This same system of scoring and choreographing when used as a creative device for professional dancers has established a selection (V) process for more formalized choreography. It serves in its own way as a kind of latticelike structuring mechanism often used in computer analysis whereby multivariable interaction and permutations can be developed which are literally impossible through the preconceptions of a single mind. The choreographer establishes an environment and a generalized "line of action," but does not form the dance in the usual way of telling the group what the patterns should be. Instead, she invents situations which evoke specific kinds of interactions. As the dance proceeds over long and arduous workshop sessions, selectivity (S) both by the choreographer and the group itself is exercised and finally a dance emerges, based on the original score which has been altered by a series of Valuactions (V) which are then "scored into" a theatre piece. In this way *5-Legged Stool* and *Parades and Changes* were scored (see scores figure below). It is safe to say that these theatre pieces could never have been choreographed through the usual techniques—and the scoring technique influenced the results profoundly.

On the development of the score for *Parades and Changes* Ann Halprin comments:

I was concerned about finding a way for the collaborating artists to work and exchange ideas together and mutually develop a Performance (P) and also for dancers to be free to respond most fully with their individual capacities as an input into the score. Morton Subotnik, the composer, originated a method called cell-blocks, i.e.,

CELL-BLOCKS

Musician

1	2	3	4
5	6	7	8
9	10	11	12

Choreography

1	2	3	4
5	6	7	8
9	10	11	12

Sculpture

1	2	3
4	5	6

the cell-block method meant that each collaborating artist, musician, dancer-choreographer, lighting designer, sculptor, coordinator, evolved a series of sound actions, movement actions, light action, environmental or sculptural actions in discrete thematic ideas called cell-blocks. For example, in Morton Subotnik's score of cell-blocks: 1. might represent "live-music" on a horn—single sustained sound; 2. electronic sound; 3. percussion rhythmic pattern; 4. Bach's Brandenburg Concerto. ***These cell-blocks went on to a variety of ten different sound events. The choreography included: 1. dress and undress; 2. stomp dance; 3. embrace; 4. costume parade; 5. move with scaffold; 6. paper dance, etc.***

Patric Hickey and Charles Ross developed their own light and sculpture events in the same way. All cell-blocks were mutually developed so that they were, in fact, interchangeable. The basis of selecting events was that all of them could be interchangeable at any time and still be extremely diverse. This offered the opportunity of being able to go to any theatre and immediately adapt to the peculiar needs of that theatre by selecting out of our cell-blocks what we felt would work best in that particular physical space, and with that particular audience. The independency of these cell-blocks also plugs into internal needs within the company personnel. As new members come in, others leave, each artist can function according to his unique attributes, that is, in Europe, Folke Rabe, composer, used his own cell-blocks while in New York, Morton used still another set, his own.

When we performed Parades and Changes ***in Stockholm, we used the score principle to present three evenings of*** Parades and Changes ***at the Stadesterean Theatre, and, by simply changing the selection of cell-blocks and the order, both this way → and that way ↓, we could derive a totally different result.***

We also discovered that by changing the order both → and ↓ we were required to create new ways of dealing with transitions, which in itself challenged all of us into creating fresh material for each program.

Parades and Changes ***has been performed on a street mall in Fresno, at an opera house in Warsaw, in Stockholm, at Hunter College in New York City, in numerous campus theatres, and never has the score had the same resultant performance. The cell-blocks principle is so organized that not only are all the parts independent and therefore can be reassembled, assembled, and reassembled in infinite combinations, each combination generating a different quality, but the sequence can start from any point. For example, what might start the performance one night, could another night be the end. In terms of development new cell-blocks can be added, others omitted so that over a period of several years the same score can be in operation but entirely new cell-blocks (materials) can be inserted to the extent that the original*** Parades and Changes ***has very little resemblance to the new one. I point this out because we ordinarily think of time in regard to the length of time of the performance. Here I'm suggesting that we think of time over a period of years as well.***

This related it to ecological scoring.

MASTER SCORE PARTS

Version I

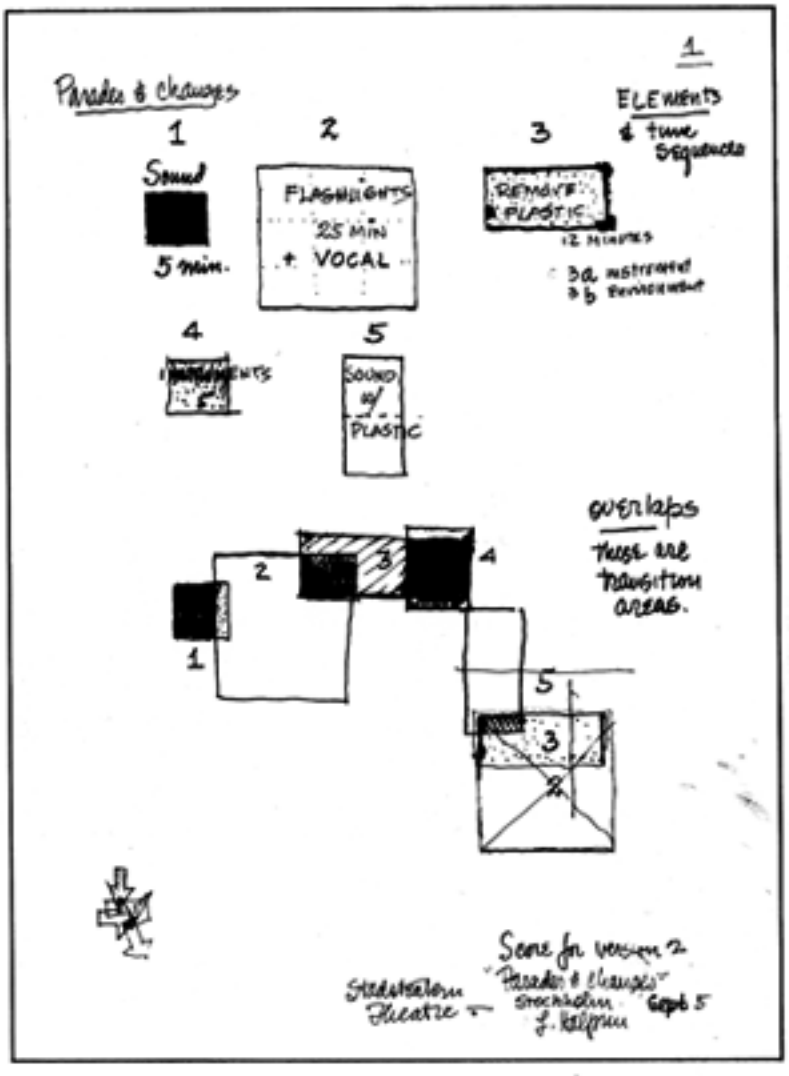
Artists	Time 5 min.	10	15	20	25
Musician	1	2	5	8	
Lighting	2	3	6	9	
Dancers/ Chorus	3	3	7	9	
Environmentalist	3	4	7	3	

Version II

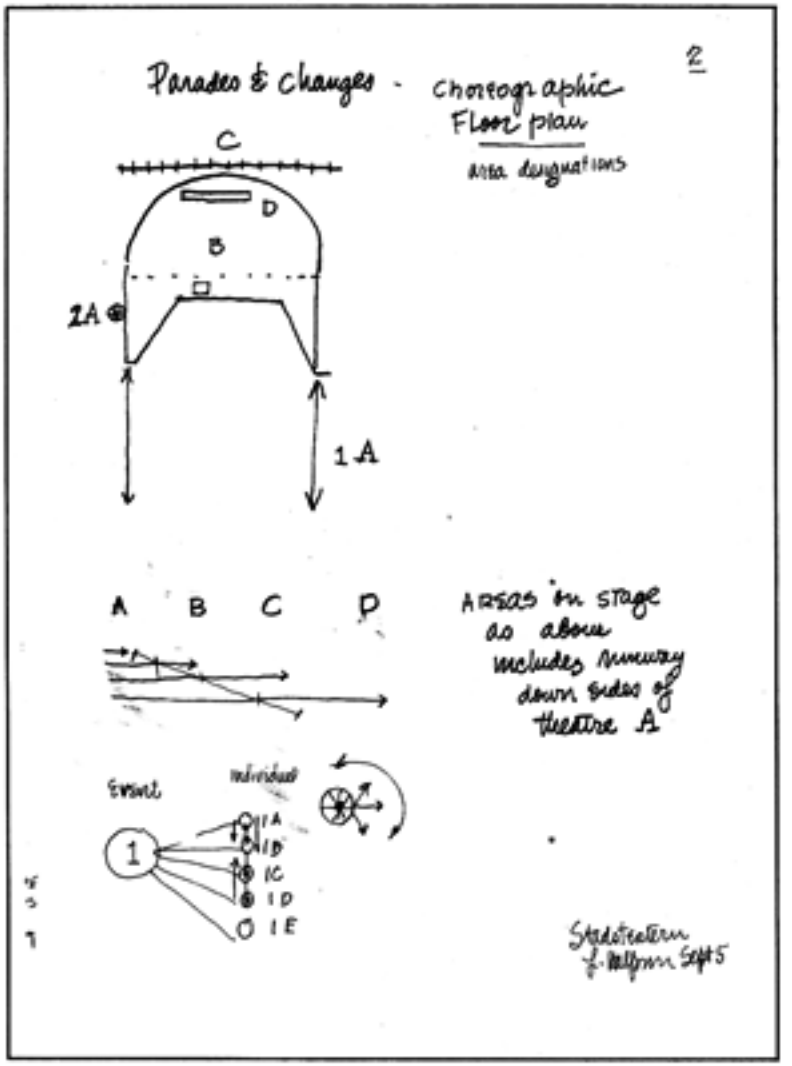
	Time 5 min.	10	15	20
Music	3	10	1	X
Light	4	11	4	X
Dance	7	12	no dance X	X
Environment	8	1	5	6

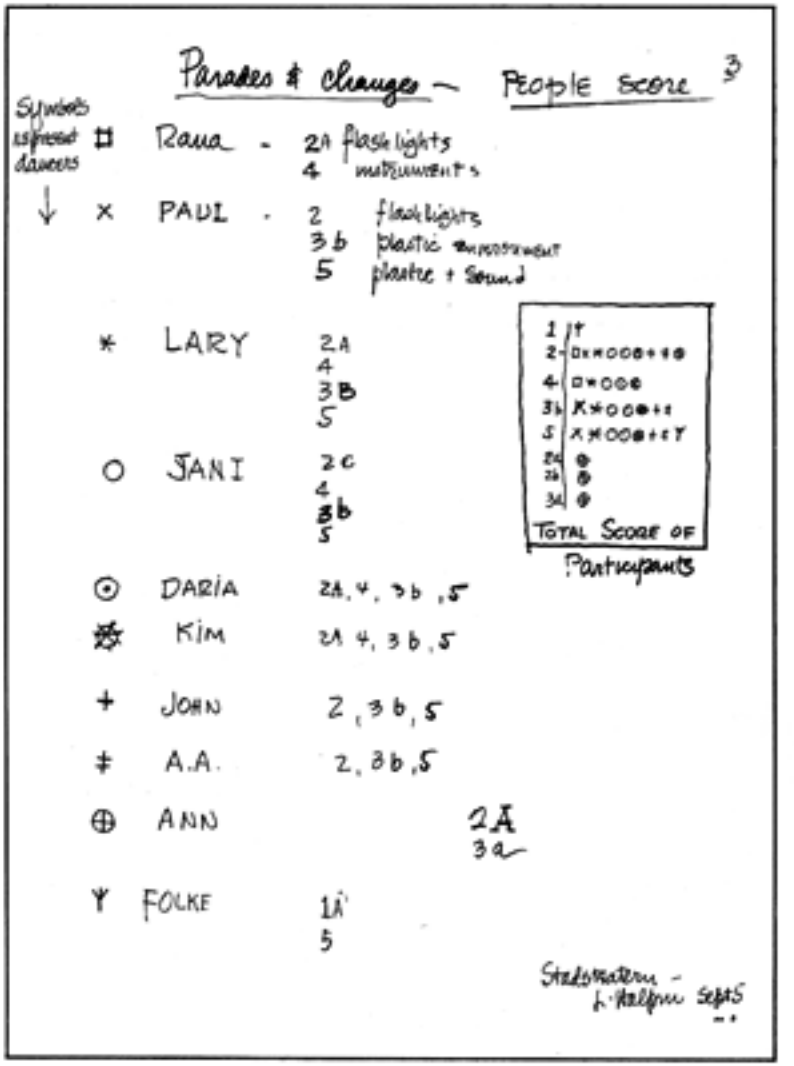
Version III

Music	3	8	1	8
Light	1	9	2	9
Dance	5	11	4	9
Environment	6	2	6	10



Parts of the master score for *Parades and Changes*, developed in San Francisco.





One version of *Parades and Changes* as performed in Stockholm, Statsteatern Theater, September, 1966. It was assembled in the theatre the day before the performance according to the physical environment, and using the modules (Version III of master score), and was organized into the dance and graphically scored by the author. "Elements" refer to modular sections of the dance—the score indicates how these were to be put together; overlaps (transitions), the people involved, their participation, and the position of activities in the theatre.