

This study examines the aesthetic interdependence of the two disciplines. It begins with a questionnaire-based survey which reveal the pervasive influence of music on a viewers perception of movement. It proposes a paradigm which can be used to identify and categorize relationships between choreography and score. Acknowledged classics such as Apollo, Agon, Errand Into the Maze, and The Catherine Wheel are subjected to detailed choreomusical analysis, utilizing the paradigm as part of a comprehensive examination of music-movement affinities. Current dance scholarship has virtually ignored the area of music-dance relationships, so this book will be useful for courses on music for dancers, dance philosophy and aesthetics, dance history, choreography, movement and analysis, and other areas of dance scholarship.

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