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## RHYTHM: An Analysis of the Relationship Between Music and Dance

Alexandra Scott  
*Loyola Marymount University*

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# **DANC 461: Sr. Thesis Project**

## **RHYTHM:**

An Analysis of the Relationship Between Music  
and Dance

Alexandra M. Scott

Mentor:  
Professor Judy Scalin

In partial fulfillment of  
The Bachelor of Arts Degree in Dance  
Loyola Marymount University  
May 10, 2013

**RHYTHM:  
AN ANALYSIS OF THE RELATIONSHIP BETWEEN MUSIC AND DANCE**

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## **RHYTHM:**

An Analysis of the Relationship Between Music and Dance

By: Alexandra M. Scott

Mentor:

Professor Judy Scalin

*Rhythm: An Analysis of the Relationship Between Music and Dance* is a research thesis. In my thesis I set out to investigate how music and dance are connected, as well as the complex composer/choreographer relationship. I was interested in learning about some of the most prominent composers for dance and their various contributions to both the dance and music worlds. This led me to researching their lives, music and collaborative relationships. I titled my thesis *Rhythm* because it is an integral part of both dance and music, and it also refers to the working relationship that exists between choreographers and composers.

During my research, I used primary and secondary research methods. The primary research consisted of a personal interview with the Loyola Marymount Dance Program's Music Director, David Karagianis. My secondary research consisted of investigating the lives of five composers of both the Romantic Era and Twentieth Century: Ludwig Minkus, Pyotr Ilyich Tchaikovsky, Igor Stravinsky, Sergei Prokofiev and John Cage. I also observed excerpts of each composer's work and analyzed how the music and dance connected with one another. The final portion of my thesis focuses on the music/dance connection, the choreographer/composer relationship, and the many contributions of my six chosen composers. Ultimately my thesis describes the importance of the presence of music in dance and explains why the two are so deeply connected.

Aloysius Ludwig Minkus was born in Vienna on March 23, 1826. His father Theodor Johann Minkus was a wholesale wine merchant in Moravia, Austria and Hungary, and he also owned a restaurant in the Vienna city centre that had its own small orchestra. Young Minkus grew up being around live music and began taking private violin lessons at the age of four. During his teenage years he studied at the Konservatorium der Gesellschaft der Musikfreunde in the city, and he performed at various concert halls as a soloist. The public of Vienna and music critics alike acknowledged him as a child prodigy. Minkus began serious composition during his teens and published five violin pieces in 1846. Throughout the mid-1840s he composed an abundance of light dance music, which was believed to be for his father's orchestra *Tanzkapelle*. According to Robert Ignatius Letellier, the author of *The Ballets of Ludwig Minkus*, "the ten years 1842-52 of Minkus's life are poorly documented. He did however at various times make application for travel documents to Germany, France and England. There is no further evidence that he visited Paris at this time, as is often stated."<sup>1</sup> In 1852 Minkus was invited to become a violin soloist for the Vienna Court Opera, which he accepted; however, he resigned at the end of 1852 in order to accept a musical position abroad.<sup>2</sup>

Minkus moved to Russia and served as the director of Prince Nikolai Borisovich Yusupov until 1855. It was after he held this position that he established his reputation as an instrumentalist in St. Petersburg. His next venture was joining the orchestra of the Italian Opera at the Bolshoi Theatre in St. Petersburg, where he served as director, soloist and composer. He began his career as a ballet composer with his first ballet, *The Union of Thetis and Peleus* in 1857. In 1861 Minkus took on the role of leader/concert master

of the Bolshoi Theatre in Moscow where he also served as a conductor. From 1861 to 1864 Minkus held other music related positions in Moscow such as professor of violin at the Conservatoire and as Inspector of the Imperial Theatre Orchestras. He achieved one of the most significant milestones of his career in 1864 when he was appointed ballet composer at the Moscow Bolshoi, where he was able to compose dance music for both opera and dramatic productions.<sup>3</sup>

Minkus's first full-length ballet, *Plamya lyubvi, ili Salamandra*, premiered at the Bolshoi Theatre on February 13, 1864. Arthur Saint- Léon, who was considered to be one of the most prestigious dance masters in Paris and Russia, choreographed the three-act ballet. It was because of his involvement in the work that *Salamandra* secured production in the city of Paris. The ballet received its first transformation later that year when it was reduced to two acts and re-named *Néméa, ou l'Amour vengé*. This version debuted at the Paris Opéra on July 11, 1864 and achieved a considerable amount of success. The ballet received one final revision on March 15, 1868 when it premiered as *Fiamma d'amore* at the Teatro Communale in Triest. At this point Minkus had truly established himself as a ballet composer and he began to receive international recognition for his work. In 1866 the Paris Opéra commissioned a new ballet from Saint- Léon titled *La Source*, and Minkus was invited to contribute. He composed the first act as well as the second scene of the third, while Léo Delibes completed the remaining work. When *La Source* premiered on November 12, 1866 it was viewed as a great success for Delibes, Saint- Léon and Minkus. It ran for 73 performances until 1876.<sup>4</sup>

Saint- Léon and Minkus continued to work together for several years after the opening of *La Source*. In 1866 Saint- Léon oversaw the production of a one-act ballet

titled *Zolotaya rybka*, which featured Minkus's composition. The ballet premiered on November 20, 1866 at the Bolshoi Theatre in St. Petersburg. A year later the duo decided to develop the production into a three-act ballet for the same theatre. The revised version titled *Le Poisson doré* was first performed on October 8, 1867. Two years later another collaboration formed over a partial arrangement of *La Source*, which was performed in St. Petersburg as *Liliya* in 1869. Saint- Léon was a true friend and inspiration to Minkus; however, it was choreographer Marius Petipa that had a stronger impact on his career.<sup>5</sup>

Minkus first collaborated with Marius Petipa for his Moscow debut at the Bolshoi Theatre titled *Don Quixote*. The work premiered on December 14, 1869 and was instantly recognized as a milestone in the history of Russian ballet. It also marked the beginning of an incredible partnership between choreographer and composer that would last for two decades. The success of *Don Quixote* was outstanding and was truly the highlight of Minkus's career. It led to a series of successes for both him and Petipa, including a one-act arrangement of *Two Stars* in 1871, a five-act version of *Don Quixote* in 1871, and *La Bayadère*, which was considered to be one of his greatest scores, in 1877. The ballet's acclaim also earned him his appointment as first Court Ballet Composer of the Imperial Theatres in St. Petersburg in 1872, a position previously held by Italian composer Cesare Pugni. The seasons following his appointment saw sixteen ballet collaborations between Minkus and Petipa, which included works such as *Le Papillon*, *Les Pillules magiques* and *Paquita*.<sup>6</sup>

In 1886 the new Director of Imperial Theatres Ivan Alexandrovich Vsevolozhsky terminated the post of Court Composer of Ballet Music. He considered Minkus's 60<sup>th</sup>

birthday to be an opportunity to retire him, on a very small pension of 570 roubles. He was given a benefit performance on November 9, 1886 that consisted of two of his works: *Paquita* and *Les Pillules magiques*. According to Robert Ignatius Letellier, an anonymous reviewer of the benefit summarized Minkus's achievements: "An enormous variety of melodies, brilliant orchestration and, chiefly, consistency of musical style were guaranteed every time Minkus's name was placed on the poster."<sup>7</sup> Minkus left Russia to retire to his home city of Vienna at the age of 65. He continued to compose throughout his retirement until he died of pneumonia on December 7, 1917. Minkus remained to be one of the most popular ballet composers in Russia, even after his return to Vienna. To this day he is known as a specialist ballet composer who established a new approach for writing ballet music. Ludwig Minkus cleared the path for the many ballet composers to come, such as Glazunov, Drigo, and Tchaikovsky.<sup>8</sup>

Pyotr Ilyich Tchaikovsky was a Russian composer who was born in Kamsko-Votinsk, Russia on May 7, 1840. He was the second child of the Kamsko-Votinsk mine inspector Ilya Petrovitch Tchaikovsky. His father's position was deemed significant and gave the Tchaikovsky family considerable status within the Votinsk community. When Tchaikovsky was four years old his mother decided to hire a governess for their household and her choice fell on a young French girl named Fanny Durbach. Fanny shared various lessons with young Tchaikovsky and encouraged him early on to engage in literature. She attempted to limit his time spent at the piano; however, it was apparent to her that he was very enthusiastic about music. He was passionate about the work of artists such as Mozart, Bellini, Donizetti and Rossini. According to Wilson Strutte, the author of *Tchaikovsky, His Life and Times*, Tchaikovsky had a "remarkable ear" and he



was able to “pick out with great accuracy on the piano tunes that he had heard on the orchestration.” Shortly after his fifth birthday his parents allowed him to work with piano tutor Maria Markovna Palchikova. Within the next three years Tchaikovsky showed remarkable gifts and was able to “sight-read as well as his young tutor.”<sup>9</sup>

In 1848 Tchaikovsky’s father resigned from his government service, which brought about a difficult period of changes for the family. At the age of ten Tchaikovsky began attending the St. Petersburg School of Jurisprudence. When he was nineteen years old he became a clerk in the Ministry of Justice, where he remained for four years. He still maintained his involvement with music throughout the years and eventually left his position in the Ministry to study full time at the new St. Petersburg Conservatoire in 1862. Anton Rubenstein, the director of the Conservatoire, took an interest in Tchaikovsky and excused him from his piano studies to allow him to devote more time to theory and composition. Rubenstein also tried to help Tchaikovsky overcome his fear of facing an orchestra and pushed him to study conducting. The two maintained a relationship that stemmed from a deep mutual respect, and Tchaikovsky valued his approval above all others. Anton’s brother Nikolay Rubenstein founded a branch of the Russian Musical Society in Moscow and asked Anton to recommend a candidate from the Conservatoire. Anton gave Nikolay Tchaikovsky’s name, and Nikolay eventually offered him a position upon his graduation from the Conservatoire. Tchaikovsky accepted the proposal, although the post’s monthly salary of 50 roubles was considered to be quite low at the time.<sup>10</sup>

After graduation Tchaikovsky went on to teach at the Moscow Conservatoire for twelve years. It was during these years that he truly began to try his hand at composing.

The first few years in Moscow were difficult for the composer as he dealt with extreme melancholia, homesickness and depression. Although he was less than thrilled by his new surroundings, Tchaikovsky wrote his first symphony and his opera *The Voyevoda* within his first two years at the Conservatoire. In addition, he established two important friendships during his early days in Moscow. The first was Constantine Albrecht, who was the Inspector of the Conservatoire. Secondly, there was Nikolay Kashkin, a professor at the Conservatoire who longed to become a music critic. Tchaikovsky also met his future publisher P.I. Jurgenson in Moscow, who later went on to publish the majority of Tchaikovsky's music. One of the first major steps forward in Tchaikovsky's composing career came on February 3, 1868 when his first symphony, now titled *Winter Daydreams*, was performed in full for the first time in Moscow. The work surpassed the audience's expectations and opened up various new opportunities for the composer. Shortly after the performance he made his public debut as a conductor, and in the years to come composed three more operas: *The Oprichnik*, *Romeo and Juliet*, and *Vakula the Smith*, and became a music critic for *Russkiye Vedomosti* in 1872.<sup>11</sup>

In 1875 Tchaikovsky received and accepted a commission from the Imperial Theatres to compose a ballet to be entitled *Swan Lake*. According to Stroutte, Tchaikovsky "confessed that money was the main attraction of the project"; however, he later told comrade Rimsky-Korsav that he had "long had a wish to try his hand at this kind of music."<sup>12</sup> *Swan Lake: A Ballet in Four Acts* premiered in Moscow on February 20, 1877. It was the first time in which Tchaikovsky's vision for a work was so evident in his music. One critic remarked that, "Tchaikovsky displayed an astonishing knowledge of instrumentation – a characteristic that is being admitted by friends and

enemies alike. He gave new evidence of his ability to make masterful use of orchestral forces.”<sup>13</sup> It was apparent from this piece that Tchaikovsky had a vision for how he wanted the ballet to come to life. Not only did he create the music for the piece, but he also worked on the sound effects and composed sounds of nature to make the ballet more effective. He gave the piece a sense of mystery and magic by simulating the sounds of the waves in the lake. Although the first performance of *Swan Lake* received average reviews, the 1895 revival was a monumental success. Unfortunately, Tchaikovsky did not live to see it through.

Tchaikovsky experienced several hardships shortly after he composed *Swan Lake*, such as a disastrous marriage to Antonina Milyokova, rumors of homosexuality, an attempted suicide and a nervous breakdown. He had now given up teaching and was able to devote all of his time to composing, due to the patronage of Madame Nadezhda von Meck. Eleven years after the premiere of *Swan Lake*, Ivan Alexandrovich Vsevolozhsky, the Director of the Imperial Theatres of St. Petersburg, commissioned Tchaikovsky to compose a new ballet, *Sleeping Beauty*. The ballet, choreographed by Marius Petipa, premiered on January 2, 1890 at the Maryinsky Theatre and was deemed a musical triumph for Tchaikovsky. As with *Swan Lake*, Tchaikovsky composed a score that transported the audience to an alternate reality. His charming melodies and expressive musical sound effects highlighted the enchanting movement by Petipa. The two possessed a mutual respect for one another and agreed to collaborate again for *The Nutcracker*.<sup>14</sup>

About two years after completing *Sleeping Beauty*, Tchaikovsky wrote his final ballet, *The Nutcracker: Ballet in 2 Acts*. The ballet was composed from February 1891 to

April 4, 1892. Marius Petipa was originally supposed to choreograph the work; however, he fell ill and was replaced by Lev Ivanov. *The Nutcracker* premiered at the Maryinsky Theatre on December 6, 1892. According to Therese Hurley, the author of *Opening the Door to a Fairy Tale World: Tchaikovsky's ballet music*, Tchaikovsky "adhered to an overall tonal plan and established a basic framework from which to compose music that draws the audience into a magical world."<sup>15</sup> It is because of this "magic" that *The Nutcracker* has become a worldwide Christmas favorite. Shortly after the premiere of *The Nutcracker*, Tchaikovsky received an honorary doctorate of music from Cambridge University. In 1893 he completed *The Sixth Symphony*, which he believed to be his best work. It premiered on October 19, 1893 and was met harshly by critics. A few days later on November 6, 1893, Tchaikovsky died of cholera.<sup>16</sup>

Tchaikovsky is one of the most celebrated ballet composers of the romantic era. He was originally drawn to the ballet due to his love of childhood stories and fantasy. According to Theresa Hurley, "Tchaikovsky reserved ballet as the ideal genre for complete submersion into a child's fantasy world."<sup>17</sup> His ballets *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker* each feature magical scores that transport his audience to an alternate reality. Tchaikovsky raised the bar for ballet music, and his music is still a frequent choice of inspiration for choreographers today.

Igor Fedorovich Stravinsky was born on June 18, 1882 in Oranienbaum, Russia. His mother was Anna Kholodovsky and his father was Feodor Ignatievich, who was a bass singer for both the Kiev opera and the St. Petersburg opera, which was one the focal points of Russian music at the time. He also had three brothers: Roman, Youry and Goury. Roman studied law, Youry was an architectural engineer, and Goury was a

professional baritone singer. Stravinsky was first taught to play the piano at the age of nine by Mlle Snetkova and Mlle Kashperova. His creative personality began to develop at this time as he was frequently attending opera performances at the Maryinsky Theatre. He saw works such as *Sleeping Beauty*, *Life for the Tsar*, and *Ruslan and Ludmilla*, in which his father Feodor sang the lead role. Young Stravinsky was enchanted by the Russian composers of this time, such as Glinka, Glazunov, Tcherepnin, and Tchaikovsky.<sup>18</sup>

Stravinsky studied criminal law and legal philosophy at St. Petersburg University from 1901 to 1905; however, his main focus throughout this time was music. After his father's death in 1902 he became more able to devote himself to his craft. That same year Stravinsky had met Nikolay Rimsky-Korsakov, who encouraged him to take music lessons. He chose to study privately with Rimsky himself rather than enroll in a program at the Conservatoire. The two maintained an exceptionally close bond throughout the next six years until the composer's death in 1908. Rimsky provided Stravinsky with a powerful mentorship and they developed a relationship similar to that of a father and son. During their years together Rimsky-Korsakov held weekly gatherings at his home where the music of his students would be played. This was an extremely beneficial experience for the young composer because it encouraged him to perform and share his work with his peers. Stravinsky first true orchestral piece, the *Symphony in E Flat*, was dedicated to his late mentor. In the years following Rimsky's death Stravinsky developed a friendship with his two sons, Andrei and Vladimir, who were cello and violin players. The trio continued to create music together for the next several years, which shaped who Stravinsky would later become as an artist.<sup>19</sup>

Stravinsky first caught the eye of Ballet Russes director Sergei Diaghilev, who was also a pupil of Rimsky-Korsakov, during the performance of two of his works, *Scherzo Fantastique* and *Fireworks* on January 24, 1909. Diaghilev was drawn to Stravinsky's rhythmic intensity and complex style because he longed to bring Russian music to the West. After the performance Diaghilev invited Stravinsky to orchestrate the music of Chopin for his production of *Les Sylphides* in Paris. Diaghilev's Paris season was astonishingly successful that year, which opened up a series of opportunities for the young composer. According to Francis Routh, author of *Stravinsky*, "it was through Diaghilev that, at the early age of twenty-eight, Stravinsky first achieved real success and international acclaim; it was through Stravinsky that Diaghilev made his *Ballet Russes* not merely a focus of creative energy, but a musical force to be reckoned with."<sup>20</sup>

Stravinsky gained this profound recognition as a composer when the Ballet Russes premiered his first dance composition, *The Firebird*, dedicated to Rimsky-Korsakov, on June 25<sup>th</sup>, 1910 at the Theatre National de l'Opera. *The Firebird*, choreographed by Michael Fokine, proved to be a great accomplishment for both Stravinsky and the Ballet Russes, as they both received critical acclaim for the piece. The work was praised for its rhythmic intensity and orchestral effects. Diaghilev proudly declared that *The Firebird* was the "first truly Russian Ballet."<sup>21</sup>

*The Firebird* was Stravinsky's first monumental success as a composer, which led to a considerable amount of fame for him in the city of Paris. Following the show's 1910 run, Stravinsky continued his collaboration with Diaghilev and the Ballet Russes with the pianistic masterpiece *Petrouchka* in 1911, and Vaslav Nijinsky's infamous *Le Sacre du Printemps* in 1913. These works were a far cry from the Romanticism of Stravinsky's

predecessors. The first performance of *Le Sacre du Printemps*, or *The Rite of Spring*, is “a scandal that is now itself part of our twentieth-century folklore.”<sup>22</sup> The music was aggressive and undeniably strange, and the dancing was equally bizarre. In the scene called the *danse des adolescents*, the dancers remained relatively motionless with quick bouts of grotesque jumping. Audience members began to protest the performance, some walked out of the house and others engaged in physical violence. About fifty audience members stripped completely naked and were later taken into custody.<sup>23</sup> Although there were many detractors of *Sacre*, there were also numerous supporters that helped catapult Stravinsky into the artistic elite of France.

Throughout the next several years Stravinsky composed scores for several more Ballet Russes works such as *Le Chant du Rossignol* (1917), *Pulcinella* (1920), and Bronislava Nijinska’s *Les Noces* (1923). In 1926 Stravinsky was introduced to George Balanchine, who was another one of Diaghilev’s protégés. Balanchine, a ballet dancer and trained musician, had recently left Russia and was touring Europe with his small company of dancers, all of whom were invited to join the Ballet Russes. At this time Stravinsky had been commissioned for a ballet from American patron Mrs. Elizabeth Sprague, which was to be performed in the Library of Congress. The score was titled *Apollon Musagete*, and in 1928 George Balanchine set his choreography to it. The piece was a turning point in young Balanchine’s career and was well received by critics and audiences alike. *Apollo* is also a landmark because it was Stravinsky’s last work to be produced by Diaghilev and the Ballet Russes. Fortunately, it ignited an eternal partnership between Stravinsky and George Balanchine. Together they collaborated on works such as *Agon* (1957) and *Violin Concerto* (1931).<sup>24</sup> It was at this time that

Stravinsky entered into his neo-classical stage, which “was marked by a newfound ‘objectivity and restraint’ that was not present in his earlier works.”<sup>25</sup> According to Charles M. Joseph, the author of *Stravinsky’s Ballets*, Stravinsky composed four scores for George Balanchine during his career, and their collaboration continued after Stravinsky’s death in 1971 as Balanchine continued to choreograph to his compositions.<sup>26</sup>

Igor Stravinsky is one of the main composers throughout history who is so closely connected to the dance world. His compositions for dance were the main constant in his career as a composer until his death in New York City on April 6, 1971. One-third of his music was written specifically for the ballet or for ballet-related productions.<sup>27</sup>

Throughout his compositional career he was known for his stylistic diversity and he altered the way that composers thought about rhythmic structure. Most importantly, his works, especially *The Rite of Spring*, brought a newfound sense of life to both dance and music. “Music,” he said, “by its very nature, is essentially powerless to express anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc....Expression has never been an inherent property of music. That is by no means the purpose of its existence.”<sup>28</sup> Stravinsky let the technique and structure of his music speak for itself instead of complicating it with a need for emotional expression.

Sergei Prokofiev was born on April 23, 1891 in the small Russian village of Sonsovka. At the time of Prokofiev’s birth, Russian music was increasingly popular thanks to the recent works of composer Peter Ilyitch Tchaikovsky. When Prokofiev was a young boy he received musical theory lessons from his mother, Maria Grigorievna Prokofiev. He began writing his first composition at the age of six, which was an *Indian Gallop* in F Major where only the B flat was missing. This was because his fingers were



so small that it was not possible for him to reach the black keys on the piano. His mother, who quickly fixed the mistake, proved to be an excellent music teacher and guided him in his creativity. In 1899, when Prokofiev was only eight years old, his parents took him on a trip to Moscow, where his love for music continued to blossom. Upon a visit to the Grand Opera House he discovered works such as *Sleeping Beauty*, *Prince Igor*, and *Faust*. When young Prokofiev returned to Sonsovka he proclaimed that he intended to compose his own opera.<sup>29</sup>

In the autumn of 1904, Prokofiev enrolled at the Saint Petersburg Conservatoire after Madame Prokofiev received a recommendation from Glazunov. During his time at the Conservatoire Prokofiev never ceased to compose. Glazunov, a Russian composer and director of the Conservatoire, supported Prokofiev's growth as a musician and allowed his work *Symphony in E Minor* to be performed at a private concert in 1908. This was the first opportunity that he received to showcase his work. He made his debut at the Saint Petersburg soirees on December 31<sup>st</sup>, 1908 with the performances of *Seven Piano Pieces, Opus 3 and Opus 4*. After reviewing his performance the critics commented that Prokofiev "belongs to an advanced modernist movement and surpasses in daring and originality the boldest of French contemporaries."<sup>30</sup> This assessment gave young Prokofiev a newfound sense of confidence and encouraged him to keep composing. He completed his next piece, the *Sonata No. 1*, the following year in 1909 and presented it for the first time at a recital in Moscow on March 6, 1910.<sup>31</sup>

Throughout the next five years Prokofiev continued to study at the Conservatoire, particularly with two teachers: Madame Essipova and Nikolas Tcherepnin. These teachers heavily influenced the composer toward the end of his studies. Madame

Essipova shared her extensive knowledge of the piano, and Tcherepnin taught Prokofiev how to conduct a symphony. During his final year at the Conservatoire, Prokofiev composed his most original work that “affirmed the development of his personality”, the *Piano Concerto No. 1*.<sup>32</sup> When the Concerto was performed in public for the first time in Moscow on August 7, 1912, the audience was shocked by “the novelty of the style” and “the vehement rhythm” of the piece. Although the Concerto received mixed reviews from the public, it went on to receive the prestigious Rubinstein prize in the spring of 1914. Prokofiev, now twenty-three years old, left the Conservatoire feeling accomplished with a repertoire consisting of seventeen works.<sup>33</sup>

Upon winning the Rubinstein prize, Prokofiev was rewarded with a trip to London in the summer of 1914, which was the time of the Diaghilev season. Prokofiev was enamored with Diaghilev, the director of the famous Ballet Russes, and possessed a strong desire to work with him. By the time Diaghilev had heard Prokofiev’s work, the *Piano Concerto No. 2*, and was completely captivated by the score. He approached Prokofiev with a proposal to compose a piece for the Ballet Russes in collaboration with the symbolist poet Gorodetsky on themes borrowed from ancient Russian legends. The ballet, titled *Scythian Suite*, was Prokofiev’s first major success as a composer for dance. Diaghilev, who was pleased with the ballet’s overall performance, then commissioned three more ballets from Prokofiev. The first of these ballets was *Chout (The Buffoon)*, a thirty-five minute symphonic score that was based on a well-known legend about the Government of Perm. *Chout* was the first work in which Prokofiev used a large orchestra that lacked a soloist. It was praised for its “richness of melody”, which was now an integral characteristic of the composer’s style. The ballet was originally to be

choreographed by Massine; however, when Massine left the Ballet Russes in 1915 Mikhail Larionov and Tadeo Slavinsky were asked to collaborate on the work. The first performance of the ballet took place years later in Paris in May 1921.<sup>34</sup>

In Paris in 1925 Diaghilev asked Prokofiev to write a ballet based on a Soviet subject that would reflect on life in Soviet Russia. Prokofiev originally gave the music the title *Urignol*; however, Diaghilev did not like the name. In the end the ballet would be titled *Le Pas d'Acier*, or *The Steel Trot*. The piece was choreographed by Massine and was well received by Parisian audiences.<sup>35</sup> For Diaghilev's final Ballet Russes season in Paris he commissioned Prokofiev to compose the score for *Prodigal Son*, which was to feature the choreography of George Balanchine. The ballet opened on May 21, 1929 and was viewed as a monumental success for both Prokofiev and the Ballet Russes. Unfortunately, it was Diaghilev's final masterpiece, for he passed away in Venice the following summer.<sup>36</sup>

One of Prokofiev's greatest accomplishments in ballet was Shakespeare's *Romeo and Juliet*, which was commissioned by the Moscow Theatre. When Prokofiev began writing the ballet in 1934 he was once again working in the Soviet Union. It was conceived as a silent opera and was approximately two and a half hours, which was an unusual length at the time. The first performance took place at the Kirov Theater on January 11, 1940, and although it was long, Prokofiev "proved to the Soviet public that he was capable of singing the love of *Romeo and Juliet*." His melodic score enchanted the audience with its striking "lyricism, fire and humor."<sup>37</sup> Following the success of *Romeo and Juliet*, the Kirov Ballet commissioned Prokofiev to compose *Cinderella*. He took on the project because he longed to mesmerize the Soviet Union with heart-warming

stories and classic fairytales. “What I wanted to put over essentially in the music of *Cinderella*,” he wrote, “was the love of Cinderella and the Prince, the birth and development of this feeling, the obstacles in its way and the realization of the dream at last.” The composition of the ballet began in 1940 and was completed four years later. It was performed on November 21, 1945, at the Bolshoi Theatre in Moscow.<sup>38</sup>

Prokofiev wrote his eighth and final ballet between 1948 and 1953 titled, *The Tale of the Stone Flower*. He died of a brain hemorrhage in Moscow on March 5, 1953 shortly after completing the composition. It was performed a year after his death and was conducted by Yuri Fayer, the chief ballet conductor at the Bolshoi Theatre.<sup>39</sup> Throughout Prokofiev’s career he achieved greater recognition for his ballets than for his operas, which were his main passion and focus. His compositions for ballet are known to captivate audiences because of the lyricism, intensity and melodic charm that he embedded into his work.

John Milton Cage Jr. was born in Los Angeles, California on September 5, 1912 to parents John Milton Cage Sr. and Lucretia Harvey. John Cage Sr. was an inventor and Lucretia, or “Crete”, was a journalist for the *Los Angeles Times*. His mother’s two sisters, Marge and Phoebe, played an integral role in Cage’s fascination with music while growing up. Marge sang at the family church and Phoebe was one of Cage’s earliest piano teachers. Phoebe had a passion for the music of the late nineteenth century and sparked Cage’s obsession with the music of Edvard Grieg. Cage began his piano training in the fourth grade, and according to David Nicholls, the author of *John Cage*, he was “more interested in sight-reading than in running up and down the scales. Being a virtuoso didn’t interest [him] at all.”<sup>40</sup> Throughout his high school years Cage studied

piano with Fannie Charles Dillon. In addition, he was tremendous student who flourished in his studies, which included subjects such as French, classical languages and oratory. He was appointed class valedictorian of Los Angeles High School during his senior year and graduated with the highest scholastic average in the school's history.<sup>41</sup>

In September of 1928 Cage began studying at Pomona College in Claremont, California. During the course of two years at Pomona he discovered the arts and developed a passion for writing. He wrote a short story that was published in the Pomona literary magazine, won an English prize, and was exposed to composer's such as Beethoven. Cage began to struggle with his academics during his sophomore year of college and became disinterested in his studies. He dropped out of school in 1930 to pursue independent study abroad and focus on becoming a writer. In the late spring he hitchhiked to Galveston, Texas and boarded a ship to Le Havre, where he then took a train to Paris. Cage spent eighteen months in Europe visiting cities such as Paris, Berlin, Capri, Dessau, Madrid, Mallorca, Seville and Algeria. During this experience the seventeen-year-old immersed himself in the arts—studying Gothic and Greek architecture, painting, poetry and music. He briefly studied piano with Lazare Lévy of the Paris Conservatoire, who introduced him to the music of Bach and Mozart as well as the contemporary works of composers such as Paul Hindemith, Aleksander Skryabin and Igor Stravinsky. While visiting Mallorca, Cage made his first attempt at a composition; however, he was unsatisfied with the results and threw them away. During his time in Europe Cage also engaged in his first homosexual affair with John Goheen, who was the son of a music professor at Queen's College. The two of them traveled together through Europe, and Cage learned more about music and composition from his newfound

companion. They both returned to America in the fall of 1931, and their brief relationship ended shortly after their return to Los Angeles.<sup>42</sup>

After returning from Europe, Cage continued to compose and his new compositional method consisted mainly of improvisation. He eventually went on to study piano and composition with pianist Richard Buhlig. It was through Buhlig that Cage decided to pursue a career in music instead of painting. Buhlig also suggested that Cage send some of his compositions to Henry Cowell, a composer known throughout Europe and America for his self-styled ultramodernism. Cage and his work intrigued Cowell, and he encouraged him to study with Arnold Schoenberg, a composer whom Cage already possessed a deep interest in. Cage's compositions of this time period – the *Sonata for Clarinet*, *Sonata for Two Voices*, *Composition for Three Voices*, *Solo with Obligato Accompaniment of Two Voices in Canon*, and *Six Short Inventions on the Subject of the Solo* – were aesthetically quite similar to those of Schoenberg, and in 1933 he began to study with him on a regular basis. Cage studied with Schoenberg privately as well as at USC and UCLA. He quickly became one of Cage's biggest influences and he vowed to Schoenberg that he would devote his life to music. They worked together for two years until Cage decided to leave due to creative differences.<sup>43</sup>

Throughout his time with Schoenberg, Cage met Xenia Andreevna Kashevaroff, who was the daughter of a Russian Orthodox priest. The two fell in love immediately and married in Yuma, Arizona on June 7, 1935. Initially, they lived with Cage's parents in Pacific Palisades, California; however, the pair moved to Hollywood shortly after Cage took on several music-related jobs in the city. He changed jobs numerous times between 1936 and 1938, but the one that was the most significant was his position as a dance

accompanist at UCLA, which began his association with modern dance. During his time at UCLA he produced compositions for various choreographers and taught a course on Musical Accompaniments for Rhythmic Expression. In addition, Cage began experimenting with non-musical objects such as household items and was developing his own unique style. In 1938 Cage and Lou Harrison, a former student of Cowell, met and developed a lifelong friendship due to their mutual interest in percussion music and dance composition. Harrison helped Cage secure a position at Mills College, where he worked in the dance department and collaborated with choreographer Marian van Tuyl. After several months Cage and his wife moved to Seattle, Washington where he was offered a position as an accompanist at the Cornish School. His immediate employer there was choreographer Bonnie Bird, who was a former member of the Martha Graham Company. He served as an accompanist for Bird's dance classes and composed various new works for dance performances. His two years working with Bird in Seattle were the most formative of his life as it pushed him to discover his true passion. He continued to experiment with numerous piano and percussion effects, such as the "prepared piano", in which he put foreign objects such as nuts, bolts, screws and rubber erasers inside the piano while he played. With this he was able to create a one-man percussion band through the piano, which was one of the things that he became known for. During this time he also met dancer Merce Cunningham, who would eventually become Cage's lifelong partner and collaborator.<sup>44</sup>

After spending two years at Cornish in Seattle, a year in San Francisco, and a year in Chicago, Cage moved to New York City in the spring of 1942. The music that Cage composed during 1941 and 1942 consisted mainly of dance scores, for which he was paid

at a rate of five dollars for each minute of music. Four of these works – *Totem Ancestor*, *And the Earth Shall Bear Again*, *Primitive*, and *In the Name of the Holocaust* – were prepared for the piano. His primary focus upon his move to New York was the Museum of Modern Art concert, which was performed on February 7, 1943. The new work featured his wife Xenia and Merce Cunningham, and was titled *Amores*. According to David Nicholls, the work was “partly recycled”, meaning that “the first and last movements are solos for prepared piano, and in between are two trios for percussion.”<sup>45</sup> The title of the work was meant to be concerned with “the quietness between lovers”; however, the two trios seem to relate to the fact that Cage, Xenia, and Merce were in love with each other. After the debut of the piece Cage discovered that his love for Cunningham was much more powerful than that of his wife. Cage and Xenia separated in 1945 and were divorced soon after. It was at this time that Cage and Cunningham became romantically involved and they remained partners for the rest of their lives.<sup>46</sup>

By the summer of 1948, Cage and Cunningham had formed what would later on become the Merce Cunningham Dance Company. The collaborations that the two of them created together were based on the notion that music and dance should be developed independently. They would only bring the dance and music together at a late stage in the rehearsal process, which often caused their pieces to be very unpredictable. In early 1951 Cage’s pupil Christian Wolff presented him with an English translation of the *I Ching*, a classic Chinese text that was published by Wolff’s father in 1950. Cage began to use the *I Ching* (The Book of Changes) as a tool to compose using chance. He would do this by asking the book various questions regarding his compositions and used this as his standard tool for almost all of his works composed after 1951. He first used



this process for his work *Music of Changes*, which was written for David Tudor in December of 1951.<sup>47</sup>

From 1953 onwards, Cage was busy creating compositions for modern dance, particularly for Cunningham and his newly established company. Cunningham also developed an interest in the concept of chance and worked with Cage to construct new methods for this idea. They would often roll dice in order to determine how many dancers would be in an excerpt, where they would be on the stage, where they would enter, and how long they would dance. In addition, Cage would use a coin toss to determine the pitch, duration and volume of his sounds while he was forming his compositions. During these years he became more intrigued with various creative outlets and experimentation. Cage debuted his most famous and controversial piece *4'33* in 1952, which consisted of four minutes and thirty-three seconds of silence featuring a performer who did not move. This was not only an example of Cage's newfound interest in chance procedures, but also proved that he was not afraid to experiment and take risks when creating his compositions.<sup>48</sup>

In the 1960s Cage was appointed as a fellow at the Center for Advanced Studies at Wesleyan University and began to collaborate with members of the school's music department. He also taught classes in experimental music for their college of Liberal Arts and Sciences. In October 1961, Wesleyan published *Silence*, which was a collection of Cage's various lectures and writings that included his famous *Lecture on Nothing*. This collection of Cage's writings reached a far greater audience than was previously thought possible. In 1961 Cage signed a contract with the C.F. Peters Corporation, which led to the 1962 publication of a catalogue of his works. Due to the success of the

catalogue and *Silence*, "Cage ceased solely to be a person and instead began a new life as a personality."<sup>49</sup> Throughout the next twenty years Cage continued to create works with Cunningham and collaborated with legendary composers. He taught experimental composition classes at The New School, and had more works published by Wesleyan University Press. In addition, he completed pieces such as *Cheap Imitation* and *Two*, and produced five operas from 1987 to 1991. During this time Cage's health worsened dramatically, and he suffered from a severe stroke, which restricted the movement of his left leg. On August 11, 1992 Cage experienced a second stroke while preparing tea for himself and Cunningham. He passed away at the hospital the next morning on August 12, 1992 at the age of eighty.<sup>50</sup>

David Karagianis is a composer, pianist, sound designer, percussionist, educator and electronic musician from Los Angeles, California. He first became interested in music at an early age; however, his studies did not become very focused until his late high school years. His exploration with music began with heavy improvisation on both the keyboard and the piano. Initially, he experimented with music such as rock and blues, but he later discovered that he had a deep interest in various genres of music. Karagianis studied at the University of California, Los Angeles, where he majored in music theory and composition. Throughout the course of his time at UCLA he discovered that he wanted to become a composer; however, he was uncertain of how he accomplish his goal. Fortunately, he stumbled upon dance during college and began accompanying dance classes and writing compositions for students. Karagianis identified well with creating compositions for dance because it consisted of his particular interests, which were various genres of music and improvisational facility.<sup>51</sup>

When Karagianis graduated from UCLA he was offered a position as a senior musician in the school's dance program. His experience in the department provided him with an education that he considered to be more valuable than that of his undergraduate degree. While at UCLA he worked with world-renowned dance companies and choreographers such as The Martha Graham Company, The Alvin Ailey Company, Alwin Nikolais, Arnie Zane and Bill T. Jones. By working with these fascinating people, Karagianis learned how to develop his own particular approach to composing for dance. He soon became the music director for the UCLA Dance Company, where he stayed for several years. Throughout this time the dance program began to change and became very hierarchical and distracted from the realm of dance. Karagianis left the program to accept a position as the music director for the Loyola Marymount dance program, where he has worked for the past seven years. He believes that LMU is approaching dance in a traditional way, whereas UCLA developed a politicized one that became consumed by performance art. LMU caught his attention because there was an exceptional amount of dancing happening as well as a significant need for music.<sup>52</sup>

During his time at Loyola Marymount University Karagianis has developed compositions for dance of various styles. In addition, he established strong relationships with many choreographers, most notably Chad Michael Hall. Karagianis and Hall created many works together that consisted of propulsive and extremely rhythmic electronic music and experimented with multimedia. One of their most successful collaborations for the LMU Dance Program was *Multiplex*, which debuted at the faculty dance concert in the fall of 2007. The piece featured powerful electronic music composed by Karagianis and video production design by Hall. Karagianis also

developed working relationships with other LMU choreographers such as Holly Johnston, Denise Leitner and Maria Gillespie.<sup>53</sup>

David Karagianis has received various awards for his dance compositions, such as the Lester Horton Award for Outstanding Achievement in Sound: Music/Sound/Text. In addition, he has won the Festival des Arts de Saint-Sauveur Competition for Music Composition for Dance, and is a recipient of several Meet The Composer grants. Over seventy of Karagianis's scores for dance have been performed or screened throughout the United States, Asia and Europe. He is a founding member of the International Guild of Musicians in Dance and formerly served as its Vice President from 2001 through 2004. He has released four CDs of music compositions that he created for his Sound Dance label: *Timeless* (1997), *Without Words* (2000), *Brave New Age* (2004), and *Multiplex* (2009). Currently, Karagianis is working on a new album that is scheduled for release in late 2013. He is the active music director for the Loyola Marymount University Dance Program and is developing new compositions and collaborations on a daily basis.<sup>54</sup>

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- <sup>1</sup> Robert Ignatius Letellier, *The Ballets of Ludwig Minkus*, (Cambridge: Cambridge Scholars Publishing), 6.
- <sup>2</sup> Robert Ignatius Letellier, *The Ballets of Ludwig Minkus*, 1-7.
- <sup>3</sup> *Ibid.*
- <sup>4</sup> Robert Ignatius Letellier, *The Ballets of Ludwig Minkus*, 7-9.
- <sup>5</sup> *Ibid.*
- <sup>6</sup> Robert Ignatius Letellier, *The Ballets of Ludwig Minkus*, 9-11.
- <sup>7</sup> Robert Ignatius Letellier, *The Ballets of Ludwig Minkus*, 14.
- <sup>8</sup> Robert Ignatius Letellier, *The Ballets of Ludwig Minkus*, 14-16.
- <sup>9</sup> Wilson Stroutte, *Tchaikovsky, His Life and Times*, (Kent: Midas Books), 1-4.
- <sup>10</sup> Stroutte, *Tchaikovsky, His Life and Times*, 10-15.
- <sup>11</sup> Stroutte, *Tchaikovsky, His Life and Times*, 18-30.
- <sup>12</sup> Stroutte, *Tchaikovsky, His Life and Times*, 47.
- <sup>13</sup> Therese Hurley, *Opening the Door to a Fairy-Tale World: Tchaikovsky's ballet music*, (Cambridge: Cambridge University Press), 165.
- <sup>14</sup> Hurley, *Opening the Door to a Fairy-Tale World: Tchaikovsky's ballet music*, 167-69.
- <sup>15</sup> Hurley, *Opening the Door to a Fairy-Tale World: Tchaikovsky's ballet music*, 169-72.
- <sup>16</sup> Stroutte, *Tchaikovsky, His Life and Times*, 137-45.
- <sup>17</sup> Hurley, *Opening the Door to a Fairy-Tale World: Tchaikovsky's ballet music*, 164.
- <sup>18</sup> Francis Routh, *Stravinsky*, (London: J.M. Dent & Sons LTD), 1-3.
- <sup>19</sup> Routh, *Stravinsky*, 3-5.
- <sup>20</sup> Routh, *Stravinsky*, 6.
- <sup>21</sup> Routh, *Stravinsky*, 6-7.
- <sup>22</sup> Routh, *Stravinsky*, 11.
- <sup>23</sup> *Ibid.*
- <sup>24</sup> Routh, *Stravinsky*, 20-42.
- <sup>25</sup> "Igor Stravinsky, Composer," Ballet Met Columbus, accessed March 18, 2013, <http://www.balletmet.org/backstage/ballet-notes/166>.
- <sup>26</sup> Charles M. Joseph, *Stravinsky's Ballets*, (New Haven and London: Yale University Press), xi.
- <sup>27</sup> *Ibid.*
- <sup>28</sup> "Igor Stravinsky, Composer."
- <sup>29</sup> Claude Samuel, *Prokofiev*, (New York: Vienna House), 19-22.
- <sup>30</sup> Samuel, *Prokofiev*, 35.
- <sup>31</sup> Samuel, *Prokofiev*, 34.
- <sup>32</sup> Samuel, *Prokofiev*, 38.
- <sup>33</sup> Samuel, *Prokofiev*, 39-42.
- <sup>34</sup> Samuel, *Prokofiev*, 45-54.
- <sup>35</sup> Samuel, *Prokofiev*, 98-101.
- <sup>36</sup> Samuel, *Prokofiev*, 105-07.
- <sup>37</sup> Samuel, *Prokofiev*, 133-35.
- <sup>38</sup> Samuel, *Prokofiev*, 142-43.
- <sup>39</sup> Samuel, *Prokofiev*, 148-49.
- <sup>40</sup> David Nicholls, *John Cage*, (Urbana and Chicago: University of Illinois Press), 9.
- <sup>41</sup> Nicholls, *John Cage*, 1-10.

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<sup>42</sup> Nicholls, *John Cage*, 10-12.

<sup>43</sup> Nicholls, *John Cage*, 13-18.

<sup>44</sup> Nicholls, *John Cage*, 19-24.

<sup>45</sup> Nicholls, *John Cage*, 31.

<sup>46</sup> Nicholls, *John Cage*, 30-42.

<sup>47</sup> Nicholls, *John Cage*, 42-52.

<sup>48</sup> Nicholls, *John Cage*, 53-76.

<sup>49</sup> Nicholls, *John Cage*, 79.

<sup>50</sup> Nicholls, *John Cage*, 77-113.

<sup>51</sup> David Karagianis, Interview by Alexandra Scott, Los Angeles, CA, March 19, 2013.

<sup>52</sup> *Ibid.*

<sup>53</sup> *Ibid.*

<sup>54</sup> *Ibid.*

## Music + Dance Viewing Responses

### **Ludwig Minkus – Excerpt from *Don Quixote* (1869) Choreographed by Marius Petipa**

When I analyzed an excerpt from Ludwig Minkus's *Don Quixote* without music I noticed that it appears to be a typical ballet that consists of slow and controlled movements. The segment of the ballet that I analyzed begins with one male and one female dancer on stage. The both raise one arm up in a similar motion that is used in Spanish dancing. The two dancers tombe pas de bourée together and the male lifts the female into the air as she performs a jump. She then continues to bourée toward him and performs a double pirouette into a développé extension. These two actions are then repeated toward stage left and then once again to stage right. Next, the dancers piqué arabesque away from one another and then run towards each other until they meet at center stage. The two then perform a series of lifts and chaine turns landing in a stance with their arms in the repeated Spanish position. They take each other by the hand and extend their free arms out to the audience as they gracefully walk toward the center. When they meet facing one another they look at each other for a brief second before leaping away in opposing directions. They turn with their arms in high fifth, repeat the Spanish arm once again and make their way toward one another. The female dancer slowly extends one leg and then the other as she walks toward the male with her arm raised high. She does a piqué arabesque twice, and the male takes her hand on the second. She raises her arm high once again and proceeds to bend the extended leg into attitude. The male dancer spins her around slowly by her hand. When she makes it back around to center she lets go of his hand and holds the position with her arms in high fifth. He takes her hand again as she extends her leg into a side extension and brings it in to four pirouette turns. When she completes her turn he grabs her lower back and she slowly extends backward. They leap away from one another and repeat the same phrase once

again. They meet at stage right and repeat the Spanish arms and roll their wrists one time. The dancers then leap toward stage left in tandem, turn around themselves to face stage right and battement their legs with their arm raised above their heads. The male leaps toward stage right as the female dancer performs a pirouette with her left leg extended outward. As she finishes the turn the male grabs her by the waist and she extends her legs into a full standing split. She turns out of it and then they stand together in unison as she places her hands on her hips and looks toward him. For the remainder of the piece the dancers continue to perform a series of lifts, leaps, pirouette turns and leg extensions. The movement quality is graceful, yet there are moments of sudden, sharp arm and hand gestures.

When I viewed the dance with music I noticed that all of the movements perfectly correlate with the music. Each and every note of the melodic waltz has it's own specific movement set in the choreography. Although the dancing is beautiful on it's own without the help of Minkus's music, I thought that the music contributed to making the work more effective. The music is a long, lavish waltz, which gives the dancers the opportunity to be constantly moving throughout the work, even in moments of stillness. I noticed this particularly in the beginning of the piece. The female dancer is so perfectly in time with the music that it makes the movement appear to be easy and light. One of the most beautiful moments to view with the music was her pirouette into a développé leg extension because her leg traveled in complete correlation with the music. I also noticed that there were small movements such as a hand gesture that you could hear in the music.

I enjoyed watching the dance both with and without music; however, I believe that the music made an excellent contribution to the work. When I watched the excerpt from *Don Quixote* with the music I felt as though the dance was telling a story. The music had moments



where it was powerful and strong, and that is when the intensity of the dancing would grow. There were also moments where the music was calm and soothing and the dancers changed their movement quality in order to match the music. It was apparent to me as a viewer of the dance that composer Ludwig Minkus and choreographer Marius Petipa worked in tandem to create this work because the music spoke what the dancing itself could not. Without the music the piece appeared to be a series of ballet technique and tricks; however, when the music was added it became a beautiful love story.

**Pyotr Ilyich Tchaikovsky – Excerpt from *Swan Lake* (Pas de Deux) (1877)**  
**Choreographed by Julius Reisinger, Marius Petipa, Lev Ivanov**

When I viewed an excerpt from Tchaikovsky's *Swan Lake* without music, I noticed that the movement is very graceful buoyant. The piece begins with the curtain lowered. When the curtain rises the stage is empty and illuminated by calming blue lights. The backdrop is painted with an image of a lake with trees behind it and on the sides of the stage. A male dancer lightly runs across the stage from stage left to stage right. He is then highlighted by a bright spotlight and he extends his right arm out as he runs toward stage left. When he reaches stage left he puts his arm down at his side and faces the side of the stage. He waits there for a brief moment and suddenly a female dancer dressed in a beautiful white tutu bourées across the stage from the wings of stage left. Her arms are in first position and are slowly moving like wings. She stops at stage right and performs a piqué arabesque as the male dancer runs toward her. They both run to center stage and she continues to bouree while her arms billow like a swan. She turns around herself, raises her arms up over her head and then comes down to her knee. Her arms gracefully reach up and around and she extends her front leg and folds over her body. The male dancer is standing directly behind her. She begins to fly with her arms as she is folded over herself and the male dancer grabs her by the hands and pulls her back up to a lunge position. She looks up and then slowly comes to standing en pointe. She brings her foot up to coupé, then to her knee, and then into a front attitude. She extends her leg into a front arabesque as the male dancer has her by the hands. She then brings her leg in toward her body and performs three slow and controlled pirouette turns. She lands her pirouettes and then extends her leg back out into a full body penché with her arms reaching toward the ground. She then brings her body back up into an arabesque as the male dancer holds her by the waist. The female dancer pliés and then travels toward stage right and performs a piqué arabesque. Her hands flutter like wings and then reach

out into space as she follows them with her head. Her entire focus goes up and over to the floor and the male dancer dips her into a deeper standing split. The man turns her around and brings her back to center where she extends her leg back out into an arabesque. She brings her leg back down and slowly walks toward stage left and then stands en pointe and turns into a back attitude. She pliés and extends her leg into a back arabesque. She then walks slowly toward stage left again. She once again performs the same turn into a back attitude and extends the leg into a back arabesque. She walks toward stage left again and then comes into a pirouette turn into a back arabesque. When her leg comes back down to the floor she brings her arms down to her waist and the male dancer holds her closely.

When the dancers come out of their embrace the female dancer piqué arabesques toward stage right. She then comes into a pirouette turn and then extends her leg into a front arabesque. The male dancer puts his hands on her waist and then dips her down into a cambré with her legs lightly gracing the floor. Her arms flutter and then she comes into an arabesque into a full body penché with her arms reaching toward the floor. She comes back into an arabesque, pliés and flutters her arms again. She steps toward stage right and then piqué arabesques into a pirouette turn. She brings her leg down to touch the floor then back up into a front arabesque and back into a camber while the male dancer holds her waist. She comes back into an arabesque into an attitude turn and is now facing upstage. The two dancers slowly walk upstage, the female dancers arms are extended out and the male dancers hand is on her back.

When I watch this excerpt with the music it becomes even more enchanting than it is without music. The music sounds like something out of a fairytale as it is billowy, buoyant, and completely magical. The sound of the harp is especially prominent in this piece because it compliments the movement of the female dancer, or the White Swan. In this excerpt the female

dancer's movement is similar to that of a swan. Each time she flutters her wings her moves her arms you can hear it in the music. The music also contributes to making the dancer appear as though she is walking on water. The mood of the music is incredibly calming and makes the listener feel as though they are sitting beside the lake at twilight. As the piece progresses the violin begins to dictate the dancer's movements. You can hear that Tchaikovsky uses the violin sounds to guide the female dancer's arabesques and pirouettes, and the harp accents all of the movements that she performs with her hands. What I found to be the most interesting about this work is that the dance is almost equally as beautiful without the music. The choreography is so meticulous that it is easy to determine that the dancer is supposed to be a swan. The music simply illuminates the beauty that is on the stage and contributes to making the piece even more effective.

**Igor Stravinsky – Excerpt from *Apollo* (1928)  
Choreographed by George Balanchine**

When I viewed an excerpt from Igor Stravinsky's *Apollo* without music it appeared to be somewhat lackluster. The excerpt of the piece begins with the curtain rising and displaying a male and female dancer who are each wearing white and are on opposite sides of the stage. The female dancer is at stage right and is holding what appears to be a notepad in her hands, and the male dancer is lunging on a chair at stage left. Both dancers are illuminated by bright white spotlights and are in front of an ocean blue backdrop. The female dancer looks across the stage at the male dancer and lightly runs toward him and stops with her foot pointed in front of her and the notepad extended out. She repeats this a second time and then piqué arabesques while looking at the notepad. She runs and then piqué arabesques twice before running upstage, lunging to the floor and placing the notepad down on the ground. She faces front at center stage and brings her arms down to her side. She then brings her arms across her stomach as though she is in pain and then extends her arm up to reach to the sky while she performs an arabesque. She repeats this twice to stage right and downstage. She then bends over with her arms on her stomach again, repeats the reaches in arabesque twice and then extends her legs out into a lunge with her arm extended out. She turns around herself and développés into a fan kick. She repeats this twice and keeps moving closer to the male dancer. She then faces the audience with her arms extended outward, curtseys, and performs a series of jumps. She then flutters her hands towards the audience as though she is reaching for something and then comes into a full bow forward. The male dancer is finally visible again and he is still lunging in the chair with his hands on his hips.

The female dancer runs away from the man en pointe as is she is attempting to tip toe away. She then performs a series of piqué arabesques that seem to make their way closer to the

male dancer in the corner. She bends her body several times into unusual shapes and then leaps toward stage right. She waltzes toward stage left and then bends her body into the shapes once again. She performs a pirouette and then leaps toward stage right and points with her finger extended outward as if she is pointing at someone. She holds there for a brief moment and then returns to the bend over position with her arms at her stomach and reaches up into several piqué arabesques. She repeats this another time, kneels over and pretends to write something in the air. She then continues to piqué arabesque toward the man until she is right next to him. She lunges toward him and extends her hand out to his face, opens her palm and the look away from one another. She then runs off of the stage.

Another female dancer enters from stage right. She is holding a white mask in her hands. She leaps toward stage left, bourées and performs a pirouette. She runs to the corner of stage right, puts the mask down on the floor, and runs toward the male dancer again. Once she is close to him she piqué attitudes away from him several times as she makes a gesture of silence while pointing away from herself. She keeps her finger up at her lips and lumps and turns toward the audience as if she is trying to keep a secret. She then turns and continues to do this toward the man at stage left. She continues to perform a series of jumps and turns with her finger still placed at her lips. She then does a pirouette turn and comes up en pointe with her arms extended overhead and folds her arms in toward her face. The male dancer finally moves and simply extends his arms out with his hands facing opposite directions. The female dancer immediately runs toward him and then makes her way off stage at stage left. The man then brings his arms back to his waist.

A third female dancer enters from stage right and comes to stillness at the center of the stage. She is holding a white horseshoe in her hands. She walks toward the man en pointe and

flicks her front leg like a horse. Afterwards she comes en pointe at center stage with her legs in second position and her arms in high fifth holding the horseshoe. She repeats both of these motions again. She then lunges toward stage right and places the horseshoe down on the ground, turns around to face him with her back foot pointed on the floor, and brings her arms into fourth position. Next, she performs a series of turns that come to an end as she is standing directly next to the man. She then chassés toward stage right and leaps upstage and repeats this several times while going in a circle around the stage. She performs four piqué arabesques and then walks around herself in a circle with her feet flexed off of the floor. She repeats this again and then extends her back leg into a penché. She repeats this motion again. When she finishes her extension she stumbles over herself a few times and then performs more piqué arabesques and jumps at stage right. She leaps across the stage toward stage left and then slowly lunges en pointe toward the male dancer with her arms extended out to either side. She catches his eye and glides toward him en pointe before engaging in traveling battements. She folds over herself and crosses her arms above her head, then cambrés backward as she comes back up to standing. The man finally rises from his chair and extends his arm out toward her. She brings her upper body back up, looks at him briefly and then makes her way off stage left.

When I watched this excerpt from Stravinsky's *Apollo* with the music it becomes a far more exciting piece. The score meticulously includes a sound for every motion that the female dancers are performing, which adds animation to the ballet. It is apparent that choreographer George Balanchine intended for the music to carry the ballet as the costumes and set design are very simple. When I viewed this piece with the music it sounded reminiscent of an old cartoon that has no dialogue. I would describe this score as fiery, energetic and powerful. When each of the female dancers came out on stage, Stravinsky's music would change dramatically to fit each

of the character's story. The first dancer's score has a slower tempo and goes from moments of sadness or pain to moments of playfulness. The second dancer's music has a faster tempo and is very upbeat and full of energy. Her music also seemed to build in intensity as her segment progressed. The third dancer's music consisted of a slower tempo and reminded me of a horse moving through the fields, which complimented her unusual movements perfectly.

What I enjoyed the most about this neoclassical piece was its ability to tell a story without words. The music was triumphant, descriptive and rich and very much told the story of *Apollo*. I thought that it was beautiful that each dancer had their own story to tell to Apollo. Stravinsky's score was so original and refreshing and brought life to the ballet. I loved his ability to match musical imagery with the actions that were occurring on the stage. This ballet was a perfect example of how music can completely change the appearance and the feeling of movement.



**Sergei Prokofiev – Excerpt from *Cinderella* (1945)**  
**Choreographed by Rostislav Zakharov**

When I viewed an excerpt from Sergei Prokofiev's *Cinderella* without music it appeared to be a slow tempo, calming ballet that was reminiscent of Tchaikovsky's *Swan Lake*. The piece begins with a backdrop painted with a staircase and deep blue lighting. The female dancer bourées from the wing of stage right toward the male dancer who is standing downstage left. As she slowly turns around herself she catches a glimpse of him and pauses briefly. She then continues to bourée toward him facing upstage and then turning to face the audience. She brings her legs into a wide second position and looks at him smiling before lightly running away from him. The male dancer reaches his hand out to her and follows her to stage right. He takes her by the hand and she pliés her front leg and reaches her arm up to her head, as though she is slightly embarrassed or shy. He kisses her hand and pulls her by the hand up en pointe and she bourées while he holds her hand. She then brings her right leg into a front attitude, turns, and then piqué arabesques with her arms in high fifth as the male dancer puts his hands on her waist. She extends her arms outward and he lifts her by the waist and she slowly beats her legs in and out into a beautiful split position. This is repeated twice and then she is placed back en pointe on the floor in an arabesque. She bourées briefly and then performs a pirouette turn that lands in a perfectly straight standing split. She brings her leg back down and the male dancer lifts her onto his shoulder while her front leg is in attitude and her arms are in high fifth. He carries her to downstage left and then sets her down in an arabesque position. She gradually wraps her leg around his body in attitude and extends her leg out into a penché. The man grabs her by the waist and spins her en pointe. She turns to face him and they look into each other's eyes. She then performs six pirouette turns and lands them in an arabesque. This is repeated several times toward stage right.

The male dancer now lifts the female over his head and she makes a “V” shape with her legs. When she is back on the floor she performs a chainée turn into an arabesque and then repeats it. Next, she performs a several controlled pirouette turns into a high back arabesque, which then moves into a full penché with her arms reaching down the floor. She then performs a series of bourées into arabesque penchés. The male dancer then lifts her up and she beats her legs in together and then out into a split. He brings her back to the stage and then runs with her upstage left. She piqué arabesques and he takes her by the hand, spins her, and then she pirouette turns. When she lands her pirouettes she cambrés backward facing the audience, then turns toward the male dancer and looks at him happily. They slowly and lightly walk together and repeat the beating split motions several times. She briskly walks toward stage right, then turns around herself, runs and jumps into his arms. The male dancer lifts her over his shoulder and her legs comes up above his head into coupé. He lowers her and their faces meet, they exchange a loving glance as she places her hand around his neck. They face the audience and the female dancer brings her leg to posse, then developées it into a back arabesque. She wraps her hands around his arm and the two walk proudly together. She shyly turns away from him and then extends her back leg out and her arm reaching outward while the man mirrors her movement. She chainée turns around him in a circle and his eyes follow her. She stops in an arabesque and he holds her waist. She slowly walks for a moment and then he lifts her by the waist as her legs extend out into a split. He carries her across the stage in a circle and then they finish with her body in an arabesque as he holds her.

When I watched this piece with the music I noticed that the score helped tell a beautiful love story. The music did remind me of Tchaikovsky’s *Swan Lake*, which is not surprising as Prokofiev also had a passion for fairy tales. When the excerpt begins and the dancer bourées

across the floor, Prokofiev's composition makes her appear as though she is floating on air. This made me feel the love and intrigue that the Prince felt for Cinderella at first sight. The score was enchanting because it is full of lyricism and imagery. When Cinderella first catches the Prince's eye the music is very billowy and light, which implies that he is mesmerized by her. As the two begin to dance together the score builds to show the audience how powerful their love is becoming. Prokofiev's music makes us believe that this is the most significant moment in these character's lives. I thought that this was evident from their movement; however, the score gave the piece life. Prokofiev truly captured a feeling with his whimsical composition.

**David Karagianis – Excerpt from *Multiplex* (2007)**  
**Choreographed by Chad Michael Hall**

When I viewed an excerpt of David Karagianis's work *Multiplex* without music I noticed that the choreography consists of sharp, precise movements. It is difficult to tell what kind of music that the piece would be set to, as it could go in various directions. The piece begins with one dancer on stage. The stage is nearly completely black and the dancer is illuminated by a dimly lit spotlight. She is donning a tight black jumpsuit and her hair is slicked back off of her face. She begins her movement with a phrase consisting of sharp and intricate arm and hand gestures. She jumps powerfully and lands with one leg extended out in front of her and her arm pointed down towards the ground. Suddenly, a digital backdrop appears behind her. The backdrop is showing footage from a video camera. She continues to move with her arms and upper body with a movement quality that is almost robotic. She comes into a lunge on the floor and rolls over right shoulder until she is on the ground. As soon as she is on the ground the spotlight above her goes out and the stage is dark.

When the spotlight comes back on there is a new dancer downstage right and the first dancer has exited. The second dancer jumps and throws her arms intently. The backdrop on stage is now showing her performing these movements from what appears to be a bird's eye view. She is performing the same movement phrase as the first dancer. She brings her leg in front of her with her upper body contracted over and her arm pointing like a dagger toward the floor. She holds this position briefly and another dancer enters from stage left. The new dancer is not illuminated by a spotlight, but the audience can see her performing her own strong movement pattern. The dancer under the spotlight continues to move with a very monotone look on her face. She comes into a lunge position on the ground, rolls over her right shoulder and comes down to the ground. She then engages in a series of kicks and rolls on the ground. The

dancer in the dark is still remotely visible. The dancer in the spotlight rolls off of the stage at stage right and the spotlight goes out. The dancer who was in the dark is now illuminated by the spotlight and begins to perform body rolls, jumps and intricate arm movements. Another dancer enters from stage right and is lit by a spotlight as well. She walks toward the dancer who is located at stage left, then walks behind her until she exits stage left. The dancer continues to perform her movement phrase, squats down to the ground and performs two little jumps and falls to the ground. As she comes back up to standing another dancer enters from stage right and begins to walk towards her. The dancer who has come up from the ground now faces stage right and begins to walk away. A third dancer enters from stage right to meet the other and the two walk together in a circle upstage. The second dancer is performing a movement phrase at center stage. The pair begins to perform a duet in unison, and the second dancer is still moving on her own at center stage. All three of the dancers jump and roll to the ground and hold still for a moment with their heads down.

The duet makes their way off of the stage and two more dancers enter at stage left to join the dancer in the center. They are all now visible on the backdrop, which is brighter and much more visible than before. Each of the dancers perform their own unique phrases, jump and roll to the ground, and then hold again with their heads down. The dancer in the center stands and exits stage right. There are now three dancers on the stage. The backdrop has become darker and the spotlights are dimmer. Only two of the dancers are lit up by the spotlights and the third is not visible. Suddenly, the third dancer appears at center stage and begins to engage in intricate hand and arm movements. The other two dancers begin to pick up the movement on either side of her. They each start to move in their own different phrases and eventually come to stillness in varying positions. They hold their positions briefly and then the dancer in the center stands and

begins to walk in a circle towards upstage. The dancer on the ground stands and comes up to join her while another dancer enters from stage left and begins to walk with them. The three of them walk to stage right to meet the dancer who is at upstage right. They all walk together and form a diagonal line on stage facing the audience. They each perform the same intricate arm phrase at different times and then come down into a lunge position with their heads down. Once again they hold in these positions. When they begin to move again they are all moving in unison. They come to a push up position, jump, and roll towards the audience. They slowly move away from the audience, then toward them again, roll over their shoulders and come to a lunge where they hold in stillness.

More dancers enter from both sides of the stage and the backdrop now displays three rows of three videos. The dancers form three lines on stage and perform the same movement phrase as before. They all come to a lunge with their heads down and hold again. When they begin to move again the back row and the front row are performing the same phrase and the second row is moving on their own. They all once again join together to lunge and hold briefly. The majority of the dancers exit and leave two dancers on the stage. The backdrop becomes a reddish pink. They each begin to perform their own robotic phrases. The two dancers on stage then exit as the rest of the dancers re-enter from both sides of the stage. They perform the same movement phrases as before. All of the dancers come up to sitting and stare at one another in stillness. They then jump and roll to the floor while one dancer comes up to standing. She begins to perform the movement phrase from the beginning of the piece and the backdrop is now blue and is showing a bird's eye view of her movement. She jumps and rolls to the floor and then the other dancers begin to pick up the movement with her. They come to stillness again and

she stands and performs her movement phrase again. She comes to the floor again and they all move with her. These same patterns continue for the remainder of the excerpt.

When I watched the excerpt with music it became much more powerful and intriguing to me. David Karagianis provided the piece with a futuristic score that consists of intergalactic sounds and beeps. A female robotic voice is speaking and discussing the “multiplex” and “transmissions”. After multiple dancers have come onto the stage the tempo of the music behind the voice begins to build rapidly. Whenever the dancers come into a lunge and holds the position with their head down, the voice stops. His music made the dancers appear to be the robots that are speaking. This made their robotic movements much more exciting and animated. Overall, the music is very intense and dark, which compliments the choreography and setting. I thought that his work contributed to making the piece more effective because it provided the dancers with a specific character. I loved that the voice carried the movements for the first portion of the dance, and then as more dancers entered the beat began to build and the tempo became intense and powerful. I thought that the piece was beautiful without the music; however, when I added the music it made the moments of stillness and the repetitive movement patterns far more interesting. It is apparent from watching the piece that David Karagianis and Chad Michael Hall worked together in order to create the music and the choreography, as the two had a strong working relationship.

**John Cage – Except from *Second Hand* (1970)**  
**Choreographed by Merce Cunningham**

When I analyze John Cage's work *Second Hand* without music it appears to be a series of relatively random movements. The piece begins with two dancers on stage: one male and one female. Both of the dancers are facing stage right and are dressed in full-length yellow unitards. The man opens the dance by grabbing the female's arms, which are placed directly by her side. The female dancer then slowly plies and chaine turns over her shoulder until they are both facing stage left. She plies again and then the two dancers disperse from one another and gracefully run in opposing directions. The female dancer is now upstage left and begins to engage in développ  kicks and then proceeds to perform a bizarre hip wobbling transition that is very far off pace from the beginning of the work. This movement takes her downstage right and the male dancer is now upstage left performing a random series of jumps and arm gestures while the woman piques and leaps toward him. For a brief moment it appears as though the two dancers are about to meet in order to do partner work; however, they keep running with each other yet do not touch one another. The man is now standing behind the woman and they begin to jump together in unison. They place their hands on one another's lower backs and proceed with slow motion ballet runs upstage left while looking into each other's eyes. They continue to do this in a large circle that travels across the entire stage. This is repeated several times. Finally, the female dancer runs off the stage leaving the male by himself under a single spotlight. He stands alone for a brief moment and the lights go dark.

When the lights come back on the man is surrounded by nine other dancers who are dressed in full-length pink, green, purple and blue unitards. Everyone begins to lean forward in unison while a male and female duet takes place on stage right. The dancers continue to perform a brief phrase in unison that consists of slow, turned out walks and beckoning arm gestures. For



a moment the dancers face front and bring their arms down together gradually until they are standing completely still. They all look over their shoulder at the dancers at stage right. The male and female duet continues as the dancers watch. They are slowly bending and morphing their bodies into shapes. While they continue to do this the rest of the dancers run around and scatter across the stage. Suddenly, all of the dancers on stage are facing stage left as they come up to relevé and extend their arms out and down while their heads turn to face the audience. The female dancer in the yellow unitard is in the center of the stage and begins to perform a set of slow lunges and walks. The other dancers slowly begin to catch on, creating a ripple effect. A male dancer in a green suit is all the way at stage left performing leg extensions and back bends while three female dancers are standing on relevé at stage right. The rest of the dancers are in the center bending and morphing their bodies into various shapes. The yellow suited female dancer then drops to the floor and the male dancers pick her up over their heads. They then begin to carry her over their shoulders and walk upstage as the other dancers begin the slow lunges and beckoning arm gestures again. The dancers run towards the female who slowly extends her body back and slowly rises back up while she is elevated.

When I viewed this piece with the music I noticed that it was quite obvious that the composer, John Cage, used his *I-Ching* chance operations in order to construct this work. It is apparent that the music and the dance were not created in order to compliment one another. They are each two different creative mediums, which is what Cage and choreographer Merce Cunningham believed in. The music does not have a typical rhythmic structure and does not really consist of counts; therefore, all of the dancers in the work are not dancing with the music but to their own unrelated timing. When I listen to Cage's work I hear tonal notes as opposed to counts, it is not necessarily music that would inspire me to move. Although I do not believe that

the music and the dance were completely meant to correlate with one another, the overall melody and tone compliments the dancing quite well. The dancers' movement is light and at times is free flowing and sustained. There are several moments in the work where the dancers sustain their movements, particularly their kicks and extensions, during Cage's random seconds of silence. Although the music is unusual in terms of timing, tempo and rhythmic structure, when I listen to it I hear a work that is actually somewhat balletic. It sounds like it was created specifically to be danced to, but not for a traditional ballet piece.

Viewing *Second Hand* with the music was far more intriguing to me than viewing it without the music. When I watched the piece in silence it did not really catch my attention because the choreography was quite random. At times it almost appeared to be more similar to a dance rehearsal because the dancers were all moving separately from one another and on different counts. When I viewed this work with the music the intention behind it was far more apparent. Cage's music was equally as random as the offbeat choreography, which made it much more interesting. One of things that I found to be the most exciting about this work was the moments of silence that Cage throws in between the piano notes. Although the music would suddenly stop the dancers would continue to move. I think that this work is a wonderful example of Cage's work because it shows the audience that his work was based on the notion that music and dance should be developed independently. After viewing this work it is clear that the music and the dance were created separately; however, when they come together it becomes quite a harmonious collaboration.

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## PTA Letter

Dear Superintendent,

As a graduating college dance major and a former student of Chaparral High School, I am writing to you in hope that you will commission a composer for the upcoming senior dance recital. Hiring a composer would be a much more effective alternative to using the most recent pop song because it allows for a composer-choreographer collaboration. This would provide your senior dance students to choreograph their own work with a mature artistic perspective. I believe that this would be an excellent creative opportunity for the students, especially those who plan to continue their dance studies in college, because it allows them to create a work entirely from scratch. I think that this would not only challenge your students to complete their best work, but also provide them with insight into the professional dance world.

At Loyola Marymount University we have an in-house composer who serves as the Music Director of our program. He creates the majority of the compositions that we use for our faculty and student dance concerts. Graduating seniors also use his work when they are creating their senior theses. This allows the students to fully develop their own creative vision. I believe that this would be beneficial for high school seniors because it is something that is not frequently offered throughout adolescence. In addition, it provides the students with an opportunity to work in tandem with another artist, which often encourages new artistic partnerships. A composer-choreographer partnership is a relationship that could prove to be quite beneficial in the professional dance world. It challenges both parties involved to expand their creative and artistic vocabularies through their responses to one another's unique working process. The majority of

choreographers in the concert dance world choose to collaborate with a composer because it allows their work to become more authentic.

I would like to thank you for your time and consideration regarding this proposal. Please contact me to let me know that you have received my letter and to inform me of your decision.

Sincerely,

Alexandra Scott

8601 Lincoln Blvd. #3-220

Los Angeles, CA 90045

(480) 628-7251

ascott19@me.com

Letters to Composers

Dear Ludwig Minkus,

As a dancer and longtime admirer of your balletic works, I would like to thank you for being one of the very first specialist ballet composers. Your music is undeniably melodic, rhythmic and charming, which serves as the perfect accompaniment to the art of ballet. My favorite of your various works for dance is *Don Quixote* because you were able to give the piece an emotional feel without being overbearing. The thing that I admire the most about the music that you developed for this particular ballet is that you allowed the melody to move the dancers. It was quite apparent in your work that you worked very closely with Marius Petipa in creating a score that was not only beautiful, but also distinguished by dance rhythms. Thank you again for your considerable contribution to the ballet world.

Sincerely,

Alexandra Scott

Dear Pyotr Illyich Tchaikovsky,

Thank you for raising the status of ballet music to a previously unknown capacity. Your works for dance have been some of the most beautiful and symphonic pieces that have ever been composed. As a dancer I find your work to be fascinating because your scores consist of strong danceable qualities. One of the things that I admire most about you is your passion for fairy tales and telling stories through music. *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker* are amongst my all-time favorite ballets because of their ability to transport the audience into an alternate reality. I find your works to be quite exciting because they bring magical stories to life and can appeal to people of all ages. I would like to thank you for raising the bar for ballet music from the Romantic Era throughout the 21<sup>st</sup> Century. Your music will always be some of the most celebrated work for both music and dance.

Sincerely,

Alexandra Scott

Dear Igor Stravinsky,

Thank you for bringing a newfound sense of life to both dance and music. I possess a deep appreciation for your work because of your unique stylistic diversity and original rhythmic structures. Your music is easy to identify because it is all a representation of your own personal style, which is sometimes difficult to maintain when developing compositions for dance. I admire you as a composer because you are not afraid to take risks. My favorite of your works is *The Rite of Spring* because it was so different and caused a riot amongst the audience at its Paris premiere. What I enjoy the most about this score is that it is aggressive and percussive, which was quite innovative for ballet at the time. In addition, I would like to thank you for developing your “neo-classical” style. Your prolific work lead to a twentieth-century movement that affected ballet’s choreography and sound for many years. You inspired a new wave of creativity in a style that can often become monotonous.

Sincerely,

Alexandra Scott



Dear Sergei Prokofiev,

As a dance performer, viewer, and music enthusiast, I would like to thank you for your contribution to ballet music. I find your dance compositions to be extremely captivating because of intensity, lyricism and melodic charm that you embed into your work. It is apparent from viewing and listening to your ballets that you have a passion for telling stories and re-creating classic fairytales. I consider your work for *Cinderella* to be one of your greatest accomplishments as it is beautiful and truly compelling. I admire the way that you use the music to carry the story and express the feeling of love between Cinderella and the Prince. I also enjoyed the musical storytelling abilities that were incorporated into the score of Shakespeare's *Romeo and Juliet*. This melodic work was enchanting and brought one of the world's most famous love stories to life on the stage. Thank you for sharing your talents with the world.

Sincerely,

Alexandra Scott

Dear John Cage,

Your work is amongst the most innovative and exciting in the history of both music and dance. I would like to thank you for incorporating the concept of chance into your work and working with Merce Cunningham in order to develop his dance works with this procedure. One of things that I find to be the most fascinating about your work is that you would often use a coin toss in order to determine the duration, volume and pitch of your various sounds while creating your compositions. I also find it interesting that you encouraged Cunningham to incorporate chance procedures into his work, such as rolling a dice to determine how many dancers would be in a piece, where they would enter from, and so on. Your work is so inspiring because you are not afraid to experiment and take risks when creating your compositions. I love that you and Cunningham create work together based on the notion that dance and music should be developed independently. I think that this is a great way to approach dance because it causes it to be less predictable. Thank you for sharing your music and your views with the world. You have forever changed the course of modern dance and experimental music.

Sincerely,

Alexandra Scott

Dear David Karagianis,

Thank you for all of the work that you have done for the Loyola Marymount Dance Program. The thing that I love the most about your music is that you have a diverse range of styles to accompany various genres of dance. I think that it is fascinating that you can create works that sound purely electronic or experimental, and also develop pieces that are classical. When you accompany our dance technique classes you create diverse compositions on the spot, which keeps our coursework interesting and exciting. I also love hearing the various works that you create for our faculty and students dance concerts, as well as student's senior thesis projects. I would like to thank you for your contributions to the world of both dance and music. It is very inspiring to see a modern day dance composer keeping the spirit of the art form alive.

Sincerely,

Alexandra Scott

## Dance and Music Blog Post

Dance and music are very closely related to one another. Dancing is considered to be a natural response to music and is also a way to connect with it. When people dance they feel as though they have become a part of the music. In addition, many dancers believe that their movement helps them understand music on a much more intimate level. Dance and music both possess rhythm, which is the driving force of each of these art forms. Rhythm is the foundation of music as it determines when any note, chord, or any other musical sound should begin or end. Rhythm is what contributes to making music a pleasurable experience because without it, music would sound quite chaotic. This is also true for dance, as dancing consists of rhythmic, coordinated body movements.

When dance and music are infused with one another it creates a harmonious and melodic partnership. Dance can either be set to previously recorded music, or music can be composed specifically for movement. Both of these are equally effective forms of artistic collaboration. Dancing that is choreographed without music is also considered to be musical because the movements possess a natural rhythm and melody that is created with the human body. It is nearly impossible for dance to exist without music, as the two are so deeply connected.

## The Composer/Choreographer Relationship

The collaborative relationship between the composer and choreographer is one of the most difficult and complex relationships in existence. These relationships can be quite rewarding as many of them result in creating brilliant works of art; however, there must be a mutual understanding between the collaborators that creation involves compromise. A collaborative relationship is similar to a personal relationship or courtship because they both involve negotiation. Both parties involved must enter the situation with an open-mind and be willing to give up parts of their own work for the sake of the art. A mutual understanding of one another's art and creativity will help contribute to a successful collaboration. A composer and a choreographer must share their ideas and develop respect and understanding for each other's point of view. In addition, they must ask one another questions in order to learn from one another. This artistic relationship can easily be compared to a marriage or personal relationship because both parties involved must work together as a team to create a harmonious union.

According to David Karagianis, the Music Director for the Loyola Marymount University Dance Program, there are four different types of collaborative relationships. The first type is where a choreographer uses music that the composer has already written. This relationship involves the composer giving the choreographer pointers on how to understand the music and organize their work to it. The focus here is on listening, which plays a significant role in both the collaborative and personal relationship. Both of these relationships cannot prosper without taking the time to listen to and understand one another. Another kind of collaborative relationship is one where a choreographer creates a piece in silence and needs music to compliment it. This relationship also involves both listening and understanding because the

composer must listen to what the choreographer's vision is for the music. The composer must then do their best to develop a score that will be satisfactory to the choreographer. The third type of collaborative relationship is one where both parties work together in parallel. In this scenario the composer and choreographer will work together to develop the music and choreography at the same time. This process can be very organic and rewarding if the choreographer and composer are familiar with one another. This relationship is similar to a personal relationship because it involves two people who have a certain kind of love and understanding for one another. If two people who did not know one another attempted this method it could potentially be a very painful process. The final type of collaborative relationship is the chance relationship, which is where both parties do whatever they want without consulting one another. This relationship can achieve positive or negative results, depending on how the artists' styles compliment one another.<sup>1</sup>

An artistic collaboration can be a very difficult process, especially if the collaborators are not familiar with one another. In order to establish a positive working relationship, the composer and choreographer must approach the union as they would a personal relationship. Artistic relationships and personal relationships are quite similar because they both involve an equal portion of listening, understanding, negotiation, compromise and respect. If a composer and choreographer both approach the relationship with an open-mind and a common goal to create an effective work of art, then the experience can be quite rewarding. Collaborations are not always easy and it can sometimes be very complicated; however, there are many instances where the composer and choreographer can develop a beautiful masterpiece together.

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<sup>1</sup> David Karagianis, Interview by Alexandra Scott, Los Angeles, CA, March 19, 2013.

## Interview with David Karagianis

Alex: Can you tell me a little bit about yourself biographically?

David: Well, I've been living in California since I was two. I became interested in music really early on but it wasn't very focused until I was in late high school. My real introduction to music was just stepping up to a keyboard and just starting to improvise and that kind of thing. The first thing I ever played was like rock music and blues and all that. But as I got interested in a lot of music I just really decided that that's what I wanted to do. By the time I was at UCLA I became a music theory and composition major early on while I was there, my initial idea because it wasn't very focused was that I wanted to be a composer. And I didn't really realize that there weren't really many outlets to just be a composer. They had this model of Stravinsky and Tchaikovsky and Copeland and all of these people from the maybe the earlier part of the Twentieth century or the late Nineteenth century or whatever. It's hard to really feed into that kind of thing. You're either end up going into a university sort of scenario or working with different mediums. I was really very fortunate that I sort of stumbled upon dance while I was at UCLA. I discovered that there was this building where there were all of these dancers who wanted people who could improvise and create inventive scores and all that kind of stuff. Really quickly after that I was accompanying classes and writing music for undergraduate students whom I had met there. It just fit in really well with my particular interests, which were a variety of different kind of music and improvisational facility. By the time I had graduated I was hired by UCLA and I had begun working in the dance department there. I think that I got more of an education working in that program than I did while I was a student because we were really at a crossroads in terms of the generations who were working with this medium. I worked with everyone from the Graham Company and Alwin Nikolais, The Alvin Ailey Company and gosh the list goes on. From Bill T. Jones and Arnie Zane, I worked with all of those kinds of people and learned a whole lot from them and continued to develop my own particular approach and that kind of thing. And now I keep doing it. What I do now is I work as a composer, a sound designer, a performer, a teacher, and I played various keyboards and percussion and I work a lot with electronics and stuff.

Alex: So were there any other positions that you held before becoming the music director for the LMU dance program?

David: I started working in a couple of smaller dance studios in Santa Monica and places like that while I was maybe a sophomore in college or something like that. My first position was music director of a program called Dance LA, which was a program that was downtown for about a year and a half. That was a government funded grant type of thing. That was a sort lived thing and I became a senior musician at UCLA. I also became the music director for UCLA Dance Company, which was part of what I did there. I was at UCLA for a long time and now I have been at LMU for almost seven years.

Alex: And how has your experience at LMU been different than your previous positions?

David: Well, I think that the major change at Loyola is that I am more a part of the inner circle of programmatic decision-making than I was at UCLA. UCLA is a much bigger institution, it is very hierarchical and I was not at the table with a lot of the faculty when they made a lot of their decisions including a lot of the decisions that kind of drove their department into the ground. I left UCLA because they got so far away from what I was interested in in terms of dance that actually had dancing happening in it...as opposed to frumpy graduate students that were sitting on the floor talking about death and it just got so...everybody's agenda was just so much in the way. Anyway, so here the thing that I was really happy about was that this was a real dance program, kind of like what UCLA was when I first started. There was a lot of dance happening and a lot of need for music. So I guess that the biggest difference is that we are really doing the traditional approach to dance as opposed to a very politicized one that got a little bit swallowed up by performance art and text based stuff and politically correct work.

Alex: How would you describe the style of your music?

David: Well, I think that there's a bunch. That's part of what I like and that's part of the difficulty in trying to self classify. As an example I have done work that is electronic, work that is classical, work that is minimalist, work that I call sort of "ethno-techno", work that is experimental, work that flirts with jazz and rock and pop elements. So I think that the thing that I might generalize about it is that it's a style where there are a lot of diverse influences. You know, when I have to classify my work I sort of call myself a postmodern composer. My last CD, which was really the easiest CD that I have ever had to classify, was really an electronic CD because that was the basis of that. But my new one coming up has elements of chamber music and jazz and experimental and ambient work alongside of other things like ethnic influences and all kind of things like that.

Alex: Among the many works that you have composed for dance, which are your favorites and why?

David: Oh gosh, a lot of times my favorite tends to be the thing I'm working on right at the moment because that's where my energies are. Also, a lot of times my favorite music, even when I have written it for dance, the actual outcome of the particular choreographic collaboration doesn't often get in the way of what the music was for me. A lot of my work I like to have done several different ways. So there a lot of works where a three or four different choreographers have used the same piece and I think that's kind of interesting. I would just sort of say that my favorite works have tended to end up on my CDs. And now between my two most recent CDs and the next one that's going to come out really soon...a lot of those pieces are my favorite pieces. I can't really be more specific than that.



Alex: Do you have a preferred dance style to compose for?

David: One that pays. [Laughs] Again a lot of it for me is, if I've been doing a lot of one thing for a while I kind of want to move on to another thing. For example, I've done a lot of work for Chad Michael Hall, who used to be here, and he likes really propulsive, really strongly rhythmic electronic work that is sort of aggressive and often flirts with multimedia and that sort of stuff. So that's a great outlet for doing that. At the same time I'm really interested in other people approaching some of my other work whereas I know that he probably won't be able to relate to a lot of the things that I do that are more lyrical or that are less about a propulsive driving sort of thing. Case in point is that Denise Leitner is now going to be doing a piece of mine for the next faculty show that is a piece for multiple pianos that is very contrapuntal and its really a very postmodern kind of piece. I tend to like to do different things partly because it keeps me interested. When I started working by the way, the first ten years I was writing music for dance, everything that I was writing was chamber music. I was writing string quartets and pieces for piano and pieces for small instrumental ensembles and that kind of thing. And that was also part of the aesthetic at that time. As more and more people became interested in technology and also the palate for electronic music and the tools that we use now are so incredible. So you have this sonic world at your fingertips. I have increasingly been using technology as part of most of the work that I do. But the technology these days is so broad that you can literally do anything with it, which is fantastic.

Alex: How would you describe the composer/choreographer relationship?

David: Well, let me put it this way, imagine that you could find a book that is twenty pages long that was about relationships, right? That communicated all of the information that was about relationships and everything that you need to know about relationships in twenty pages. You probably wouldn't find it right? Because relationships are so varied. There is almost no relationship that is more complex and more difficult, volatile and rewarding as a collaborative relationship. They are really, really different, I guess that's what I'm trying to say. I've had wonderful, rewarding relationships with most of the people that I work with as peers or whatever, and then there are times when collaborative relationships are really difficult because there is not an understanding going into it that collaboration involves compromise. It involves meeting people in the middle somewhere. When I do presentations about music and choreography I also talk about the different kinds of collaborative relationships because there are three or four major types. One type is the choreographer uses music that you've already written, right? A good example of that is both Scott and Jess used pieces that I had already written [in the faculty dance concert]. So the relationship there was me giving them pointers on how to understand the music, how to organize, that kind of thing. The other extreme is one that I just did that a choreographer made a piece in silence and needs music, and so I took the video of it. Um, we had one short little meeting where she told me what she didn't like mostly, but there was one thing that she liked and I just went off and took the video and scored it. So, I have yet to find out if that one will work and if she'll like it, but that's one where the dance existed entirely before the music. Then there are the ones where you're working

sort of in parallel, like you create a phrase of 32 counts and I'll work with that at the same time and we'll just hammer it out. Some of the works that I made with Chad were like that because we developed a lot of work, and Holly [Johnston] too. We sort of developed work, sometimes even as a class or whatever and start it, and then I'd make a little more, they would make a little more and that kind of thing. That can be really great because it is very organic, but it's also really difficult and I don't necessarily recommend that for choreographers who are not really familiar with the person that they are working with because it can be a really painful process. Then there is also the chance relationship...you do whatever you're gonna do and I'll do whatever I'm gonna do and then we're just going to see what happens.

Alex: Do you think that a dance is more effective if the music is composed specifically for it, as opposed to being choreographed to previously recorded music?

David: Uh, yes, no, maybe...it all depends. I can give you great examples of all of those sort of things. What I tell students when we are in Styles and Forms and they have an assignment...their first assignment for example is that they have to pick a piece of music at random out of a red bag and there is all of these short pieces. Their job is to create a piece that looks like the music is written for it, which means that we are not going to want a real random relationship. I can take the video of a dance and often find music that looks like it was written for the dance even though the dancer has never even heard it. I do that quite a bit. You can also do it the opposite way. You can score something specifically for a dance but it never quite works, or it doesn't work the way that you would like it to work. Again, all my answers seem to be "you can do this, you can do that" and I think that there is a theme there. I think that the underlying theme is that if you've done this for a while, you realize that almost every decision and every scenario involves a range of options, you know? One of the reasons why I've been employed doing this since I was nineteen or twenty is because I get it in terms of the idea that working in a collaborative field one needs to be flexible and one needs to have a range of interests and abilities otherwise styles change and things change and you get really lost in the shuffle. When my program at UCLA turned into World Arts and Cultures, for example, for about ten years I was collaborating with people from India, Africa, Latin America, a lot of people from East Asia, and very quickly I realized that if I was going to do that effectively I needed to meet them on a certain level. So I created a lot of pieces that were juxtaposed elements of whoever's background I was working with my own sensibility. If I had stuck to my guns and said that I write chamber music, or classical music, or whatever, I would have gotten lost in the shuffle there, so that's kind of what I mean. And also the other thing is that I found a way to like doing it, so that's always important.

Alex: What awards have you won for your dance compositions?

David: I know I've got a few Lester Horton awards, I know I have been nominated a bunch of times. There was an international competition called Saint-Sauveur and it was held in Montreal, they only did it for a couple of years. The only year that I submitted I ended up third internationally. And let's see, its not really an award but I was recently nominated to be the President of the International Guild of Musicians in Dance. I didn't vote for myself though because somebody else needs to have more infrastructure than I do and the Dean at Irvine got it, but I have served as Vice-President of that guild.

Alex: And how has music shaped and influenced your life?

David: Well, god, I mean the thing is that I have been actively engaged, employed and occupied as a composer and sound designer and dance musician for what 35 years. So among other things I am never bored because I have been working and doing this in colleges my life has been on the academic calendar for all that time, which is great because I have summer. I couldn't handle this if I didn't have time where I was doing it because it is intense. I put out a lot of energy when I work and sometimes by the time May rolls around I've got nothing left for a couple of months. Aside from that working in a creative realm is a wonderful thing to do and it's a very unique situation working from the late 70s until now, dance has become such an interesting medium and its so open ended, you can really do anything. I like that the boundaries are mostly imaginary and particularly as its intersected with things like film and like site specific work and performance work. All of those things in a given week I might make a film, I might score something, I'll be playing music, I might write something, I might give a lecture, I might be investigating the music of the Romantic era, I might be creating like a heavy metal piece. I have sort of like a hardcore dragging metally type of thing that's in the student show. It was like wow, I didn't know I had that one in me. And I like the fact that I don't know what I'm gonna do next. I think that's really fun, you know?

Alex: How has dance shaped and influenced your life?

David: Well it is kind of a combined thing for me that I might have pretty much answered already. They are so interrelated because my main gig for this all this time has been working in some context with dance. I mean I have done a variety of other things but my steady job as a musician has been working with this medium. I also have to say I have learned a lot; there are certain people that I have learned an awful lot about music and art from working with people that I thought were really brilliant. A great example would be Alwin Nikolais, Dan Wagner is another one. These people were really, really, truly brilliant and exceptional and it was really great to have the chance to work with them. So there have been opportunities that I would have never had, and it is also a totally crazy medium. I think that you have to be a little bit abnormal, I would say, to do this and have a sustainable career in it. I seem to fit that description pretty well.

## Dance Course Reflections

### Fundamentals of Dance Composition I and II:

- Experimented with new forms of movement.
- Choreographed “Sculpture Study”, which was a solo that was built off of three frozen images made with the body.
- Built a sense of community within the classroom and became more open with peers.
- Experimented with choreography and worked individually with Professor Scalin in order to step out of my comfort zone.
- Developed a journal throughout the semester with an emphasis on energy in dance and movement.
- Learned how to describe, analyze and write about dance. It was an introduction course to prepare me for all of my other dance courses at LMU.
- Experiment with my own natural movement and then enhanced that movement with the feedback that I received through coaching and from my peers.
- Performed my own choreography in front of my peers.
- Experimented with contact improvisation for the first time.

### Dance Styles and Forms:

- In this course we did various projects that broadened our knowledge of dance styles and forms.
- Completed a site-specific study. It was my first time experimenting in this area. I investigated how important location can be when performing movement.
- Experimented with chance procedures. This project enabled my group to randomly determine the ordering and sequencing of our movement by flipping a coin.
- Worked with the unexpected and unknown in order to create something organic.
- Created movement that stemmed from words instead of music. This forced me to step outside of my comfort zone and challenge myself to produce new ideas.
- Further developed my study of contact improvisation.

### Laban Movement Analysis:

- Developed an understanding for describing, visualizing, interpreting and documenting various forms of movement.
- Learned about the different categories of Laban: body, space, effort, shape, phrasing and relationships.
- Increased knowledge about movement dynamics.
- Learned about the four different Effort factors: space, weight, time and flow.
- Learned about the various Effort elements in movement: direct and indirect, strong and light, sudden and sustained, bound and free.
- Increased knowledge about shape forms and modes of shape change: shape flow, directional, carving.
- Learned about Laban’s theories of space and how they connect to movement.
- Developed an understanding of movement sequences.
- Choreographed a solo incorporating body, space, effort and shape into the movement.

#### Music For Dance/Drumming:

- In this course we acquired skills and understanding of the principles of drumming.
- We challenged and improved our ability to learn and execute rhythmic patterns.
- Further developed musical, rhythmic and phrasing skills.
- Expanded knowledge of African drumming and culture.
- Improved understanding of the overall pattern of time.

#### To Dance is Human: Dance, Culture and Society:

- In this course we analyzed what it means to be human and focused on the education of the whole person.
- Developed knowledge in the area of dance as a human phenomenon and as culture.
- We learned the personal stories of each of our classmates and became more accepting of each other's backgrounds.
- Investigated the significance of the body's various expressions throughout a variety of cultures.
- Emphasized dance and dancing that is alive within the Los Angeles community.
- Used daily events and storytelling as resources for investigation and research.
- Exercised the mind, body and spirit.
- Developed the ability to write about movement and cultural issues.
- Discovered, broadened and deepened knowledge of personal ancestry and heritage.
- Observed and performed the dances from a variety of American cultural groups.
- Studied the art of storytelling and its significance in various cultures.
- Developed and employed multiple intelligences.

#### Dance History:

- Made connections between our own personal dance history and the history of dance as a whole.
- Learned how to watch dance with a critical eye and analyze both movement and meaning.
- Discovered the significant influence of various choreographers and their dance aesthetic throughout history.
- Examined the political, social, gendered, anthropological, sexual, technical and historical connections within Western dance.
- We were given the ability to identify the contributions of many choreographers throughout the history of Western theatrical dance.
- Developed a stronger dance vocabulary and exercised it by writing papers and journal entries related to the subject of dance history.
- Became well-rounded in regards to the knowledge of various styles and forms of dance.

#### Kinesiology I and II:

- Developed understanding of the muscles, bones, joints and regions of the human body in terms of both its structure and movement.
- Developed knowledge of biomechanics and anatomical terminology and learned to apply this knowledge to the analysis of dance movement.
- Deepened awareness of my body and the limitations that I face within my movement.

- Became aware of the various ways to care for the body in order to reduce injury and enhance my dancing.
- Learned how various aspects of movement can contribute to injury.
- Studied the function of the major muscles and bones of the body.
- Discovered my own personal strengths and limitations in regards to dance and movement.
- Studied the various ailments that occur within the muscles and bones of the body and the ways to treat and prevent them.
- Focused on optimum postural alignment and learned how to correct the postural alignment of others.
- Demonstrated exercise programs for strengthening and stretching muscle groups at each major point.

#### Principles of Teaching:

- Learned to structure a dance class and create lesson plans for various teaching competencies.
- Developed an understanding of the key elements involved in creating a well-balanced dance curriculum.
- Further investigated the concept of motif notation and learned how to incorporate it into a lesson plan.
- Learned about the four cornerstones of dance.
- Explored and analyzed evaluation tools in the assessment of student learning.
- Studied the various CA VAPA standards and how to incorporate them into a lesson plan.

#### Philosophy of Arts or similar course (Hip Hop Culture):

- Studied the history of hip-hop culture.
- Developed a well-rounded understanding of African American culture and its oral tradition.
- Connected subject matter to social themes.

#### Careers in Dance:

- Learned about the various types of careers in dance.
- Created and polished resume, dance reel, cover letters and headshots in preparation for life after college.
- Improved writing abilities.
- Further investigated the concept of professionalism.

#### Ballet:

##### Tekla Kostek:

- Discovered how to apply a greater sense of investment to my dancing.
- Developed the use of breath throughout dancing and how to emanate it through the body during movement.
- Developed a stronger sense of placement and alignment.
- Developed a wider range of ballet vocabulary and applied it throughout the completion of various writing assignments.

- Heightened sense of awareness in regards to dancing and alignment.
- Learned how to awaken the body and clear the mind in order to enhance movement and self-confidence.
- Learned to demonstrate personal artistry within ballet movement and technique.
- Developed a stronger sense of musicality.

Scott Heinzerling:

- Acquired knowledge of how classical steps properly function.
- Became aware of how the limbs move and define space in relationship to the core.
- Used repetition to improve understanding of technique and movement.
- Improved knowledge of rotation and turn out and how to stay engaged during proper rotation.
- Developed verbal skills on how to properly analyze technique.

Lillian Barbeito:

- Learned to apply the concepts of the Alexander Technique to ballet movement.
- Explored both traditional and progressive approaches to ballet technique.
- Focused on creating space and mobility in the joints.
- Developed length and efficiency of muscles.
- Developed a strong sense of ballet technique without holding on to unnecessary tension.
- Increased range of motion, focused on the body moving as a whole.

Modern:

Rogelio Lopez:

- Developed an understanding of the use of weight in floor work.
- Improved understanding of contraction and release.
- Developed a stronger sense of alignment and improved balance and coordination.
- Experimented with pedestrian movement.
- Attempted to break old movement patterns that limited mobility of the body.

Mark Tomasic:

- Explored oppositional energies in the body and focused on the point of initiation for each movement.
- Improved coordination of moving through various levels and planes.
- Established joint articulation and laid foundation for inversions.
- Investigated the concept of weight shifting and moving low to the ground.

Maria Gillespie:

- Developed my ability to learn and retain class material with speed and clarity.
- Developed a sense of community mindfulness.
- Emphasized focus on the building of technical skills.
- Increased strength and flexibility.
- Developed a deep connection between mind and body.
- Refined mechanical and somatic principles.

- Experimented with intentional dynamic and expressive range.
- Developed a kinesthetic connection between my body and the class material.
- Focused on breaking old patterns and habits that limited my range of movement.

Roz LeBlanc Loo:

- Investigated direction and counter-direction in the body.
- Increased core strength and stability.
- Further developed knowledge of musicality.
- Developed a greater awareness of the scope of dance practice.
- Explored the feeling of “groundedness” and how to use it to improve dance performance.

Jazz:

Paige Porter:

- Learned to apply investment to the course material.
- Performed and exercised the same warm up each week. We used repetition to awaken the mind and improve our alignment.
- Acquired knowledge of the importance of energy in dancing.
- Explored the various shapes and positions that can be created with the human body.
- Acquired knowledge of dance vocabulary.
- Emphasized focus on musicality.
- Worked on aesthetic of movement and discovering my own personal sense of style.
- Studied and developed further knowledge of technical skills and abilities.

Mike Esperanza:

- Increased my core strength and mobility of my body.
- Increased technical skill level and stamina.
- Became more connected with my body.
- Experimented with improvisation and self-expression.
- Challenged my ability to pick up choreography.
- Increased emphasis on the use of breath within movement.

Pilates/Principles of Movement:

Melanie King:

- Focused on further developing my use of breath.
- Increased comprehension of releasing tension within the neck, upper back and shoulders.
- Improvement in alignment. Focus on keeping my ribcage down and pulling my belly button into my spine.
- Developed an awareness of various areas of the body.
- Increased strength and mobility.
- Improved Pilates form and overall posture.
- Increased flexibility.



Afro-Caribbean Dance:

- Learned various dances of the Afro-Caribbean culture.
- Studied the music and culture of the Afro-Caribbean.
- Explored the relationship between drum rhythms and dance steps.
- Learned about the cultural, historical, political and social content of the dances.

Dance of Africa:

- In this course we acquired basic drumming skills.
- Studied the various dances of African culture.
- Further developed musical, rhythmic and phrasing skills.
- Expanded knowledge of African dance, drumming and culture.
- Learned to drum, sing and dance a selection of traditional African dances.

### Self-Worth and the Adolescent Dancer

Dance training and performance has the ability to build or destroy a sense of self-worth in teenage girls ranging from ages 8 to 17. When opening a dance studio it is important to note the various paths that an adolescent dancer can take during the transitional period between youth and adulthood. Unfortunately, young dancers often have negative experiences within the dance space that cause them to develop insecurities and vulnerabilities. Some of the problems that these dancers face are public humiliation and injury, weight and body image issues, suffering of academic progress and a lack of a social life. Despite these negative aspects to the adolescent dance training experience, there are many ways that they can be resolved. If dancers are surrounded by a healthy learning environment then they can develop social and leadership skills, a sense of creativity, and a means of communication and self-expression. There are both positive and negative sides to the adolescent dancer; however, it is important to note that the proper dance studio environment can help shape it's young students in a positive way.

It is important to encourage young dancers to take risks and make mistakes while remaining confident in their work. If they are being pushed to strive for perfection then it is almost certain that they will develop low self-esteem, which often leads to self-examination. A healthy dance studio environment is free of humiliation and is equipped with instructors who are not overly critical. Constructive criticism is a vital aspect to the growth and development of a young dancer; however, harsh criticism can lead dancers down a self-destructive path. In addition, humiliating dance students can cause performance anxiety and injuries. According to psychologist and former New York City ballerina, Linda H. Hamilton, "teachers need to protect children's motivation and self-esteem by focusing attention on their efforts toward mastery, rather than stressing a more performance-oriented goal, such as winning a competition."<sup>1</sup> Young

performers who do not learn how to cope with failure develop insecurities and can establish unhealthy habits in hopes of achieving excellence.

In Linda Hamilton's book *The Person Behind the Mask*, she surveys 960 dancers about the issue of criticism within dance schools. Forty-eight percent of dancers reported that an instructor had humiliated them in class, and 24% admitted that they had a teacher who forced them to work with severe injuries. According to Bonnie E. Robson's article *Adolescent Development: How Dancers Compare with the Typical Teenager*, many teachers "take pride in a low injury rate among their students," which is why they often tend to overwork their dancers.<sup>2</sup> This can lead to a dancer developing serious physical and mental issues. While there are numerous dance students who possess the inner strength and discipline to accept these unjust forms of training, there are many young dancers who become increasingly vulnerable under their teachers. It is not uncommon for teenage dancers to seek psychiatric help due to feelings of self-deprecation stemming from negative experiences in dance class. A positive dance studio environment needs to have instructors who create training programs that promote healthy eating habits and work to prevent injury.

The pre-teen and teenage years are a time of transition. The female body suddenly begins to change dramatically and it can be a difficult concept for girls to grasp. It is important for young girls to establish a healthy lifestyle at this age because the habits that they develop will remain with them through adulthood. Because most female dance students are perfectionists, they are more likely to struggle with the physical changes that adolescence brings. Although young dancers are constantly training and getting a considerable amount of exercise for their age, they often "wish they weighed 14 pounds less than nondancers do."<sup>2</sup> It is at this stage in development that dancers often acquire eating disorders or abnormal eating patterns. Dancers

use these unhealthy habits to compensate for the way that their bodies are changing in hopes that they will maintain their childhood figures.

One of the most common mistakes within a dance studio setting is overlooking students who are obviously struggling with severe weight issues and eating disorders such as anorexia nervosa. This occurs more frequently within the realm of ballet training where stick thin bodies are considered to be ideal. Many ballet teachers suggest to students that their performance level will increase if they maintain a low calorie diet. They “often encourage students to drop as much as five to ten pounds quickly before a major audition.”<sup>1</sup> It is extremely unhealthy for a young dancer to be exposed to this kind of lifestyle, as it can be responsible for the development of eating disorders at an early age. By striving to achieve perfection, dancers will establish unrealistic expectations of what their bodies should look like. In order to prevent teenage dancers from developing unhealthy eating patterns, dance schools should offer mandatory nutritional counseling to their students. This will provide an adequate learning environment for dancers and will promote healthy body images within the dance space.

Dancing often interferes with academic progress in young students as their primary focus is dancing and achieving dance related goals. It is common for dancers to consider school to be secondary to their extracurricular activities because dance takes up so much of their time. Many dancers hardly even have time to eat or sleep due to their hectic rehearsal schedules. “Older dance students are dancing five to ten hours a day six days a week.”<sup>2</sup> It is because of these highly demanding hours that homework is often delayed or neglected all together. Dance schools and studios should facilitate reasonable schedules that are designed to keep students busy and motivated but are not overwhelming. It is vital to instill a “school comes first” mentality in young dancers because a career in dance is never guaranteed. Studios should equip themselves

with homework clubs and tutoring programs in order to ensure that dancers are balancing school and extracurricular activities.

Dance studios should establish more lenient training and performance schedules not only for the sake of academics, but also to promote healthy social lives. Dancers learn at an early age to be extremely organized and dedicated to their work. Unfortunately, their drive and extreme dedication often results in the loss of a normal adolescent experience. In an attempt to balance dancing and school work, dancers do not reserve time in their schedules for social activities. If dance schools reduced the amount of hours required throughout the weekend it would create more time for teenagers to expand their social agendas. While dance studio environments encourage students to develop friendships within their communities, it is healthy for dancers to have social lives outside of the dance studio as well. A lighter rehearsal schedule would also open up possibilities for dancers to develop other interests and experiment with normal adolescent life.

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and their peers. A leader in dance takes responsibility for their own performance in addition to that of their team or classmates. In the Youth Dance England school's *Dance In and Beyond Schools: An Essential Guide To Dance Teaching and Learning*, author Jeanette Siddall states that young dancers often develop leadership qualities through "motivating others, negotiation and decision-making, reflecting and evaluating."<sup>4</sup> In addition, dancers make connections with the performing arts and the numerous "opportunities, art forms, subjects and contexts" that dance can lead to.<sup>4</sup> Teenagers who dance are commonly more prepared for adulthood and life in the professional world than the average teen that is not involved in any extra curricular activities. This is because dancers have exercised these critical skill sets and are encouraged to reach their potential and their highest aspirations.

Dance has the ability to act as a form of self-expression as well as a means of communication. Many young teens struggle with the concept of self-expression and are attempting to discover who they really are throughout this transitional period. Dancing often serves as a way for teenagers to feel more human or more alive, especially because they may not yet be comfortable with other forms of expression. The adolescent dancer may find it difficult to say what they are feeling; therefore, they choose to dance it instead. This shows that dancing can also be used to communicate stories or messages. According to Jeanette Siddall, dance helps students "develop the ability to select material to communicate thoughts, feelings and ideas."<sup>4</sup> Teenagers often need alternate forms of communication outside of talk, as they are experiencing many unfamiliar thoughts and emotions. Dance provides the teenagers who struggle with adolescent issues, such as social anxiety, with a creative outlet that they can feel comfortable expressing themselves with.

While there are circumstances where dancers may not feel comfortable using their speech to communicate, there are also rare situations where students may not be able to speak at all. In the film *Looking for Me* by Janet Adler, Adler, a psychologist and dance therapist, uses dance therapy as a way to communicate with her young autistic patients. These children were severely autistic and were unable to use speech as a means of communication. In an attempt to develop their social skills, Adler began to mimic their gestures, which all took the form of movement. The children were able to respond to this type of interaction and they were finally able to develop their first real relationship with another being. This is a prime example of how the art of dance and the impulse to move can be used as a way to communicate with one another.<sup>5</sup> Dance and movement are universal languages, and if a dance studio or school provides a comfortable learning space for dancers it will result in the development of both self-expression and communication. According to Youth Dance England, "dance is a creative activity that uses kinesthetic mode (bodily movement) with imagination in its creating, performing and watching. It complements other forms of intelligence and provides a vehicle for young people to physically express and communicates their ideas, identity and culture, and their understanding about themselves, others and the society in which they live."<sup>4</sup> Dancing helps teens discover who they really are, as well as learn about their peers and the environment that they are surrounded by. It is art form and mode of communication that has the ability to establish a sense of community within groups of children and teens.

The adolescence of dance students greatly differs from the normal teenage transition. While the average teenager is establishing life goals, experimenting with new ideas, developing strong friendships and focusing heavily on school, the young dancer has their own agenda. The teenage dancer's transition is a time that consists of an uncertain future, which often results in

injury and vulnerability, self-examination and weight issues, academic problems and the absence of social skills. A healthy dance studio environment has the ability to either make or break the self-worth of the adolescent dancer. When taught properly, dancing can help teenagers develop social and leadership skills. In addition, dance has the ability to act as a form of self-expression and an alternative means of communication. There are many positive aspects to the art of dance that could benefit teens and help give them a sense of direction on their way to adulthood. If a dance school were to take the time to incorporate positive training programs, nutritional counseling, homework clubs and more lenient schedules to their itinerary, it would be contributing to the development of self-esteem within young dance students.

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Self-Worth and the Adolescent Dancer  
Alexandra Scott  
11/30/2012

Dance training and performance has the ability to build or destroy a sense of self-worth in teenage girls ranging from ages 8 to 17. When opening a dance studio it is important to note the various paths that an adolescent dancer can take during the transitional period between youth and adulthood. Unfortunately, young dancers often have negative experiences within the dance space that cause them to develop insecurities and vulnerabilities. Some of the problems that these dancers face are public humiliation and injury, weight and body image issues, suffering of academic progress and a lack of a social life. Despite these negative aspects to the adolescent dance training experience, there are many ways that they can be resolved. If dancers are surrounded by a healthy learning environment then they can develop social and leadership skills, a sense of creativity, and a means of communication and self-expression. There are both positive and negative sides to ~~the adolescent dancer~~ <sup>of dance for adolescents;</sup>; however, it is important to note that the proper dance studio environment can help shape it's young students in a positive way.

It is important to encourage young dancers to take risks and make mistakes while remaining confident in their work. If they are being pushed to strive for perfection then it is almost certain that they will develop low self-esteem, which often leads to self-examination. A healthy dance studio environment is free of humiliation and is equipped with instructors who are not overly critical. Constructive criticism is a vital aspect to the growth and development of a young dancer; however, harsh criticism can lead dancers down a self-destructive path. In addition, humiliating dance students can cause performance anxiety and injuries. According to psychologist and former New York City <sup>Ballet</sup> ballerina, Linda H. Hamilton, "teachers need to protect children's motivation and self-esteem by focusing attention on their efforts toward mastery,

may I suggest rewording the sentence a bit

this could benefit from some citations

rather than stressing a more performance-oriented goal, such as winning a competition.”<sup>1</sup> Young performers who do not learn how to cope with failure develop insecurities and can establish unhealthy habits in hopes of achieving excellence.

In Linda Hamilton’s book *The Person Behind the Mask*, she surveys 960 dancers about the issue of criticism within dance schools. Forty-eight percent of dancers reported that an instructor had humiliated them in class, and 24% admitted that they had a teacher who forced them to work with severe injuries. According to Bonnie E. Robson’s article *Adolescent Development: How Dancers Compare with the Typical Teenager*, many teachers “take pride in a low injury rate among their students,” which is why they often tend to overwork their dancers.<sup>2</sup> This can lead to a dancer developing serious physical and mental issues. While there are numerous dance students who possess the inner strength and discipline to accept these unjust forms of training, there are many young dancers who become increasingly vulnerable under their teachers. It is not uncommon for teenage dancers to seek psychiatric help due to feelings of self-deprecation stemming from negative experiences in dance class. A positive dance studio environment needs to have instructors who create training programs that promote healthy eating habits and work to prevent injury.

The pre-teen and teenage years are a time of transition. The female body suddenly begins to change dramatically and it can be a difficult concept for girls to grasp. It is important for young girls to establish a healthy lifestyle at this age because the habits that they develop will remain with them through adulthood. Because most female dance students are perfectionists, they are more likely to struggle with the physical changes that adolescence brings. Although young dancers are constantly training and getting a considerable amount of exercise for their age, they often “wish they weighed 14 pounds less than nondancers do.”<sup>3</sup> It is at this stage in

this analogy is a bit confusing

development that dancers often acquire eating disorders or abnormal eating patterns. Dancers use these unhealthy habits to compensate for the way that their bodies are changing in hopes that they will maintain their childhood figures.

One of the most common mistakes within a dance studio setting is overlooking students who are obviously struggling with severe weight issues and eating disorders such as anorexia nervosa. This <sup>oversight</sup> occurs more frequently within the realm of ballet training where stick thin bodies are considered to be ideal. Many ballet teachers suggest to students that their performance level will increase if they maintain a low calorie diet. They “often encourage students to drop as much as five to ten pounds quickly before a major audition.”<sup>4</sup> It is extremely unhealthy for a young dancer to be exposed to this kind of lifestyle, as it can be responsible for the development of eating disorders at an early age. By striving to achieve perfection, dancers will establish unrealistic expectations of what their bodies should look like. In order to prevent teenage dancers from developing unhealthy eating patterns, dance schools should offer mandatory nutritional counseling to their students. This will provide an adequate learning environment for dancers and will promote healthy body images within the dance space.

Dancing often interferes with academic progress <sup>among</sup> young students as their primary focus is dancing and achieving dance related goals. It is common for dancers to consider school to be secondary to their extracurricular activities because dance takes up so much of their time. Many dancers hardly even have time to eat or sleep due to their hectic rehearsal schedules. “Older dance students are dancing five to ten hours a day six days a week.”<sup>5</sup> It is because of these highly demanding hours that homework is often delayed or neglected all together. Dance schools and studios should facilitate reasonable schedules that are designed to keep students busy and motivated but ~~are~~ not overwhelming. It is vital to instill a “school comes first” mentality in

young dancers because a career in dance is never guaranteed. Studios should equip themselves with homework clubs and tutoring programs in order to ensure that dancers are balancing school and extracurricular activities.

Dance studios should establish more lenient training and performance schedules not only for the sake of academics, but also to promote healthy social lives. Dancers learn at an early age to be extremely organized and dedicated to their work. Unfortunately, their drive and extreme dedication often results in the loss of a normal adolescent experience. In an attempt to balance dancing and school work, dancers do not reserve time in their schedules for social activities. If dance schools reduced the <sup>number</sup> amount of hours required throughout the weekend it would create more time for teenagers to expand their social agendas. While dance studio environments encourage students to develop friendships within their communities, it is healthy for dancers to have social lives outside of the dance studio as well. A lighter rehearsal schedule would also open up possibilities for dancers to develop other interests and experiment with normal adolescent life.

When dance stems from a positive learning environment, it promotes healthy growth within children and teenagers. According to Jennifer Tania Hoque, a professor of the Individual and Family Studies Department at the University of Delaware, "the combined mechanisms of peer group interaction and positive adult instruction [in dance] expose children to environments that demand the practice of social skills."<sup>6</sup> A healthy dance studio atmosphere encourages young dancers to develop leadership skills. Dancers establish these leadership skills by mastering their craft and sharing their knowledge with their peers. An example of a leader in dance can be someone who creates choreography and shares it with a classmate, or someone who picks up information quickly and performs it to the best of their ability. A dancer establishes leadership

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Alex, Excellent paper. I'd like it if you would fix details and submit for review to the Student IMA Dance Journal I'm starting. Are you interested?

Jerem

<sup>1</sup> Hamilton, Linda H. *The person behind the mask: a guide to performing arts psychology*. Greenwich, Conn.: Ablex Pub., 1997.

<sup>2</sup> Robson, Bonne E. "Adolescent Development: How Dancers Compare with the Typical Teenager." *Medical Problems of Performing Artists* 16, no. 3 (2001): 112-113. (accessed October 6, 2012).

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<sup>5</sup> *Looking for Me*. Film. Directed by Janet Adler. Berkeley: Berkeley Media LLC, 1970.

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Alex  
Somehow your citations were not included in their entirety, I can see you cited more in the body of the text, but they aren't back here.

Teresa -  
I just repeated the same citations. They are just numbered wrong.

### Aesthetic Statement

Over the course of my dance career my perspective on the art of dance has experienced a tremendous shift. Growing up as a dancer in the competition world, I was more familiar with movement that consisted mainly of jumps, kicks, turns and leaps. In both middle and high school my dancing was judged by my instructors due to how flexible I was, how high I could jump and how many pirouette turns I could successfully complete. I considered this to be technique at the time; however, after my time as a dance major at Loyola Marymount University I have come to understand that technique is actually quite different. I now know that there are various aspects of dance technique such as maintaining proper placement of the body's alignment. Technique can also be defined as a mastery of awareness and musicality. Throughout my time as an LMU dancer I have come to realize that technique is about an understanding of the human body. Everything else such as pirouettes, extensions and leaps are just considered to be "tricks", and while these are still important in dance, the thing that I believe to be the most valuable is personal artistry.

As a viewer of a dance, I enjoy watching dancers who bring energy and life to their movement. I think that one of the most wonderful things to see as an audience member is a dancer who is constantly growing and moving, even in moments that are quite still. These dancers have complete control over their body alignment and tend to dance with their bones as opposed to their muscles. It is beautiful to watch these people move because they make each movement appear to be simple and light. I would say that my favorite professional dance company to watch would be Alvin Ailey American Dance Theater. I find them to be the most effective company to watch because they possess



such a beautiful and admirable sense of alignment, focus, moving through space and dancing with their bones. Although these dancers have exceptional dance technique, they can bring life to even the smallest movement, such as a simple arm or hand gesture. They have each developed their own personal artistry as a dancer. In my experience prior to my studies at LMU I do not believe that I would have placed so much value on this kind of movement as my knowledge of dance was far more restricted than it is now. I no longer believe that dancing has to consist of “tricks” in order to be effective.

The styles of dance that I enjoy performing the most are very energetic, entertaining and musical. This includes styles such as jazz, hip-hop, contemporary and funk. I prefer these dance styles because they each allow me to bring my own personal style into the movement. I believe that it is because I grew up with these particular kind of dance that I am the most comfortable with performing them. Prior to my training at LMU I did not have a strong background in ballet and modern dance. I had always loved ballet and took classes for fun; however, I never completely pursued it. My dance studio was more focused on competition dance; therefore, our yearly competition pieces tended to overshadow a lot of our training. It is because of this that I had a desire to study dance further in college. I took my first modern dance class during my freshman year at LMU. I was initially not interested in this form of dance at all, but after significant training I have developed a love for it. Unfortunately, many of the aspects of modern and ballet still do not completely register with me. I find it difficult to maintain my alignment and continuously move when I dance. I tend to hesitate a lot when performing these two styles of movement, which I believe is because they are still relatively new to me. It has been quite frustrating for me over the years because I had hoped to master these styles

during my training. The switch just never really seemed to turn on in my head. This is why I enjoy watching dancers who move with complete control and awareness.

Although I still am not fully confident when performing ballet and modern dance, I believe that my training in these areas has contributed to making me a more well rounded dancer.

Music plays an integral role in my dance aesthetic because I believe that movement and dancing are connected. I grew up viewing dance in music videos and movies, two outlets that are very much focused on musical dance. Whenever I heard music as a child I was instantly inspired to move. I would often put on my favorite pop albums and choreograph my own dances to the music. In addition, I frequently stood in front of the television watching Michael Jackson or Janet Jackson videos and I would learn the choreography. I was always enchanted by commercial dance, which is heavily music based. It is because of this that I consider musicality to one of the most important aspects of dance. Musicality brings life to movement.

Throughout the course of time my interest in music has seemed to overshadow my passion for dance. I no longer plan to pursue a career in the dance world, as I now plan to work in the music industry. Unfortunately, my love for dance has dwindled over the years; however, my passion for music has grown tremendously. I know that I will always be a mover and will continue to take dance, yoga and Pilates in my spare time, but it is not something that I would like to have a career in. I am now twenty-three years old and I feel as though I am ready for a career path that comes with stability. I prefer dance to be a hobby because that is how it brings me the most joy. I believe that dancing should

always bring a dancer happiness, and I know that I enjoy it much more when I am doing it just for me and no one else.



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- Organic food isn't **genetically modified**. Under organic standards, genetically modified (GM) crops and ingredients are prohibited.
- Organic animals aren't given drugs. Organic farming standards prohibit the use of **antibiotics**, **growth hormones** and genetically modified vaccines in farm animals. **Hormone-laced beef** and dairy consumption is correlated with increased rates of breast, testis and prostate cancers.
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- Organic animals aren't fed **arsenic**.
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- Organic crops aren't fertilized with **toxic sewage sludge** or **coal waste**, or irrigated



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# 17 Es

Michelle Sch

## asons to Eat Organic Food

| 5:11 pm | 186 comments

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Organic food was the only option for thousands of years. Now, with pesticides, herbicides, fungicides, and genetically-modified foods, organic is still the best option. Here are 17 reasons to eat organic food:

1. Genetically-modified foods were unleashed on the environment and the public by corporations like Monsanto without prior testing to determine their safety. In other words, eating genetically-modified foods (which most people in in large amounts) is participating in a long-term, uncontrolled experiment. Choose organic to avoid participating in this experiment.
2. More and more research is coming in about the health threat of genetically-modified food. The results range from intestinal damage, allergies, liver or pancreatic problems, testicular cellular changes, tumors, and even death in the experimental animals. For more information, read the excellent books by Jeffrey M. Smith *Seeds of Deception* and *Genetic Roulette*. I'll discuss more of the problems linked with GMOs in upcoming blogs. Eating third-party certified organic foods or those that are guaranteed to be grown from organic seed helps protect you from the health consequences of GMOs.

### 4 Potential Health Risks of Eating GMO Foods

3. Fruits and vegetables are real food, not pesticide factories. **Eighteen percent of all genetically-modified seeds (and therefore foods that grow from them) are engineered to produce their own pesticides. Research shows that these seeds continue producing pesticides inside your body once you've eaten the food grown from them!** Foods that are actually pesticide factories...no thanks.
4. They're free of neurotoxins—toxins that are damaging to brain and nerve cells. A commonly-used class of pesticides called organophosphates was originally developed as a toxic nerve agent during World War I. When there was no longer a need for them in warfare, industry adapted them to kill pests on foods. Many pesticides are still considered neurotoxins. Learn more about pesticides in *The 4-Week Ultimate Body Detox Plan*.

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5. They're supportive of growing children's brains and bodies. Children's growing brains and bodies are far more susceptible to toxins than adults. Choosing organic helps feed their bodies without the exposure to pesticides and genetically-modified organisms, both of which have a relatively short history of use (and therefore safety).

6. In study after study, research from independent organizations consistently shows organic food is higher in nutrients than traditional foods. Research shows that organic produce is higher in vitamin C, antioxidants, and the minerals calcium, iron, chromium, and magnesium. (For more information, check out [The Life Force Diet](#)).

Keep reading to learn how organic food is better for the environment...

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#### Michelle Schoffro Cook

Michelle Schoffro Cook, MSc, RNCP, ROHP, DNM, PhD is an international best-selling and 14-time book author and doctor of traditional natural medicine, whose works include: [60 Seconds to Slim](#), [Healing Recipes](#), [The Vitality Diet](#), [Allergy-Proof](#), [Arthritis-Proof](#), [Total Body Detox](#), [The Life Force Diet](#), [The Ultimate pH Solution](#), [The 4-Week Ultimate Body Detox Plan](#), and [The Phytozyme Cure](#). Check out her natural health resources and subscribe to her free e-magazine [World's Healthiest News at WorldsHealthiestDiet.com](#) to receive monthly health news, tips, recipes and more. Follow her on Twitter [@mschoffrocook](#) and Facebook.

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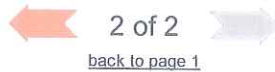
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## 17 Essential Reasons to Eat Organic Food

Michelle Schoffro Cook | April 4, 2013 | 5:11 pm | 186 comments



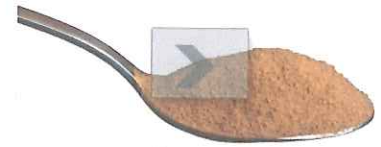
7. The US Environmental Protection Agency (EPA) estimates that pesticides pollute the primary drinking source for half the American population. Organic farming is the best solution to the problem. Buying organic helps reduce pollution in our drinking water.
8. Organic food is earth-supportive (when big business keeps their hands out of it). Organic food production has been around for thousands of years and is the sustainable choice for the future. Compare that to modern agricultural practices that are destructive of the environment through widespread use of herbicides, pesticides, fungicides, and fertilizers and have resulted in drastic environmental damage in many parts of the world.
9. Organic food choices grown on small-scale organic farms help ensure independent family farmers can create a livelihood. Consider it the domestic version of fair trade.
10. Most organic food simply tastes better than the pesticide-grown counterparts.
11. Organic food is not exposed to gas-ripening like some non-organic fruits and vegetables (like bananas).
12. Organic farms are safer for farm workers. Research at the Harvard School of Public Health found a 70% increase in Parkinson's disease among people exposed to pesticides. Choosing organic foods means that more people will be able to work on farms without incurring the higher potential health risk of Parkinson's or other illnesses.
13. Organic food supports wildlife habitats. Even with commonly used amounts of pesticides, wildlife is being harmed by exposure to pesticides.
14. Eating organic may reduce your cancer risk. The US Environmental Protection Agency (EPA) considers 60% of herbicides, 90% of fungicides, and 30% of insecticides potentially cancer-causing. It is reasonable to think that the rapidly increasing rates of cancer are at least partly linked to the use of these carcinogenic pesticides.
15. Choosing organic meat lessens your exposure to antibiotics, synthetic hormones, and drugs that find their way into the animals and ultimately into you.
16. Organic food is tried and tested. By some estimates genetically-modified food makes up 80% of the average person's food consumption. Genetic modification of food is still experimental. Avoid being part of this wide scale and uncontrolled experiment.
17. Organic food supports greater biodiversity. Diversity is fundamental to life on this planet. Genetically-modified and non-organic food is focused on high yield monoculture and is destroying biodiversity.

Adapted from *The Life Force Diet* by Michelle Schoffro Cook, PhD.

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## Foods You Should Always Buy Organic

Updated June 20th, 2012

I am pleased to have an ongoing association with the [Environmental Working Group \(EWG\)](#), a nonprofit organization that advocates for policies that protect global and individual health. Specifically, I help EWG spread the word about one of its most valuable pieces of research - a *Shoppers' Guide to Pesticides in Produce*. The 2012 version is based on the results of pesticide tests performed on produce and collected by federal agencies between 2000 and 2010.



Nearly all of the data used took into account how people typically wash and prepare produce - for example, apples were washed and bananas peeled before testing. The following "Dirty Dozen Plus" had the highest pesticide load, making them the most important to buy organic versions - or to grow them organically yourself:

- Apples
- Celery
- Sweet bell peppers
- Peaches
- Strawberries
- Spinach
- Nectarines (imported)
- Grapes
- Green Beans
- Lettuce
- Cucumbers
- Blueberries (domestic)
- Potatoes

Plus these which may contain organophosphate insecticides, which EWG characterizes as "highly toxic" and of special concern:

- Kale/collard greens

Why should you care about pesticides? The EWG points out that there is a growing consensus in the scientific community that small doses of pesticides and other chemicals can have adverse effects on health, especially during vulnerable periods such as fetal development and childhood. Here's a video in which I address the [importance of avoiding pesticides](#).

Also keep in mind that maintaining your family's health is not the only reason to choose organic food. Pesticide and herbicide use contaminates groundwater, ruins soil structures and promotes erosion, and may be a contributor to "colony collapse disorder," the sudden and mysterious die-off of pollinating honeybees that threatens the American food supply. Buying or growing organic food is good for the health of the planet.

At the opposite end of the contamination spectrum, check the list of [Foods That You Don't Have to Buy Organic](#), also known as the "Clean 15."

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## Foods You Don't Have to Buy Organic

Updated June 20th, 2012

I am pleased to have an ongoing partnership with the [Environmental Working Group \(EWG\)](#), a nonprofit organization that advocates for policies that protect global and individual health. Specifically, I am honored to help EWG spread the word about one of its most valuable pieces of research - a *Shoppers' Guide to Pesticides in Produce*. The 2012 version is based on the results of pesticide tests performed on produce and collected by federal agencies between 2000 and 2010.



Nearly all of the data used took into account how people typically wash and prepare produce - for example, apples were washed and bananas peeled before testing. Of the fruit and vegetable categories tested, the following "Clean 15" foods had the lowest pesticide load, and consequently are the safest conventionally grown crops to consume from the standpoint of pesticide contamination:

- Onions
- Sweet corn
- Pineapples
- Avocado
- Cabbage
- Sweet peas
- Asparagus
- Mangoes
  
- Eggplant
- Kiwi
- Cantaloupe (domestic)
- Sweet potatoes
- Grapefruit
- Watermelon
- Mushrooms

Why should you care about pesticides? The EWG points out that there is a growing consensus in the scientific community that small doses of pesticides and other chemicals can have adverse effects on health, especially during vulnerable periods such as fetal development and childhood.

Here's a video in which I address the [importance of avoiding pesticides](#).

To this list, I would add one caveat: When it comes to pesticide use, there is more to consider than just the residues that are ingested by the consumer. Although peeled foods such as mangoes, avocados and kiwis may spare the consumer from significant pesticide exposure, it is possible that large amounts of pesticides and herbicides are used on the farms from which these originate, contaminating groundwater, promoting erosion and otherwise damaging local ecosystems. To help promote the health of the planet as well as your own health, it's best to buy organic whenever possible, including when you are purchasing the foods listed above.



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### Dr. Weil's Anti-Inflammatory Diet

Courtesy of [Dr. Weil on Healthy Aging](#)



It is becoming increasingly clear that chronic inflammation is the root cause of many serious illnesses - including heart disease, many cancers, and [Alzheimer's](#) disease. We all know inflammation on the surface of the body as local redness, heat, swelling and pain. It is the cornerstone of the body's healing response, bringing more nourishment and more immune activity to a site of injury or infection. But when inflammation persists or serves no purpose, it damages the body and causes illness. Stress, lack of exercise, genetic predisposition, and exposure to toxins (like secondhand tobacco smoke) can all contribute to such chronic inflammation, but dietary choices play a big role as well. Learning how specific foods influence the inflammatory process is the best strategy for containing it and reducing long-term disease risks. (Find more details on the [mechanics of the inflammation process](#) and the [Anti-Inflammatory Food Pyramid](#).)

VIEW THE FULL PYRAMID

The Anti-Inflammatory Diet is not a diet in the popular sense - it is not intended as a

weight-loss program (although people can and do lose weight on it), nor is it an eating plan to stay on for a limited period of time. Rather, it is way of selecting and preparing foods based on scientific knowledge of how they can help your body maintain optimum health. Along with influencing inflammation, this diet will provide steady energy and ample vitamins, minerals, essential fatty acids dietary fiber, and protective phytonutrients.

You can also adapt your existing recipes according to these anti-inflammatory diet principles:

#### General Diet Tips:

- Aim for variety.
- Include as much fresh food as possible.
- Minimize your consumption of processed foods and fast food.
- Eat an abundance of fruits and vegetables.

#### Caloric Intake

- Most adults need to consume between 2,000 and 3,000 calories a day.
- Women and smaller and less active people need fewer calories.
- Men and bigger and more active people need more calories.
- If you are eating the appropriate number of calories for your level of activity, your weight should not fluctuate greatly.
- The distribution of calories you take in should be as follows: 40 to 50 percent from carbohydrates, 30 percent from fat, and 20 to 30 percent from protein.
- Try to include carbohydrates, fat, and protein at each meal.



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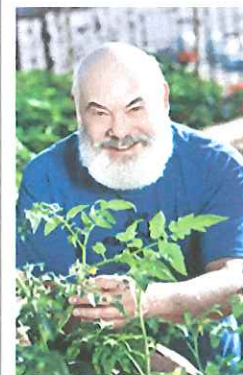


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## Carbohydrates

- On a 2,000-calorie-a-day diet, adult women should consume between 160 to 200 grams of carbohydrates a day.
- Adult men should consume between 240 to 300 grams of carbohydrates a day.
- The majority of this should be in the form of less-refined, less-processed foods with a low glycemic load.
- Reduce your consumption of foods made with wheat flour and sugar, especially bread and most packaged snack foods (including chips and pretzels).
- [Eat more whole grains](#) such as [brown rice](#) and [bulgur wheat](#), in which the grain is intact or in a few large pieces. These are preferable to whole wheat flour products, which have roughly the same glycemic index as white flour products.
- Eat more beans, winter squashes, and sweet potatoes.
- Cook pasta al dente and eat it in moderation.
- Avoid products made with high fructose corn syrup.

## Fat

- On a 2,000-calorie-a-day diet, 600 calories can come from fat - that is, about 67 grams. This should be in a ratio of 1:2:1 of saturated to monounsaturated to polyunsaturated fat.
- Reduce your intake of saturated fat by eating less butter, cream, high-fat cheese, unskinned chicken and fatty meats, and products made with palm kernel oil.
- Use extra-virgin olive oil as a main cooking oil. If you want a neutral tasting oil, use expeller-pressed, organic canola oil. Organic, high-oleic, expeller pressed versions of sunflower and safflower oil are also acceptable.
- Avoid regular safflower and sunflower oils, corn oil, cottonseed oil, and mixed vegetable oils.
- Strictly avoid margarine, vegetable shortening, and all products listing them as ingredients. Strictly avoid all products made with partially hydrogenated oils of any kind. Include in your diet avocados and nuts, especially walnuts, cashews, almonds, and nut butters made from these nuts.
- For omega-3 fatty acids, eat salmon (preferably fresh or frozen wild or canned sockeye), sardines packed in water or olive oil, herring, and black cod (sablefish, butterfish); omega-3 fortified eggs; hemp seeds and flaxseeds (preferably freshly ground); or take a fish oil supplement (look for products that provide both EPA and DHA, in a convenient daily dosage of two to three grams).

## Protein

- On a 2,000-calorie-a-day diet, your daily intake of protein should be between 80 and 120 grams. Eat less protein if you have liver or kidney problems, [allergies](#), or autoimmune disease.
- Decrease your consumption of animal protein except for fish and high quality natural cheese and yogurt.
- Eat more vegetable protein, especially from beans in general and soybeans in particular. Become familiar with the range of whole-soy foods available and find ones you like.

## Fiber

- Try to eat 40 grams of fiber a day. You can achieve this by increasing your consumption of fruit, especially berries, vegetables (especially beans), and whole grains.
- Ready-made cereals can be good fiber sources, but read labels to make sure they give you at least 4 and preferably 5 grams of bran per one-ounce serving.

## Phytonutrients

- To get maximum natural protection against age-related diseases (including cardiovascular disease, cancer, and neurodegenerative disease) as well as against environmental toxicity, eat a variety of fruits, vegetables and mushrooms.
- Choose fruits and vegetables from all parts of the color spectrum, especially berries, tomatoes, orange and yellow fruits, and dark leafy greens.
- Choose organic produce whenever possible. Learn which conventionally grown crops are most likely to carry pesticide residues and avoid them.
- Eat cruciferous (cabbage-family) vegetables regularly.
- Include soy foods in your diet.
- Drink tea instead of coffee, especially good quality white, green or oolong tea.
- If you drink alcohol, use red wine preferentially.
- Enjoy plain dark chocolate in moderation (with a minimum cocoa content of 70 percent).

## Vitamins and Minerals

The best way to obtain all of your daily vitamins, minerals, and micronutrients is by eating a diet high in fresh foods with an abundance of fruits and vegetables. In addition, supplement your diet with the following [antioxidant](#) cocktail:

- Vitamin C, 200 milligrams a day.
- Vitamin E, 400 IU of natural mixed tocopherols (d-alpha-tocopherol with other tocopherols, or, better, a minimum of 80 milligrams of natural mixed tocopherols and tocotrienols).
- Selenium, 200 micrograms of an organic (yeast-bound) form.
- Mixed carotenoids, 10,000-15,000 IU daily.
- The antioxidants can be most conveniently taken as part of a daily multivitamin/multimineral supplement that also provides at least 400 micrograms of folic acid and 2,000 IU of vitamin D. It should contain no iron (unless you are a female and having regular menstrual periods) and no preformed vitamin A (retinol). Take these supplements with your largest meal.
- Women should take supplemental calcium, preferably as calcium citrate, 500-700 milligrams a day, depending on their dietary intake of this mineral. Men should



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avoid supplemental calcium.

#### Other Dietary Supplements

- If you are not eating oily fish at least twice a week, take supplemental fish oil, in capsule or liquid form (two to three grams a day of a product containing both EPA and DHA). Look for molecularly distilled products certified to be free of heavy metals and other contaminants.
- Talk to your doctor about going on low-dose aspirin therapy, one or two baby aspirins a day (81 or 162 milligrams).
- If you are not regularly eating ginger and turmeric, consider taking these in supplemental form.
- Add [coenzyme Q10](#) (CoQ10) to your daily regimen: 60-100 milligrams of a softgel form taken with your largest meal.
- If you are prone to [metabolic syndrome](#), take alpha-lipoic acid, 100 to 400 milligrams a day.

#### Water

- Drink pure water, or drinks that are mostly water (tea, very diluted fruit juice, sparkling water with lemon) throughout the day.
- Use bottled water or get a home water purifier if your tap water tastes of chlorine or other contaminants, or if you live in an area where the water is known or suspected to be contaminated.

#### Related Resources:

Join [Dr. Weil on Healthy Aging](#) for more in-depth information on the anti-inflammatory diet, plus over 200 anti-inflammatory recipes, dozens of diet tips designed to help prevent age-related disease, and an exclusive version of Dr. Weil's Anti-Inflammatory Food Pyramid!

[Dr. Weil's Vitamin Advisor](#) is an online questionnaire that yields a personalized, comprehensive recommendation for vitamins and vitamin supplements based on your lifestyle, diet, nutrition, medications, and health concerns. The questionnaire takes only a few minutes and gives you a recommendation that is personalized to meet your unique nutritional needs.

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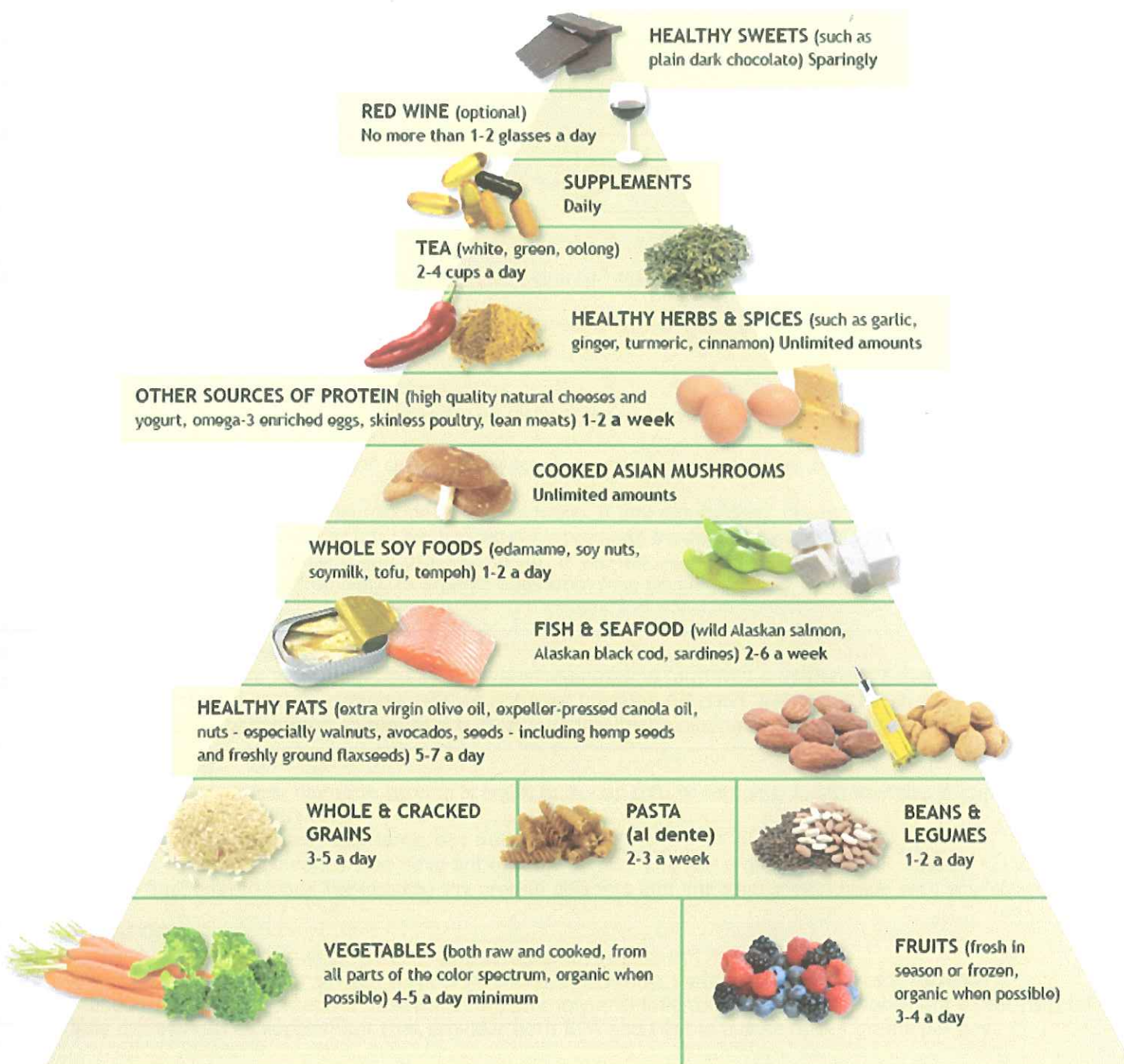


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# Dr. Weil's Anti-Inflammatory Food Pyramid



## HEALTHY SWEETS

**How much:** Sparingly

**Healthy choices:** Unsweetened dried fruit, dark chocolate, fruit sorbet

**Why:** Dark chocolate provides polyphenols with antioxidant activity. Choose dark chocolate with at least 70 percent pure cocoa and have an ounce a few times a week. Fruit sorbet is a better option than other frozen desserts.

## RED WINE

**How much:** Optional, no more than 1-2 glasses per day

**Healthy choices:** Organic red wine

**Why:** Red wine has beneficial antioxidant activity. Limit intake to no more than 1-2 servings per day. If you do not drink alcohol, do not start.

## SUPPLEMENTS

**How much:** Daily

**Healthy choices:** High quality multivitamin/multimineral that includes key antioxidants (vitamin C, vitamin E, mixed carotenoids, and selenium); co-enzyme Q10; 2-3 grams of a molecularly distilled fish oil; 2,000 IU of vitamin D3

**Why:** Supplements help fill any gaps in your diet when you are unable to get your daily requirement of micronutrients.

[Click here](#) to learn more about supplements and get your free recommendation.

## TEA

**How much:** 2-4 cups per day

**Healthy choices:** White, green, oolong teas

**Why:** Tea is rich in catechins, antioxidant compounds that reduce inflammation. Purchase high-quality tea and learn how to correctly brew it for maximum taste and health benefits.

## HEALTHY HERBS & SPICES

**How much:** Unlimited amounts

**Healthy choices:** Turmeric, curry powder (which contains turmeric), ginger and garlic (dried and fresh), chili peppers, basil, cinnamon, rosemary, thyme

**Why:** Use these herbs and spices generously to season foods. Turmeric and ginger are powerful, natural anti-inflammatory agents.

## OTHER SOURCES OF PROTEIN

**How much:** 1-2 servings a week (one portion is equal to 1 ounce of cheese, 1 eight-ounce serving of dairy, 1 egg, 3 ounces cooked poultry or skinless meat)

**Healthy choices:** High quality natural cheese and yogurt, omega-3 enriched eggs, skinless poultry, grass-fed lean meats

**Why:** In general, try to reduce consumption of animal foods. If you eat chicken, choose organic, cage-free chicken and remove the skin and associated fat. Use organic dairy products moderately, especially yogurt and natural cheeses such as Emmental (Swiss), Jarlsberg and true Parmesan. If you eat eggs, choose omega-3 enriched eggs (made by feeding hens a flax-meal-enriched diet), or organic eggs from free-range chickens.

## COOKED ASIAN MUSHROOMS

**How much:** Unlimited amounts

**Healthy choices:** Shiitake, enokidake, maitake, oyster mushrooms (and wild mushrooms if available)

**Why:** These mushrooms contain compounds that enhance immune function. Never eat mushrooms raw, and minimize consumption of common commercial button mushrooms (including crimini and portobello).

## WHOLE SOY FOODS

**How much:** 1-2 servings per day (one serving is equal to ½ cup tofu or tempeh, 1 cup soymilk, ½ cup cooked edamame, 1 ounce of soynuts)

**Healthy choices:** Tofu, tempeh, edamame, soy nuts, soymilk

**Why:** Soy foods contain isoflavones that have antioxidant activity and are protective against cancer. Choose whole soy foods over fractionated foods like isolated soy protein powders and imitation meats made with soy isolate.

## FISH & SEAFOOD

**How much:** 2-6 servings per week (one serving is equal to 4 ounces of fish or seafood)

**Healthy choices:** Wild Alaskan salmon (especially sockeye), herring, sardines, and black cod (sablefish)

**Why:** These fish are rich in omega-3 fats, which are strongly anti-inflammatory. If you choose not to eat fish, take a molecularly distilled fish oil supplement that provides both EPA and DHA in a dose of 2-3 grams per day.

## HEALTHY FATS

**How much:** 5-7 servings per day (one serving is equal to 1 teaspoon of oil, 2 walnuts, 1 tablespoon of flaxseed, 1 ounce of avocado)

**Healthy choices:** For cooking, use extra virgin olive oil and expeller-pressed organic canola oil. Other sources of healthy fats include nuts (especially walnuts), avocados, and seeds - including hemp seeds and freshly ground flaxseed. Omega-3 fats are also found in cold water fish, omega-3 enriched eggs, and whole soy foods. Organic, expeller pressed, high-oleic sunflower or safflower oils may also be used, as well as walnut and hazelnut oils in salads and dark roasted sesame oil as a flavoring for soups and stir-fries

**Why:** Healthy fats are those rich in either monounsaturated or omega-3 fats. Extra-virgin olive oil is rich in polyphenols with antioxidant activity and canola oil contains a small fraction of omega-3 fatty acids.

## WHOLE & CRACKED GRAINS

**How much:** 3-5 servings a day (one serving is equal to about ½ cup cooked grains)

**Healthy choices:** Brown rice, basmati rice, wild rice, buckwheat, groats, barley, quinoa, steel-cut oats

**Why:** Whole grains digest slowly, reducing frequency of spikes in blood sugar that promote inflammation. "Whole

... , whole grain digest slowly, reducing frequency of spikes in blood sugar that promote inflammation. Whole grains" means grains that are intact or in a few large pieces, not whole wheat bread or other products made from flour.

### **PASTA (al dente)**

**How much:** 2-3 servings per week (one serving is equal to about ½ cup cooked pasta)

**Healthy choices:** Organic pasta, rice noodles, bean thread noodles, and part whole wheat and buckwheat noodles like Japanese udon and soba

**Why:** Pasta cooked al dente (when it has "tooth" to it) has a lower glycemic index than fully-cooked pasta. Low-glycemic-load carbohydrates should be the bulk of your carbohydrate intake to help minimize spikes in blood glucose levels.

### **BEANS & LEGUMES**

**How much:** 1-2 servings per day (one serving is equal to ½ cup cooked beans or legumes)

**Healthy choices:** Beans like Anasazi, adzuki and black, as well as chickpeas, black-eyed peas and lentils

**Why:** Beans are rich in folic acid, magnesium, potassium and soluble fiber. They are a low-glycemic-load food. Eat them well-cooked either whole or pureed into spreads like hummus.

### **VEGETABLES**

**How much:** 4-5 servings per day minimum (one serving is equal to 2 cups salad greens, ½ cup vegetables cooked, raw or juiced)

**Healthy Choices:** Lightly cooked dark leafy greens (spinach, collard greens, kale, Swiss chard), cruciferous vegetables (broccoli, cabbage, Brussels sprouts, kale, bok choy and cauliflower), carrots, beets, onions, peas, squashes, sea vegetables and washed raw salad greens

**Why:** Vegetables are rich in flavonoids and carotenoids with both antioxidant and anti-inflammatory activity. Go for a wide range of colors, eat them both raw and cooked, and choose organic when possible.

### **FRUITS**

**How much:** 3-4 servings per day (one serving is equal to 1 medium size piece of fruit, ½ cup chopped fruit, ¼ cup of dried fruit)

**Healthy choices:** Raspberries, blueberries, strawberries, peaches, nectarines, oranges, pink grapefruit, red grapes, plums, pomegranates, blackberries, cherries, apples, and pears - all lower in glycemic load than most tropical fruits

**Why:** Fruits are rich in flavonoids and carotenoids with both antioxidant and anti-inflammatory activity. Go for a wide range of colors, choose fruit that is fresh in season or frozen, and buy organic when possible.

### **Additional Item:**

### **WATER**

**How much:** Throughout the day

**Healthy choices:** Drink pure water, or drinks that are mostly water (tea, very diluted fruit juice, sparkling water with lemon) throughout the day.

**Why:** Water is vital for overall functioning of the body.





Nutrition

Presented by

## Eat Like a Pro With a Low-Gluten Diet

By Hana A. Feeney, MS, RD, CSSD • *The Place of Possibility.*

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During Le Tour de France in 2009, team Garmin-Slipstream limited inflammatory foods in their diet to promote optimal recovery from grueling climbs and muscle-burning time trials. Included on the list of inflammatory foods were items containing gluten, a protein in wheat, barley and rye. Gluten is most commonly found in breads, pastas and crackers but it also creeps into foods like soy sauce and chicken broth.



Gluten is a large, cumbersome protein that our bodies cannot digest completely. This leads to irritation of our intestinal lining which causes inflammation, and inflammation in the digestive tract leads to an upset stomach. Who hasn't experienced pre-race jitters with frequent bathroom breaks or bloating? Nearly all athletes have had some gastro-complaint whether it's heartburn, gas, irregular bowel movements or painful cramps. Limiting gluten could help reduce these symptoms allowing you to experience improved exercise performance and overall well being.

Aside from minimizing stomach complaints, limiting gluten can lead to better digestion and absorption of food. Exhaustive exercise increases nutritional needs and your body needs all of the important nutrients that you consume, which means keeping the intestinal lining strong and absorbent. Irritation in the gut leads to poor absorption of the foods that you eat. Over time this could lead to reduced energy and nutrient deficiencies, both of which negatively impact exercise performance.

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Chronic intestinal inflammation also slows recovery from exercise, impedes muscle growth and increases susceptibility to catching colds or viruses. Limiting gluten would reduce inflammation in the body allowing it to work like the well-oiled machine you desire.

Limiting gluten in your diet will hopefully increase the nutritional quality of your food choices. The most common gluten-containing foods in an athlete's diet are: bagels, pasta, crackers and pretzels. Other items include cookies, pastries, cakes and other high sugar

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items. These foods do provide carbohydrates--the ever-important nutrient for exercise--but that's about it. These foods are low in antioxidants, minerals, protein and fiber. They are often empty-calorie foods with unnecessary and unhealthy added fats, sugar, salt and preservatives.

Mix it up: There are plenty of gluten-free, but carbohydrate-rich, foods you can incorporate into your

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diet. These include:

- Fruit
- Beans, lentils, hummus, and fat free bean dip
- Brown rice, millet, amaranth, quinoa, and buckwheat (and breads, pastas and crackers made from these grains)
- Sweet potatoes, winter squash and corn

A diet full of these nutrient dense foods promotes muscle building, lean body composition, a strong immune system and stable blood sugar levels.

Need more help? Here are some examples of gluten-free, [carbohydrate-rich meals](#) that can help fuel a workout or promote recovery:

- Scrambled eggs with black beans, salsa and a corn tortilla
- Brown rice bread topped with almond butter and raspberries
- Marinara sauce over spaghetti squash and white beans
- Quinoa, millet or amaranth pilaf with nuts, seeds and dried fruit
- Salmon salad with grapes, almonds and curry powder

It's not necessary to completely eliminate gluten unless you have gluten intolerance or celiac disease. One in 133 people have celiac disease, an autoimmune disease in which the immune system attacks the gut lining when gluten is ingested, destroying the integrity of the digestive tract. The treatment for celiac disease is complete removal of gluten from the diet. For those with celiac disease, a gluten-free diet is not a 'fad' diet; it is the lifelong treatment for a disease. Symptoms of celiac disease are constipation, diarrhea, bloating, gas, low bone density, fatigue, anemia, depression, infertility and a host of other symptoms. Talk with your doctor if you identify with any of these symptoms.

When you limit gluten in your diet, take note of any changes to your overall well being. If you notice improvements on a low gluten diet, consider the possibility of celiac disease. If you suspect that you are intolerant to gluten, pursue a diagnosis of celiac disease prior to completely eliminating gluten from your diet. Once gluten has been removed from your diet, there is no way to confirm a diagnosis of celiac disease.

Gluten intolerance affects everybody differently so the health and performance affects of reducing gluten will vary from person to person. But if [the pros](#) can benefit from low gluten, so can you. Go ahead, trade your bagel for a bowl of oatmeal and see for yourself.

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## Soup

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### Barley and Vegetable Soup

#### Description

Barley has been cultivated since the Stone Age and was fermented to make beer soon after. Folk medicine prescribed the use of barley water as a tonic during convalescence. "Pearl" barley is the name of the grain when it's been polished, after the husk and bran have been removed. It's the form most commonly used in soups. Enjoy this healthful, old-fashioned, hearty soup!

#### Food as Medicine

Barley is high in healthy carbs, has a moderate amount of protein, and contains calcium, phosphorus and B vitamins. With its emphasis on vegetables and absence of meat, this soup is a natural fit for those who want to promote heart health.

#### Ingredients

3/4 cup [pearl barley](#)  
11 cups vegetable stock (see recipe for

[Roasted Vegetable Soup](#))

2 tablespoons extra-virgin olive oil

1 1/2 cups chopped onion

1 cup chopped carrots

1/2 cup chopped celery

1 cup thinly sliced mushrooms

Salt to taste

1/2 bunch parsley

#### Instructions

1. In a saucepan, combine the barley and 3 cups of vegetable stock. Bring to a boil over medium heat, cover, and simmer for 1 hour, or until the liquid is absorbed.

2. Meanwhile, heat the olive oil in a large pot and add the onion, carrots, celery, and mushrooms. Cover and cook the vegetables for about 5 minutes, until they begin to soften.



Serves 6

#### Nutrients Per Serving

Calories: 202.6

Protein: 6.6 grams

Fat: 5.1 grams

Saturated Fat: 0.5 grams

Monounsaturated Fat: 2.6 grams

Polyunsaturated Fat: 1.7 grams

Carbohydrate: 33.7 grams

Fiber: 4.6 grams

Cholesterol: 0.0 mg

Vitamin A: 3,465.2 IU

Vitamin E: 0.9 mg/IU

Vitamin C: 4.5 mg

Calcium: 36.7 mg

Magnesium: 40.1 mg



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3. Add the remaining vegetable stock and simmer 30 minutes, covered.

4. Add the barley and simmer 5 minutes more. Add salt to taste and ladle into bowls. Serve garnished with chopped fresh parsley.

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# Spaghetti Squash Casserole

## Description

*Spaghetti squash may look funny, but it's chock full of vitamins and minerals, especially carotenes - so don't be afraid to try it. This vegetarian casserole is low in calories and fat, and very satisfying as a main dish. Add a mixed green salad and some whole grain bread and you've got a great meal.*

## Food as Medicine

*Spaghetti squash, like all winter squash, may be particularly good for men. Juice from winter squash has been shown to help reduce symptoms of the enlarged prostate condition known as [benign prostatic hyperplasia](#), or [BPH](#).*

## Ingredients

- 1 spaghetti squash
- 2 large carrots, diced
- 2 stalks celery, diced
- 1 large yellow onion, diced
- 1 red bell pepper, diced
- 2 tablespoons extra-virgin olive oil
- 1 large can (28 ounces) crushed tomatoes
- Red pepper flakes
- 1 teaspoon dried basil
- 1/2 teaspoon dried oregano
- Pinch of ground allspice
- 3 cloves garlic, chopped
- 3/4 pound part-skim mozzarella
- 1/2 cup grated Parmesan cheese



Serves 8

## Nutrients Per Serving

Calories: 266.6  
Protein: 16.9 grams  
Fat: 13.1 grams  
Saturated Fat: 6.4 grams  
Monounsaturated Fat: 5.2 grams  
Polyunsaturated Fat: 0.8 grams  
Carbohydrate: 22.4 grams  
Fiber: 4.9 grams  
Cholesterol: 27.9 mg  
Vitamin A: 7,879.7 IU  
Vitamin E: 1.5 mg/IU  
Vitamin C: 57.9 mg  
Calcium: 476.1 mg  
Magnesium: 49.3 mg



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## Instructions

1. Place the spaghetti squash in a large pot of water (it should float) and bring to a boil. Lower heat, cover and boil gently for 50 minutes.

2. Another option is to bake the squash first. Cut it lengthwise and place the halves skin-side down in a baking dish with an inch of water. Cover the dish with foil and bake at 350° F for about 45 minutes, or until meat is tender.

3. While squash is cooking, peel and slice the carrots, celery, onion and bell pepper.

4. Heat olive oil in a skillet and add the onion and carrot, with some water to prevent sticking. Sauté over medium heat for 5 minutes. Add remaining vegetables with some red pepper flakes and a dash of salt, if desired. Sauté, stirring frequently, till vegetables are barely tender, about 10 minutes.

5. Add crushed tomatoes, basil and oregano to taste, and a sprinkle of ground allspice. Squeeze in 2-5 cloves of garlic. Simmer uncovered for 15 minutes. Meanwhile, grate the mozzarella and Parmesan.

6. Remove squash from pot or oven and allow to cool until you can handle it. If it is whole, cut it in half lengthwise, then remove seeds with a spoon and squeeze any excess water out of meat.

7. Remove meat and break it up into strands with a fork or potato masher. Mix squash well with vegetables and put half in the bottom of a large baking dish. Top with half the cheeses, the rest of the squash, and then the rest of the cheeses.

8. Bake for 30 minutes or until cheese is bubbly and slightly browned. Let cool 15-20 minutes before serving.

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## Vegetable and Tofu Stir Fry

### Description

*Why order in from your local Chinese place when you can make a restaurant-quality stir-fry in your own kitchen? Yours will be much healthier too! The idea behind stir-frying is to produce a mixture in which all the items are crunchy-tender and retain their colors and individual character, so it's important to stir the ingredients constantly over high heat. While a steel wok is the ideal pan for making stir-fry dishes because it distributes heat evenly, large flat skillet is nearly as effective.*

### Food as Medicine

*Cultures whose diets are rich in soy foods such as tofu generally have significantly lower rates of heart disease than those with low soy consumption. The protein in soy foods has been shown to decrease LDL ("bad") cholesterol by up to 40 percent, as well as decrease triglyceride levels.*

### Ingredients

- 1 pound firm tofu
- 8 cups sliced vegetables (we suggest yellow onions, carrots, peppers, mushrooms, celery, broccoli, asparagus, mung-bean sprouts, bamboo shoots)
- 1 tablespoon expeller-pressed canola oil
- 2 cups cooked rice

#### Sauce:

- 1/4 cup dry sherry
- 1/4 cup natural soy sauce (low sodium if you prefer)
- 2 cloves garlic, pressed
- 2 tablespoons light brown sugar
- 1 tablespoon finely chopped ginger root
- 1 teaspoon toasted sesame oil
- 1 teaspoon arrowroot powder



Serves 4

### Nutrients Per Serving

Calories: 351.3  
Protein: 15.1 grams  
Fat: 10.6 grams  
Saturated Fat: 1.3 grams  
Monounsaturated Fat: 3.6 grams  
Polyunsaturated Fat: 4.9 grams  
Carbohydrate: 48.9 grams  
Fiber: 6.4 grams  
Cholesterol: 0.0 mg  
Vitamin A: 12,756. IU  
Vitamin E: 1.6 mg/IU  
Vitamin C: 189.1 mg  
Calcium: 185.3 mg  
Magnesium: 163.1 mg



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## Instructions

1. Slice the tofu in 1/2 inch slices. Press between layered paper towels or clean kitchen towels to dry well. Cut slices into 1-inch cubes. Arrange on a plate with prepared vegetables, separated by variety.

2. Combine sauce ingredients except for arrowroot powder in a small bowl and stir until sugar is dissolved. Mix arrowroot powder with just enough cold water to dissolve in a custard cup or teacup (you'll use less than 2 tsp water). Add to sauce, stir well and set aside.

3. Preheat a wok or large skillet. Add the canola oil and vegetables (add the sturdier vegetables first, adding the more tender ones like mung bean sprouts later) and cook over medium-high heat until just crisp tender, stirring constantly.

4. Add the tofu and stir very carefully until the tofu is heated. Stir sauce and pour around edge of wok. Stir vegetables around in sauce as it thickens. Remove from heat as soon as sauce is thickened and serve over rice.

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# Tuscan Kale Salad

## Description

A [True Food Kitchen](#) restaurant exclusive! This traditional Tuscan salad is made with strips of Italian black kale, fresh lemon juice, extra virgin olive oil, crushed garlic, red pepper flakes, grated pecorino Toscano cheese and bread crumbs. These bright, refreshing flavors combine to bring the sunny taste of Italy to your table.

Watch a video of Dr. Weil and chef Michael Stebner preparing this delicious salad: [How to Make Tuscan Kale Salad](#)

## Food as Medicine

Kale is among the most nutrient-dense commonly eaten vegetables. One cup provides 1,327 percent of the Daily Value (DV) for vitamin K, 192 percent of DV for vitamin A, and 88 percent for vitamin C.

## Ingredients

4-6 cups kale, loosely packed, sliced leaves of Italian black (Lacinato, "dinosaur," cavolo nero) midribs removed  
juice of 1 lemon  
3-4 tablespoons extra-virgin olive oil  
2 cloves garlic, mashed  
salt & pepper, to taste  
hot red pepper flakes, to taste  
2/3 cup grated Pecorino Toscano cheese (Rossellino variety if you can find it) or other flavorful grating cheese such as Asiago or Parmesan  
1/2 cup freshly made bread crumbs from lightly toasted bread

## Instructions

1. Whisk together lemon juice, olive oil, garlic, salt, pepper, and a generous pinch (or more to taste) of hot red



## Nutritional Information

Serves 4-6

Nutrients per serving:

Calories: 202

Protein: 8g

Total Fat: 12.17g

Carbohydrate: 11.66g

Fiber: 41.66g

Cholesterol: 8.83mg

This recipe is courtesy of [Dr. Weil's True Food Kitchen](#) restaurant in Phoenix, Arizona.



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pepper flakes.

2. Pour over kale in serving bowl and toss well.
3. Add 2/3 of the cheese and toss again.
4. Let kale sit for at least 5 minutes. Add bread crumbs, toss again, and top with remaining cheese.

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