

Production Elements	Costume	Lighting	Sound Effects/Music	
	<p>Black (Fosse's favorite!)</p> <p>Pants and single buttoned vest.</p> <p>Exposed shoulders and torso</p> <p>Emphasises masculine physique</p>	<p>Blue stage Wash</p> <p>Reflects intensity and athletic quality of movement and emotive quality i.e. bright wash represents happy-joyful. This would not be appropriate.</p> <p>Movement reflects masculine pride and arrogance</p> <p>Red lights, up stage chase: Supports dark, foreboding element. Sense of danger.</p>	<p>Sirens</p> <p>Supports dark, foreboding element. Sense of danger.</p> <p>Music "lonasation" Erratic rhythmical number. Movements created as personification of those percussive rhythms</p> <p>"It had every percussion instrument in the book and the wonder of it was how perfectly Fosse captured the sound of each one in his choreography"</p> <p>Bob Fosse's Broadway</p> <p>Margery Beddow 1996</p>	

GENERAL NOTE ON FORM

At the dance network meeting on February the 4th, there was much debate about where the sections could be identified. I have put the fourth section is as when the turns in seconde begin.

You could also identify the dance as being in 3 sections, with the jetes beginning section three.

As long as the opinion can be justified, I see it as being an English issues parallel. There is no definitive answer as long as it can be argued thoroughly.

I also think you can draw a close parallel between Percussion 4 and a traditional male bravura ballet solo. It starts slowly, builds up with turns and jumps and ends in technical fireworks (Coda)