a new meaning. They were more than just useful; they carried the memories themselves. The old man wasn’t just experiencing a dream, but living a dream with the props. They contained her, and so they contained him.

The festival itself told a story. I felt the first few acts were filled with sorrow. The first dance consisted of childish movements, tantrums almost. I felt I could relate to this through frustration and madness. “Memory” carried a similar sentiment, a sense of despair, although without urgency. As the show carried on, I felt a lightness continue. The ballet performance of the deer brought on a playful innocence. The tango, too, was upbeat bringing a live band on stage. Then, of course, the finish. The loud banging and tapping took the audience by surprise and had us clapping until their final bow. The mood had shifted immensely by the end.

