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Emotions through Sounds and Motions: Choreomusical Analysis of *Winter Dreams*

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I. Introduction

Dance as a "marriage" between music and dance, inevitably interdisciplinary, is a central concept in theories of choreomusical approaches. Paul Hodgins coined the term "choreomusical" to refer to the relationship between music and dance. He highlights their interrelationship, particularly in dance performances, by arguing that in most cultures "dance is seldom performed without music".[1] Stephanie Jordan, a dance scholar who gave further currency to the term, also points out that apart from few exceptions, such as the silent dances of the 1920s and 1930s, or the notable rejection of musical domination by Merce Cunningham and Yvonne Rainer during the mid-twentieth century, "the centrality of music within dance and the 'musicality' of the dancer have long been considered unquestioned facts of life".[2]

Paul H. Mason aptly describes the interrelatedness of music and dance in terms of a "highly interwoven human expressive system", drawing on studies of both ethnomusicologists and dance anthropologists to emphasize the embedded bodily movement in musical performances, as well as the rhythm.[3] Given this orientation, choreomusical research in general starts from the shared idea that

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1) P. Hodgins(1992), *Relationships between Score and Choreography in Twentieth-century Dance: Music, movement and metaphor*(Lewiston and New York: Edwin Mellen Press), p.iii.

2) S. Jordan(2011a), Choreomusical Conversations: Facing a Double Challenge, *Dance Research Journal* 43(1), p.43.

both music and dance are "humanly organized" sociocultural constructions, requiring our basic cognitive understanding of the world for their comprehension.[4] Mason argues that investigation of the relationship between music and dance can further develop our understanding of how we perceive and interpret the world, while Jordan highlights that new meanings can be created in the merger of music and dance as a composite form.[5] In this sense, choreomusical analyses of dance works aim not only to enrich understanding of "the confluence of harmony [of music and dance] in performance", but also to enhance the interpretations of meanings arising from the mutual interrelations of choreography and music.[6]

Theoretical interest in choreomusical relations has recently been significantly growing in the academic fields of dance and music, generating several international conferences and numerous publications on the subject of music and the body.[7] Nonetheless, this theme and its attendant theoretical approaches have rather been underdeveloped in the domestic dance scholarship; Kyung Hee Kim's paper, "Choreomusical relations represented in Mark Morris' *Falling Down Stairs*", in 2009, is the only published article on this topic.[8] Noting this relative dearth of material, this paper aims to introduce the theories of choreomusical relations to Korean academic dance researchers, and to present an exemplary model of a choreomusical analysis of a dance work by focusing on Kenneth MacMillan's one-act ballet *Winter Dreams* (1991), created for The Royal Ballet (UK).

This work is chosen as I follow Jordan's emphasis on the reading of the meaning of dance works created through the interaction of music and dance, and because MacMillan's works are renowned for their exploration of intricate human relationships and the expression of inner emotions springing from these relationships. *Winter Dreams* is especially appropriate for this discussion, as, while the ballet is

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3) P. H. Mason(2012), Music, dance and the total art work: choreomusicology in theory and practice, *Research in Dance Education* 13(1), p.6. Mason cites John Blacking, a British ethnomusicologist, who argues that music "begins as a stirring of the body", and references Judith-Lynne Hanna's definition of dance as embracing word-like rhythm. J. Blacking(1973), *How Musical is Man?*(Seattle, WA: University of Washington Press), p.111; J. Hanna(1979), *To Dance is Human: A Theory of Nonverbal Communication* (Illinois: University of Chicago Press).

4) P. H. Mason(2012), p.6. Mason uses Blacking's explanation of music as "humanly organized sound" to describe dance as humanly organized movement. J. Blacking(1973), p.10.

5) P. H. Mason(2012), p.7; S. Jordan(2011), pp.45-48.

6) P. H. Mason(2012), p.7.

7) Jordon(2011a), p.60. Jordan lists numerous conferences like *Sound Moves*, Roehampton University, London (2005); *Dance, Timing and Musical Gestures,* University of Edinburgh(2008); *La musique (tout) contre la danse?*, Université Paris 8 at St. Denis(2009); *Dance and Music: Moving Dialogues*, McGill University, Montreal(2011). She also highlights that a full issue of the journal *Opera Quarterly* was dedicated to choreomusical topics (Morrison and Jordan, 2006) and points to the writings of Malkiewitz and Rothkamm(2007) and Betzwieser et al.(2009), and *Proceeding of Sound Moves: An International Conference on Music and Dance*, Roehampton University(2005).

8) K. H. Kim(2009), Choreomusical Relations Represented in Mark Morris' *Falling Down Stairs*, *Dance Research Journal of Korea* 58(1), pp.1-17. Kim lists various domestic thesis-type studies on the relationship of music and dance, including works by Yong Ok Lee(1981), Eun Sun Lee(1991), Ju Hyun Seo(2005), and Ja Hye Choi(2006); however, these are all unpublished MA theses.

based on Anton Chekhov's play *Three Sisters* (1900), MacMillan forgoes reworking the entire narrative of the play and instead concentrates on expressing the inner lives of the characters as they relate to the unfolding story.[9] Moreover, this ballet is particularly suitable for revealing MacMillan's choreomusical style, as it involves simple costumes and set designs (compared to his more extravagant full-act ballets), with emphasis on choreomusical harmony through the use of diegetic music for the live performances, with Philip Gammon on stage playing the piano pieces.[10] Thus, employing Jordan's theoretical approach, this paper aims to analyze the choreomusical elements of *Winter Dreams* to interpret the characters' emotions and their entangled relationships embedded within the storyline. In this sense, the term "emotion" here refers specifically to the characters' inner feelings and desires that are infused in the storyline of *Three Sisters*.

By focusing on MacMillan's work, the paper also exposes certain gaps and inadequacies in the more general and ongoing discussion about choreomusical relations. Existing studies on choreomusical relations mostly focus on the Western theatrical arts, and the ballet genre is often at the center of attention.[11] Jordan is one of the key scholars who focuses on the choreomusical relations of ballet productions;[12] however, existing choreomusical researches on ballet productions more generally emphasizes the collaborative process between the composer and the choreographer (for instance, examining works by Ballet Russes or by George Balanchine and Igor Stravinsky), and hence pays less attention to MacMillan's works as he, instead of working with a composer, has worked with the existing music. Moreover, while MacMillan's works are predominantly regarded as expressionist, his choreographic style, employing bodily distortion and exaggeration with realistic *pas de deux* scenes, is considered the main factor in the display of the characters' deep emotions and intricate relationships,[13] and hence less consideration is given to his use of music in building this style.

Overall, then, the paper aims: firstly, to fill a gap in existing Korean dance scholarship by providing an introduction to theories of choreomusical relations; secondly, to identify MacMillan's choreomusical style as used in *Winter Dreams*; and thirdly, to investigate the ways in which his choreomusical style creates and conveys the inner emotions and personal relationships of the characters in *Winter Dreams*.

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9) D. Dougill(1991), Reviews: Reports from London, Blackpool, New York and Stuttgart: *Winter Dreams, Danses Concertantes*, *Dance and Dancers* April, pp.26-27.

10) Philip Gammon is a previous principal pianist of The Royal Ballet, giving his first performance as solo pianist at the Royal Opera House in 1973. He worked closely with MacMillan and arranged the full musical score for *Winter Dreams*.

11) For instance, one recent international conference across the disciplines of music and dance, held in Leipzig in 2006, concentrated solely on the ballet genre and was titled *Die Beziehung von Musik und choreographie im Ballett* [The Relationship between Music and Choreography in Ballet].

12) Although Jordan recently (2011b) published an article on the choreomusical relations in Morris's *Dido and Aeneas* (1989) in *Dance Research Journal*, her previous publications in 2000 and 2007 include extensive analyses of ballet works.

13) A. Nugent(2004), MacMillan and the conflict of expressionism, in E. Dunn and J. Still (eds.), *Revealing MacMillan: Conference Paper* (London: Royal Academy of Dance), pp.28-40.

Through this investigation, I intend to bring MacMillan's works out from the margins of scholarly discussions on choreomusical relations, and to emphasize the general principle of choreomusical theories, namely that "the meanings and interpretations of a combined music-movement performance cannot be extricated from music or dance in isolation, but issue from the two in tandem",[14] in order to inspire further domestic investigations into the choreomusical relationship.

II. Theories of Choreomusical Relations and Research Methodology

Choreomusical investigation initially got underway through recognition of the traditional separation between the two disciplines of music and dance (the former primarily as a unified, autonomous entity, and the latter with the prime focus on the performer/dancing body), each one (music more than dance) emphasizing its distinctive history, practice and conceptual frameworks as independent art forms. Nonetheless, the more mutually penetrable characteristics of music and dance, and the mutable relationships shared between them, have been noted, particularly in the practical field of the performing arts since the late nineteenth and early twentieth centuries, calling for intensive interdisciplinary choreomusical research into the late twentieth century, particularly from the mid-late 1980s onward.

Jordan notes that for most of the twentieth century, the music discipline insisted on the value of formal analysis (a closed reading with less emphasis on hermeneutics), with the shared idea that "a musical work is a unified, organic conception and a closed, autonomous entity, and that model forms, like ternary or sonata form, can operate as standards against which works can be measured".[15] However, with new influences coming from literary theory, poststructuralism and intertextuality, the movement of New Musicology developed from the mid-1980s, moving away from the idea of music as an autonomous entity and drawing attention to socioculturally circumscribed meanings and narratives. In doing so, the music discipline began to engage with both interpretative and formal elements in approaching musical analyses.

Even given the substantial body of dance ethnography, the analytic theories utilized in the dance discipline are much younger and smaller compared to those in the music field; earlier publications like *Reading Dancing: Bodies and Subjects in Contemporary American Dance* (Foster, 1986) and *Dance Analysis: Theory and Practice* (Adshead ed., 1988) present formal analyses or structural frameworks.[16]

14) P. H. Mason(2012), p.20.
15) S. Jordan(2011a), p.44.
16) S. Foster(1986), *Reading Dancing: Bodies and Subjects in Contemporary American Dance*(Berkeley: University of California Press); J. Adshead(1988), *Dance Analysis: Theory and Practice*(London: Dance Books).

Jordan argues that it is only from the late-1980s that dance scholarship as a whole showed similar theoretical and methodological shifts to those of music, and began to examine the interrelations between dance and culture.[17]

This theoretical shift in both the music and dance disciplines can be considered common ground for the building of choreomusical theories. The term "choreomusical" was initially coined by Hodgins in his book, *Relationships between Score and Choreography in Twentieth-century Dance: Music, movement and metaphor* (1992), which emphasized building a paradigm for analyzing the relationship between music and dance. Since then, the term has gained further recognition through the studies of Inger Damsholt and Jordan.[18] Hodgins suggests two categories of choreomusical relationship: first, intrinsic relationships arise from structures and elements inscribed in the music and movement, specifically in rhythmic, dynamic, textual, structural, qualitative and mimetic terms; and second, extrinsic relationships are generated by contextual signals and prior knowledge of certain connotations, in archetypal, emotional and narrative terms.

In her PhD thesis, Damsholt further develops analytical concepts such as visualization and counterpoint through analysis of Mark Morris's work, yet she also provides extensive historical research on the choreomusical relationship, approximately from the 1450s to 1975, engaging with the practical performances at the time. Kim has employed Damsholt's work to offer a historical evaluation of the development of choreomusical discourse, with a particular focus on the Western modern dance genre (for instance, the works of Isadora Duncan, Ruth St. Denis, Mary Wigman, and Cunningham), and also presents a choreomusical analysis of Morris's work, *Falling Down Stairs*.[19]

Jordan further develops choreomusical theory by way of a critique of Hodgins's model and also by engaging with intermedia research. This article employs Jordan's theory, as she provides a fruitful theoretical model both for analyzing choreomusical relationships as well as for interpreting the meaning created from the meeting of music and dance. In her earlier work, Jordan employs structural categories for relating music and dance, namely parallelism and counterpoint, these being understood with "the concept of continuum rather than of two polarities".[20] She explains that parallelism between music and dance is shown when the various musical elements are visualized through motions, particularly through imitating rhythm pattern and pitch.[21] According to Jordan, parallelism

17) S. Jordan(2011a), p.47.

18) I. Damsholt(1999), *Choreomusical Discourse: The Relationship between Music and Dance*, unpublished PhD dissertation (Copenhagen: University of Copenhagen); I. Damsholt(2006), Mark Morris, Mickey Mouse, and Choreomusical Polemic, *The Opera Quarterly {Performance+Theory+History}* 22(1), pp.4-21; S. Jordan(2000), *Moving Music: Dialogues with Music in Twentieth-Century Ballet*(London: Dance Books); S. Jordan(2007), *Stravinsky Dances: Re-visions across a Century*(Alton, Hants: Dance Books).

19) K. H. Kim(2009).

20) S. Jordan(2000), p.74.

21) Parallelism is an analogous concept to the idea of 'Mickey-Mousing' and musical visualization in Damsholt's works.

can present certain impressions: for instance, it can create moments of "visual capture", meaning the "visual stimuli···are strong enough to influence people to interpret simultaneously presented auditory stimuli as somehow related",[22] as well as of "auditory capture", a concept that describes the moment when "sound stimuli [affect] our perception of visual information", i.e. when musical tempi affect our perception of the speed of movement.[23] Employing Jordan's categories, the analysis seeks to isolate parallelism and counterpoint between music and dance, and also to identify further effects developed through close imitations of music and dance.

In analyzing both imitative and contrapuntal relationships between music and dance, Jordan places particular emphasis on rhythm, arguing that "rhythm is an immediate point of contact between the two art forms".[24] She categorizes and analyzes rhythm according to the three aspects of: (1) duration and frequency, (2) stress and accent, and (3) the grouping of sounds or moves through time.[25] In so doing, she argues that meaning can be developed through the analysis of the patterns of interaction between these rhythmic categories of music and dance.

Nonetheless, it is important to clarify that, while Jordan presents these structural and formal categories as useful concepts, her own analysis is not presented in a structural manner, i.e. of separating the analysis into these categories or arranging the findings into categorical tables. She rather incorporates these concepts in a more poststructural and postmodern way, reading and describing the choreomusical interplay and the overlapping of these aspects, fully articulating and portraying the whole image of the chosen work or scenes through expressive language. Likewise, while I present a table to show the musical arrangements for each scene of *Winter Dreams* to enhance the understanding of the general structure of the work, the actual analysis is more in line with Jordan's method of writing, with the aim of articulating the interrelationships of parallelism and counterpoint of music and dance with the aid of the given rhythmic concepts and a more expressive use of language.[26]

It is also necessary to explain how Jordan further builds up these formal concepts with a more poststructuralist approach by following Nicolas Cook's (1998) theory of cross-media interaction, which demonstrates the ways in which different forms of media (words, music, dance and moving pictures) work together in a unified manner in theatre, film and commercial videos.[27] Cook

22) S. Jordan(2011a), p.50.
23) Ibid., p.51.
24) Ibid., p.52.
25) Ibid.
26) While Korean dance scholarship often follows the custom of presenting the analysis and interpretation of a dance work in separate sections, it is important to point out that Jordan (and other general studies on choreomusical relations) presents them as a composite form, as the interpretation is interwoven into the analysis of particular choreographic conventions, and as the meaning arises from this dialogue. Therefore this paper follows the general form of choreomusical analyses, presenting the analysis, interpretations, and further discussions in one intertwined composite section. Here, the analysis is not divided according to each scene, but rather, following Jordan's model, isolates particular scenes or sections of scenes where certain choreomusical conventions assist the reading of the characters' emotions and their entangled relations.

recommends metaphor as a feasible model for understanding intermedia interactions. For instance, as Jordan explains, a metaphor like "Love is war" incorporates two words (love and war) that share certain attributes within the metaphor, yet arranged into this metaphoric sentence a new meaning is created for the concept of love.[28] Cook proposes three basic and possibly co-existing models for intermedia interactions: *conformance* (referring to a direct congruence with no conflicting elements), *contest* (implicating contradiction and possibly irony), and *complementation* (rather a midpoint between the former two extremes).[29]

Following Cook, Jordan goes beyond the old binary of parallelism and counterpoint to acknowledge that combinations of similarity and difference can be simultaneously present in dance performance, which, as a composite form comprising music and choreography, allows for the creation of new meaning through the isolation of patterns of dynamic interactions between the two art forms. Here, as Jordan continues to use formal analytic tools yet applies these with different (more poststructural and postmodern) theoretical perspectives through the engagement of intermedia research, I also follow Jordan's approach, employing formal terms like parallelism and counterpoint yet as a means of isolating the shifting and overlapping moments of congruence and divergence, and of developing overall interpretations of the meanings, story, and emotions arising from the identified choreomusical relations of the selected ballet.

As for methods, the paper engages with the video version of the ballet (BBC 2 recording, 29 December 1991), with the original cast, including Darcey Bussell, Irek Mukhamedov, Anthony Dowell, Nicola Tranah and Viviana Durante. Although different from the live performance, the video version also contains some diegetic music in the opening and the waltz scenes. While various reviews and journal articles on MacMillan and *Winter Dreams*, and other choreomusical studies of ballet works, are used as useful resources, the full music score, as arranged for this ballet, serves as a key source that enables a closer and more fruitful analysis. The score was collected in person from the Music Library of the Royal Opera House in 2007 with kind permission for its use for research purposes. I often present sections of the score with annotation describing the relevant choreographed movements, as this is a common method for presenting choreomusical analysis, and one frequently seen in the works of Jordan.

III. Story and Choreomusical Structure of *Winter Dreams*

Winter Dreams focuses primarily on the display of the intricate feelings and complex relationships

27) N. Cook(1998), *Analysing Musical Multimedia*(Oxford: Oxford University Press).
28) S. Jordan(2011a), p.48.
29) N. Cook(1998), p.103.

of the characters of *Three Sisters*, which centers on the lives of three young urbanite women who left cosmopolitan Moscow to live in a small provincial town. Living a dull and melancholy existence, the sisters continually dream of returning to Moscow, a place of perfection and happiness in their minds. The possibility of escape presents itself when a company of newly transferred soldiers permeates into the family's life. Olga, the oldest sister, is a little old-fashioned, and has given up hope of marriage. Masha, the second sister, has an affair with Vershinin, a lieutenant commander, and Kulygin (her husband) becomes more affectionate towards Masha. Irina, the youngest sister, is caught up in a love triangle with Tuzenbach and Solyony, two other newly transferred soldiers. However, all hopes of escape are dashed in the end and the sisters must confront the nauseating permanency of their situation.

Order of the Dance Scenes	Arranged Music
Prologue	*Aveu passionné* (1892) – piano
Three sisters' trio	*Take My Heart Away* (1873) arranged by I. Miknovsky – piano
Crossing	*I Opened the Window* op. 63 no. 2 (1887) arranged by I. Miknovsky – piano
Vershinin's solo	*Romance* op. 5 no. 4 (1868) – piano
Pas de trios – Irena, Tuzenbach and Solyony	*Lullaby*: Cradle Song op. 16 no. 1– piano
Natasha, Andrei and Anfisa	Guitar in E major
Anfisa's solo	Guitar in A minor
Anfisa and three sisters	Guitar in A major
Tuzenbach and Solyony	*Mazurka* – guitar
Waltz	*Valse sentimentale* op. 51 no. 6 (1882) – guitar and piano, alternately
Kulygin's solo	Prelude, from *Six Morceaux* op. 21 (1873) – piano
First pas de deux – Masha and Vershinin	*Aveu passionné* (1892) – piano
Olga and Irina's solos	Extract from *Scherzo humoristique*, from *Six Morceaux*, op. 19 (1873) – piano
Masha's solo	*At Daybreak* – guitar
Pas de deux – Irina and Solyony	Guitar in B major
Pas de deux – Masha and Kulygin	*Dialogue*, from *18 Morceaux*, op. 72 no. 8 (1983) – piano
Chebutykin solo	Guitar in E major
Pas de deux – Irina and Tuzenbach	Guitar in E minor
Olga and Kulygin	*By the Seashore* – guitar
Farewell *pas de deux* – Masha and Vershinin	*Romance* in F major op. 51 no. 5 (1882) and a song (arranged by I. Miknovsky): *Does the day reign?* op. 47 no. 6 (1880) – piano
Epilogue	*Aveu passionné* (1892) – piano

<Figure 1> Musical arrangements of each scene of *Winter Dreams*

As seen in figure one, the musical score for *Winter Dreams* comprises selected works by Pyotr Ilyich Tchaikovsky from the last twenty-eight years of his life, and the piano pieces were chosen and

arranged by Gammon in close collaboration with MacMillan. In addition, there are some early Russian folk melodies from the Luov and Prach Collection, selected and arranged for guitar and mandolin by Thomas Hartman. This rearrangement of existing musical scores is a distinctive choreomusical convention, commonly used to create narrative ballets in the British ballet tradition; for example, John Lanchbery arranged Frédéric Chopin's music for Frederick Ashton's *A Month in the Country* (1976) and Franz Liszt's music for MacMillan's *Mayerling* (1978). *Winter Dreams* follows in this tradition by rearranging Tchaikovsky's piano music to suit the choreographic ordering and to better represent the inner emotions of the characters and their tangled interpersonal relationships.

For the analysis, the scenes that employ a large cast, like the Crossing and Waltz sections, are viewed to isolate the choreomusical conventions used with a large number of dancers, while for smaller-scale choreomusical relations Irina's solo and her *pas de trios* with Tuzenbach and Solyony are selected as she is portrayed as the most ambitious young woman, engaged in a complex love triangle. There will be a closer analysis of the farewell *pas de deux* of Masha and Vershinin, as it is the only scene that involves the arrangement of two pieces of music (the *Romance* in F major, op. 51 no. 5, and the song *Does the day reign?*, op. 47 no. 6). The careful arrangement of these pieces reveals the effort of fitting the music right in with the choreography, and calls for a close analysis of the musical arrangement designed to portray the devastating farewell of the two lovers.

IV. Interpreting *Winter Dreams* through Choreomusical Analysis

In general, the ordering of the music and dance scenes conveys the characters' overall emotions and situations as embedded within Chekhov's play. The music for the prologue, *Aveu passionné*, reappears for Masha and Vershinin's first *pas de deux* and also for the epilogue (Figure 1). In the prologue the guests are assembled for a dinner party, and diegetic music is shown as a soldier plays the piano and the three sisters and their brother (Andrei) gather round to listen. The tune is vivacious, and soon the sisters start to waltz gleefully around the table. This diegetic music portrays a happy, harmonious family enjoying their dinner party and greeting their guests, and while this is somewhat contradictory to the main storyline of the play—focusing on the sisters' boredom and despair—nonetheless, this can be read as a camouflage display of the sisters' skilful concealment of their true emotions from their guests. Beneath their outward contentment and tranquillity lies a profound angst—emotional turmoil, a yearning for escape—and the music reveals a facet of human nature that thrives on theatrics and dissimulation, oscillating between surface and depth, hiding and pretending everything is fine. Moreover, since this is only the beginning of the ballet and the most complicated and immoral relationships have yet to unfold, this is the happiest time for the family, as they are

unaware of the fierce wind that will soon sweep down and carry them away.

The return of the music for the *pas de deux* brings to light the two characters' hidden love and suggests that they were intimately involved from the very beginning. The second recurrence, in the epilogue, serves two related functions. Firstly, it establishes a firm sense of closure for the ballet, which can be related to the kind of musical recapitulation commonly seen in music scores: beginning, middle and end are drawn together into a coherent unity. Secondly, this unity, combined with the re-emergence of the sisters' first hugging sequence, can be interpreted as a representation of the sisters' imprisonment within a vicious circle of the same: their lives doomed to endless repetition, their hopes of returning to Moscow shattered forever.

The boredom of the characters' small-town lives is generally portrayed through the playing of the piano numbers in a continuous, lyrical manner without any strong highlights. This euphonic piano music, with the use of the sustaining pedal, conveys softness and continuity, reflecting the family's stifling and humdrum small-town existence. For instance, the Crossing scene features *I Opened the Window*, op. 63 no. 2, which is played with a highly lyrical and smooth quality, with no notable climax. The mellifluous sound is accompanied by fluid movements that involve the dancers running on and off the stage, passing through each other to create a crossing effect. Here, the energy level can be described by a straight horizontal line as opposed to a vertical curve. This is an interesting consequence since, as it involves the entire cast, one would expect rather the kind of intensified volume and stronger dynamics that are usually achieved in sections engaging a large number of people. Nonetheless, the repetitive, lyrical music seems to convey the vapidity and bleakness of the sisters' lives; the steady drone of the piano conveys emptiness, boredom and sterility.

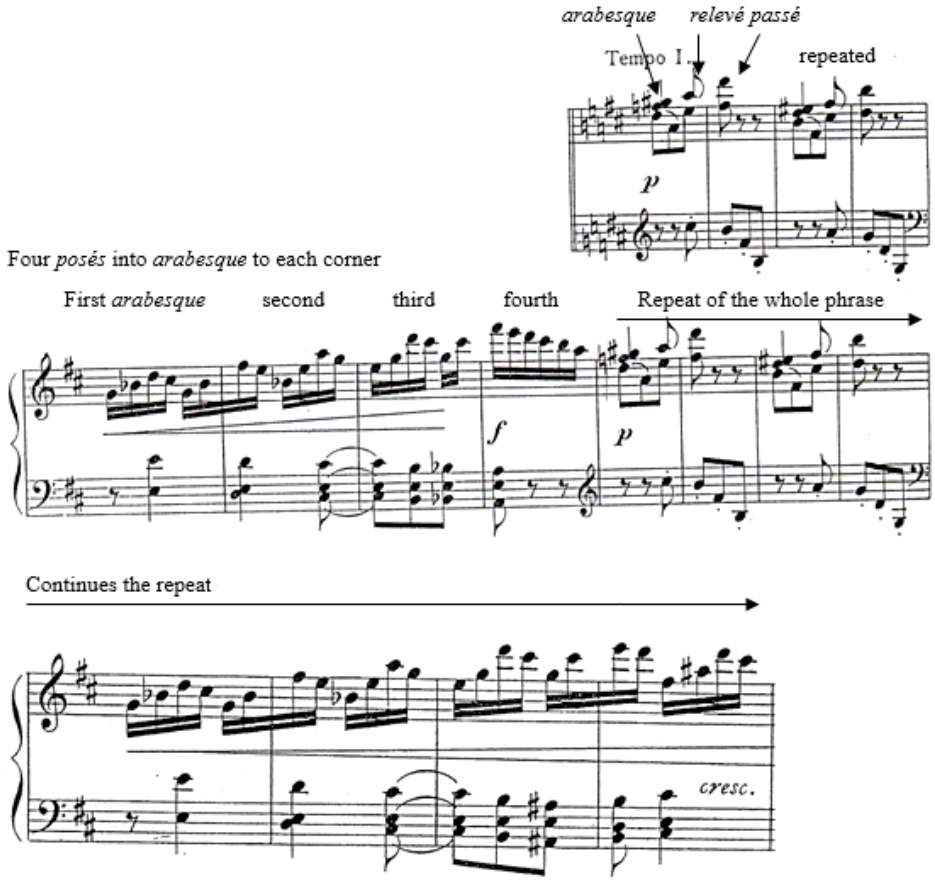
A strong rhythmic parallelism between music and choreography is also prominently shown through the use of repetition in this ballet, conjuring an atmosphere of dismal monotony. The dullness infuses the characters themselves, who in turn exude it through their own bland, repetitive movements. According to Nugent,

> Certain repetitive gestures become like long-practised rituals, and build on that feeling of claustrophobia that Chekhov expressed so eloquently, indicating that [the sisters] are locked into a life from which they have no hope of escape.[30)]

A good illustration of this is shown at the end of Irina's solo, featuring extracts from *Scherzo humoristique*, from *Six Morceaux*, op. 19 (1873). She performs repeated darting *posé pirouettes en manège* as the music gradually becomes an arpeggio-like melody for fourteen bars with *crescendo*. MacMillan often uses this particular parallel structure, where a briskly moving, arpeggio-like melody

30) A. Nugent(1991), Dreams for the three sisters, *Dance* (18), p.18.

is accompanied by quick *posé pirouettes*, so that the sharp, ongoing turns are duplicating quick, continuous musical beats. Here, the repetition of the *posé pirouettes* coupled with increasing volume demonstrates an instance of "auditory capture",[31] as the movements appear faster than they really are, as if the *posé pirouettes* are performed with slight acceleration. This repetition, the intensification of choreomusical energy, and the circular floor pattern as a composite form depicts the sense of frustration and constraint stemming from being trapped within the vicious circle of a boring provincial life.



<Figure 2> Bars 1-16 of Irina's solo[32]

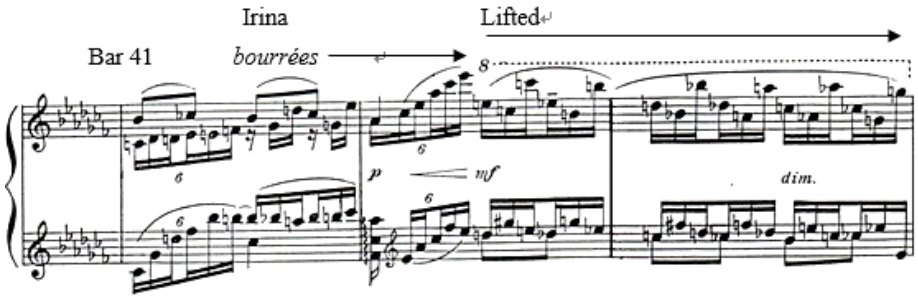
Besides functioning as a representation of monotony and confinement, this use of repetition/ parallelism in Irina's solo also conveys her doubt and desire. A similar musical pattern is repeated twice: a sharp, vivacious, rising melody followed by continuous, smooth, ascending notes on the melodic line (Figure 2). She has a set motif for the first eight bars, matching the rhythm of the music.

31) S. Jordan(2011a), p.51.

32) P. Gammon(1991), *Winter Dreams* [unpublished musical score](London: Music Collection of Royal Opera House). All annotations to the score, here and below, are my own.

For the first two bars she performs a sharp *posé arabesque* on the crotchet with a hold, and then a crisp *relevé passé* through *petit retiré* position, with two quavers. This is repeated on the next two bars, duplicating the repetition of the music. Then, for the next four bars, matching the overall rising pitch contour, she performs crisp, repetitive *posé arabesques* to each corner. The entire sequence is repeated again for the next eight bars, duplicating the structure of the music. Then, the whole sequence, including its repetition, reoccurs toward the end of the solo with the same music.

Such repetition (for instance, when a single motif, accompanied by musical duplication, is repeated a few times before progressing to the next step, often with slight modification) was a popular nineteenth-century choreomusical device commonly employed in classical ballets like *Sleeping Beauty* (Petipa/Tchaikovsky, 1890) and *Swan Lake* (Petipa, Ivanov/Tchaikovsky, 1895). Nonetheless, Nugent declares Irina's *arabesques* to be the signature step, and insists that they present a "personal metaphor for uncertainty", describing her supporting leg as the root and her extended arms and leg as denoting her yearning for something new.[33] The entire sequence shows a close reflection of rhythm and pitch, instantly drawing attention to the movement phrase and highlighting the recurring *arabesques*. Hence, it can be said that it is precisely this repetition and close reflection of rhythm and pitch that establishes this particular sequence as Irina's theme, displaying her desire with emphasis.



<Figure 3> Bars 41-43 of the *pas de trios* of Irina, Tuzenbach and Solyony[34]

Irina's inner desire is portrayed not only through strong parallelism with repetition, but also through the combined use of counter-action with a degree of parallelism, for instance in her first *pas de trios* with Tuzenbach and Solyony, featuring *Lullaby: Cradle Song*, op. 16 no. 1. From bar 41, there is an arpeggio-like rise in the melodic line, a succession of quaver triplets, which strongly 'matches' Irina's crisp, tiny *bourrées* as she travels swiftly forward (Figure 3). From the middle of bar 42 she is lifted smoothly into the air with continuous crisp *bourrées*, duplicating the musical beats. Once lifted, she gazes out, beyond the garden, portraying her inner desire for escape. The lift is held at the same height, though not with sustained melody or levelled notes, as the music rather involves two dropped notes

33) A. Nugent(1991), p.18.
34) P. Gammon(1991).

followed by a sudden ascending third—generating the counterpoint—repeated six times, throughout her lift. Thus, although her brisk leg movements match the beat of the quaver triplets, the wide interval and the "break" in pitch adds a certain unattainable quality to her lift and creates a sense of fragility. Her tiny *bourrées* depict her desperate effort to stay up high forever, where she can see beyond the confines of her stale life, yet the counterpoint in the musical pitch portrays the unattainability of her desire.

Moreover, the use of nineteenth-century piano music leads to somewhat different interpretations than those suggested by the traditional Russian music played on the guitar. This generates further readings, particularly concerning the different moods the instruments produce in conjunction with the choreography. The traditional Russian tunes are usually played on guitar, exuding a folksy, gregarious and bucolic quality. This folksiness is prominently displayed in Nanny Anfisa's solo, with the infusion of simple folk dance steps, and the gathering of the three sisters, depicting gregariousness and creating a rustic *mise-en-scène*.

In contrast, Jordan acknowledges the intimacy and romance built up through the employment of nineteenth-century piano music, particularly in analyzing Ashton's *A Month in the Country* (which shares the similar storyline of a married woman (Natalia) falling in love with a guest (Beliaev) who visits a provincial town), arguing that the percussive character of the instrument is eschewed in favour of its soft, gentle qualities.[35] For instance, drawing attention to Natalia and Beliaev's *pas de deux*, where *Andante Spianato* is played on solo piano, Jordan highlights the moment when the orchestra resumes and Natalia stops dancing, as it reminds her of the reality of her immoral behaviour; however, with the return of the piano, she discards her guilt and carries on as before, expressing her deep love for Beliaev by dancing with him again. This private, personal quality of the piano is also manifested in *Winter Dreams*, and to a certain extent, the choice to limit the music to the piano exclusively can be explained by the fact that the ballet focuses on the expression and disclosure of hidden emotions and intimate relationships; hence the privacy and intimacy of the piano are apropos of one of the dominant themes of the work.

Such differing qualities of piano and guitar are clearly presented in the Waltz section. Whilst the music of each scene of *Winter Dreams* is generally played with only one instrument, *Valse sentimentale*, op. 51 no. 6 (1882), in the Waltz section employs both alternately. The section opens with the diegetic guitar ensemble (playing at the summer hut), instantly conjuring a genial, gregarious atmosphere and folksy charm, with the whole cast outside in the garden, waltzing in pairs or socializing after the dinner party. Then, there is long crotchet rest, followed by a resonating second note; the held pause creates a sustained break from the joyful, lively guitars and prepares for the placid softness of the piano. This generates a lingering effect and calms down the musical dynamic to

35) S. Jordan(2000), pp.253-256.

establish the sense of privacy requisite for the portrayal of intimate relationships. At the beginning of the piano section the music is lighter, without any chords, with shots of Tuzenbach walking by himself, Masha walking with Vershinin, and a close shot of Kulygin in the house, by himself, not socializing with the others. The intimacy of the piano builds as the music grows sonorous, with frequent crotchet rests in the melodic line, producing a deep, furtive quality. Here Masha and Vershinin start to dance, with gluey and smooth pulls away and toward each other, expressing their inner emotions of love.

Soon the guitars return, as Kulygin appears in front of Masha and Vershinin. The return of the guitar, coupled with Kulygin's entrance, functions to bring Masha back to reality—to the presence of the mundane world, the gathering and the guests—and she stops dancing with Vershinin. The guitar re-establishes the reality of their gathering, as the nanny waltzes around with the three sisters, recalling the choreomusical arrangements used in the nanny's solo that represented conviviality. Masha links arms with Kulygin only when the guitar sound holds reality firmly in place. However, as the piano returns, exteriority is once again interrupted and interiority restored: Masha walks by herself, followed by Vershinin and Kulygin on each side. This arrangement, Masha in the middle between Vershinin and Kulygin, exposes their tangled relationships, revealing Masha's complex feelings for both men. The piano plays through to the end of the section, where Masha is pulled by both men but eventually follows Vershinin, leaving Kulygin alone. Again this discloses Masha's inner feelings, her deep desire for Vershinin, as in reality, choosing another man in front of the husband is highly unlikely.

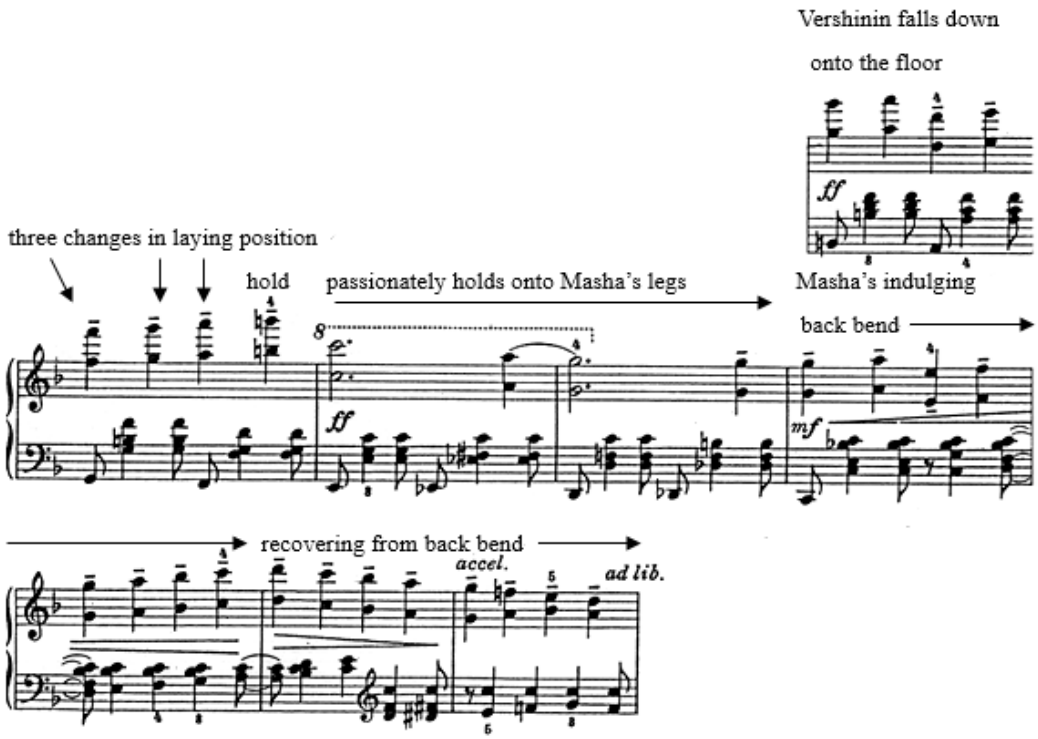
Jordan lists the various roles that nineteenth-century Romantic piano music plays in *A Month in the Country*. One of its attributes is a lyrical, singing quality that encourages the "dancer/piano [to] sing as in an aria", as a unity.[36] This singing quality, combined with the music's romantic intimacy, is most significantly displayed through Masha and Vershinin's farewell *pas de deux*. This scene puts the theme of love on immediate display by combining the *Romance* in F major and the song *Does the day reign?*. In this *pas de deux*, MacMillan shows a strong congruence, making the dancers' motions sing with the music. The score of the *Romance* also indicates that it should be played '*cantabile*'—with singing quality—and, in general, Masha's indulgent back bend, smooth rolling of the head with lingering *port de bras*, circling lifts and ongoing *pirouettes* in *arabesque* match this euphonic, singing quality.

This choreomusical convention of showing a strong harmony of music and motions creates numerous dramatic emotional climaxes within the *pas de deux*. Between bars 57 to 64 of the *Romance*, two contrasting levels of movement are put to similar-sounding music involving crotchet chords smoothly rippling up and down the scale with *tenuto* (Figure 4). For bars 57 and 58, Vershinin

36) Ibid., p.256.

uses the *tenuto* as he falls powerfully to the floor, sharply changing position three times on each note and grabbing Masha on the last change with the hold, accenting the four chords on bar 58. Combined with his staccato movements, each beat portraying his bursting emotions, his searing pain in losing her. Then, long and powerful notes follow from bar 59 to 60, as Vershinin passionately holds onto Masha's leg for the entire two bars, expressing his desperate longing to hang on. From bar 61 to 64, the linking chords, gradually rising up and falling down the melodic line, are accompanied by Masha's lavish back bend, enhancing the *tenuto* property of the music.

Although these chords recall Vershinin's disjointed outburst, here Masha shows, instead of staccato movements, full intensity through a smooth bending of the body, as though she is trying, with unbearable pain, to feel and remember his last touch. This emotional climax—Vershinin's passionate outburst combined with Masha's expression of tearing sorrow—is achieved firstly through motional accentuation on each beat, and secondly through motional mirroring of the musical quality of *tenuto*. In doing so, this climax reveals two different choreomusical strategies in building the choreomusical harmony.

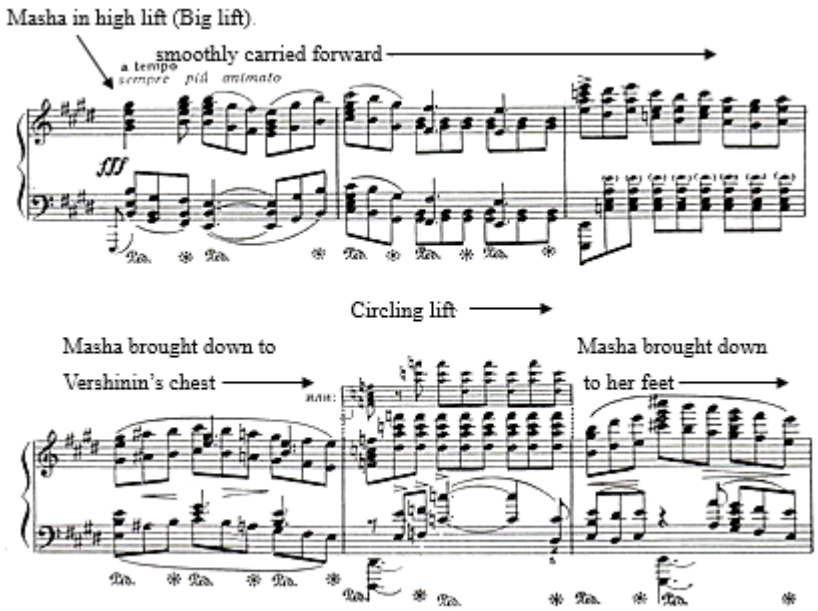


<Figure 4> Bars 57-64 of the farewell *pas de deux*[37]

37) P. Gammon(1991).

As the song *Does The Day Reign?* begins, the dance quickens its tempo, with the musical instructions changing from *andante cantabile* to *allegro agitato*. There is a definite mood change from the melancholic *Romance* to the less restrained song, with the music gradually rising and falling between the bass and high melodic line. Accompanied by swift running and smooth movements in unison across the stage, this creates a freer and more uncontrolled quality, as though the characters are now trying to enjoy their last dance together. Here the dynamics of the music gradually build up to the end with stronger chords and arrive at a higher octave. The movement quality changes alongside the ascending music, creating two climaxes toward the end of the *pas de deux*.

The first climax is shown from bar 32, with parallel choreomusical dynamics. The piano plays passionately and vigorously, *con fuoco*, with rapidly fluctuating notes. Masha, from *grand jeté*, quickly falls to the floor, holding Vershinin's hand. Vershinin then swiftly swirls around Masha; the intensity of the movement builds an accelerating effect on the hesitant music, creating "visual capture".[38] At bar 34, stronger chords are introduced, adding energy as Vershinin powerfully pulls Masha up from the floor and catches her in *jeté*. At bar 35, the melody rapidly rises and falls, the highest note of the pitch contour accented along with the movement; now Vershinin lifts Masha in *arabesque* and vigorously throws her around his shoulder, where she arrives upside down, at the peak of the lift, on the highest note. Thus this climax is created by strong parallelism between musical and movement dynamics and the movements' reflection of the pitch contour.



<Figure 5> Bars 46-51 of the farewell *pas de deux*[39]

38) S. Jordan(2011a), p.50.
39) P. Gammon(1991).

The final climax is shown from bar 46 by the use of vigorously played music (Figure 5). Masha is lifted high in a horizontal alignment on the accented first crotchet chord of the bar, and is smoothly carried forward with the energetic rhythm and strong chords until bar 48. At bar 49, with a small fall in the melody, she is brought down onto Vershinin's chest; at bar 50 Vershinin turns swiftly to perform a circling lift that accelerates while accompanied by strong chords in a higher octave. Masha is brought down on her feet on the following bar, where the notes return to the normal stave. Throughout the phrase, the level of the melodic line parallels the height of their lift. The melody in bar 50 is repeated in bar 52, rising to a higher octave. Here the dramatic intensification of the music is not accompanied by heavily accented movements; rather the music generates the atmosphere suitable for the emotional climax of their passionate final kiss. This intensification of musical energy carries on with acceleration from bar 54 to 56, reflected by Vershinin's exiting motif of huge, elevated turning jumps, which lead him to sharply run off the stage to end the *pas de deux* with his resonance. In general, then, this *pas de deux* shows various ways of employing strong parallelism between music and dance—through the accentuation of beats, the dynamics, and the level of the melodic line—as a means of building up emotional climaxes for the two characters, depicting their passionate love and heartbreaking mutual loss.

V. Conclusion

To conclude, this paper analyzed the choreomusical relationships at work in *Winter Dreams* to identify the particular moments and methods through which music and choreography, as a composite form, fabricated and conveyed the characters' inner emotions, desires, and intricate relationships. MacMillan's choice of nineteenth-century lyrical piano pieces served to conjure a sense of intimacy and romance. The use of the guitar, by contrast, worked to paint a rustic, folksy picture of provincial Russia, and sometimes functioned to bring the characters back to reality after the subtlety of the piano had revealed their hidden feelings. Here it is important to note that unlike some ballets which are situated in palaces or other evocative, mysterious places and deploy a large cast of characters, *Winter Dreams* utilizes a small number of dancers and focuses mainly on the characters' interior states. Therefore, rather than adorning the music with heavy and variegated orchestration (each instrument lending its own unique colouring and texture to the scene), this use of simple instrumentation, piano and guitar alone, can be considered a more realistic way of representing the human scale of the drama.

More specifically, a diverse use of parallelism between music and dance is identified as the key feature of MacMillan's choreomusical style, often shown through repetition or even combined with the use of counterpoint. For instance, soothing piano numbers, coupled with choreomusical

parallelism and repetition, created at certain points an atmosphere of boredom, and depicted the claustrophobia of small-town life. Parallelism and counterpoint were often employed concurrently to portray both the characters' yearning for escape and also the unattainable reality of that desire. In this sense, MacMillan's style is not a simple musical visualization, as the imitations of music and dance are complicated by overlapping contrapuntal aspects. The farewell *pas de deux* of Masha and Vershinin, then, further demonstrates various ways of employing parallelism—for instance, in terms of the dynamic quality, duration of notes and movements, and the level between the melodic line and movement height. Here, parallelism achieves quite different results as compared to other scenes of the ballet (where monotony and mediocrity are often fabricated), as the dramatic aria-like harmony of music and dance is engaged across multiple choreomusical levels (of pitch, quality, duration etc.) with increased intensity, building emotional climaxes and portraying explosive emotional outbursts.

In sum, *Winter Dreams* shows numerous ways of creating coherence and harmony between music and choreography, and their close interaction, particularly through the use of nineteenth-century piano pieces, allows the characters' intricate emotions to sing along with their movements, while their inner feelings and hidden desires are visualized through a motional display of music. This highlights the importance of valuing the choreomusical relationship in MacMillan's work, an under-thematized subject in current choreomusical discussions. Moreover, close consideration of how the different meanings and interpretations of dance works are constructed through the tangled interplay of music and choreography (always working in tandem, and almost never in isolation) serves to emphasize the unavoidably interdisciplinary approach that should be adopted toward music and dance in discussions of the performing arts, a fact that will hopefully inspire further research on choreomusical relationships in the disciplines of both music and dance.

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Abstract

Emotions through Sounds and Motions: Choreomusical Analysis of *Winter Dreams*

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This article aims to reveal the interrelatedness of music and dance in dance productions through an analysis of the choreomusical relationship exhibited in Kenneth MacMillan's *Winter Dreams*. It introduces various choreomusical theories in order to provide insight into current scholarly discussions on the relationship between music and dance, understood as socio-culturally interwoven forms of human expression that create new meanings through their interaction and entanglement as a composite form. The subsequent analysis of *Winter Dreams* sets out to identify the moments and methods through which music and choreography, taken together as a unified form, fabricate and convey the characters' inner emotions and intricate relationships. *Winter Dreams* is nominated as a key work for enriching the discussion of MacMillan's choreomusical style, as the connotations and emotions embedded in this ballet are both visualised through the motional display of music and heard through the melodic singing of choreographed motions.

Keywords: Choreomusical(코리오뮤지컬), Kenneth MacMillan(케네스 맥밀런), *Winter Dreams*(겨울의 꿈), Stephanie Jordan(스테파니 조던), Interdisciplinary(학제간 연구)