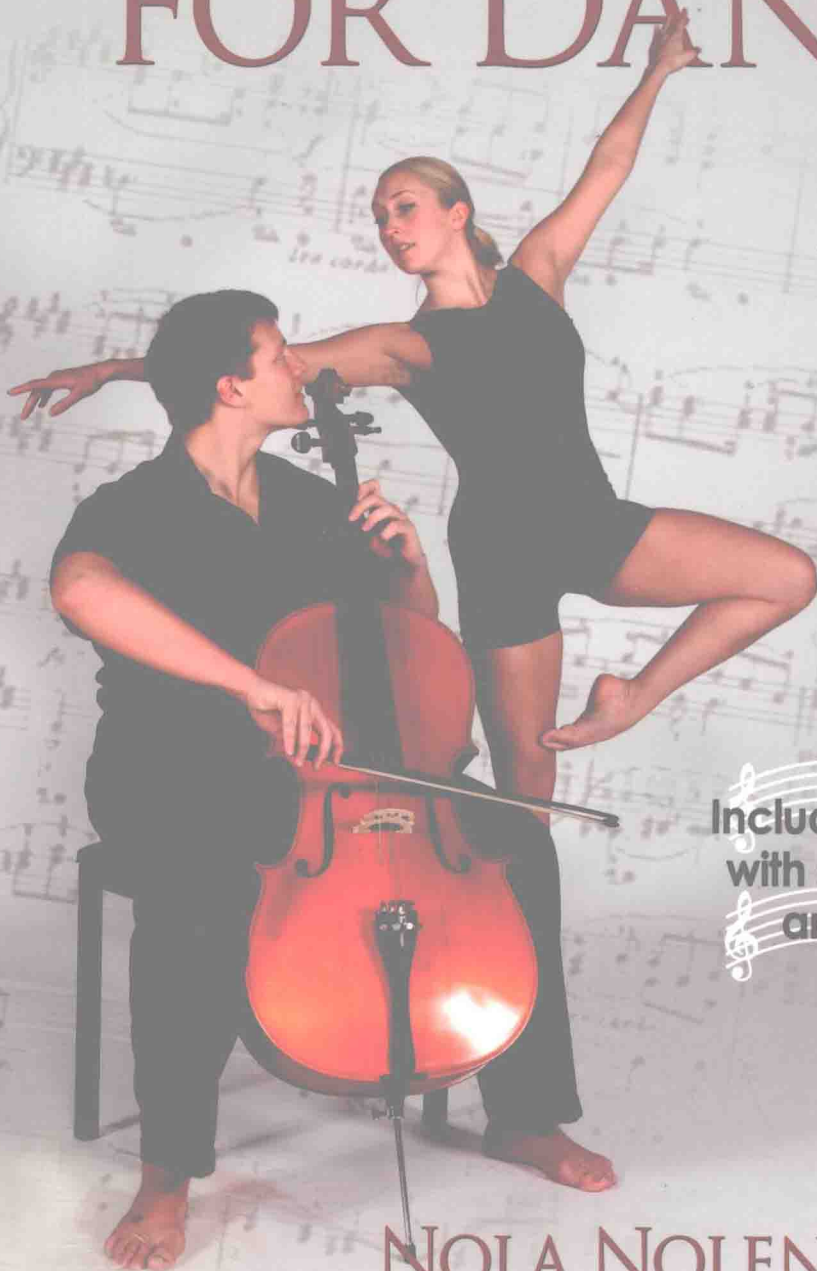


MUSIC FUNDAMENTALS FOR DANCE



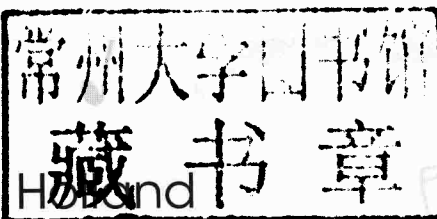
Includes web resource
with student activities
and music clips

NOLA NOLEN HOLLAND

Music Fundamentals for Dance

舞蹈运动

Music Fundamentals for Dance With Web Resource



Nola Nolen Holland



Human Kinetics

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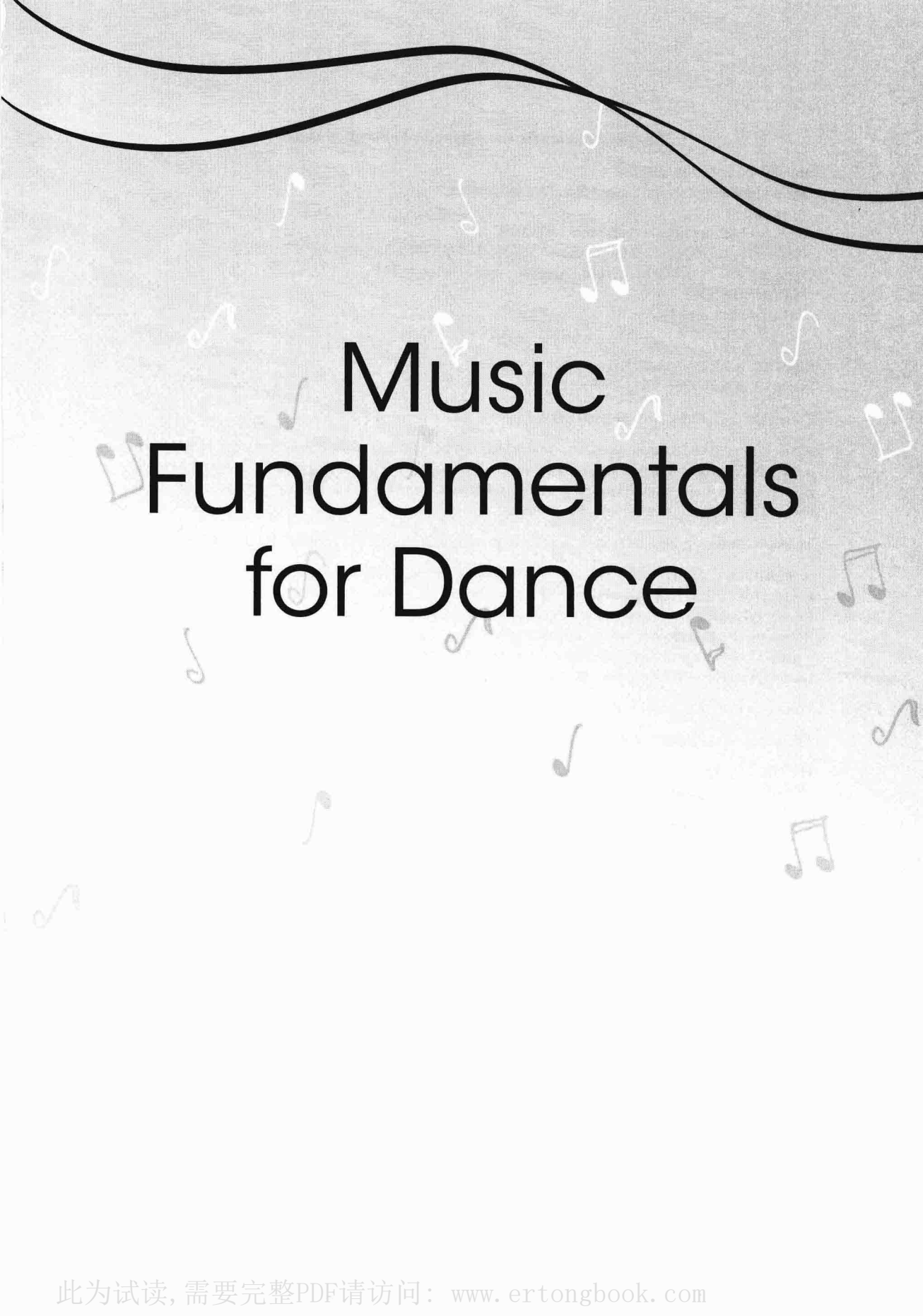


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The background is a light gray with a fine, woven texture. It is decorated with several thin, black, wavy lines that flow across the top and sides. Scattered throughout the page are numerous small, stylized musical notes and symbols, including eighth notes, sixteenth notes, and treble clefs, some in black and some in a light gray color.

Music Fundamentals for Dance

Preface

Since prehistory, whether dancing to their own vocalizations, simple drumming, or a single instrument's accompaniment, people have linked movement to some form of music. To be successful in dancing to music, creating movement for a piece of music, or using music for dance classes, dancers, choreographers, and teachers need to understand the fundamentals of music.

Many years ago I was among a group of dancers learning a choreographer's version of *The Rite of Spring*. Stravinsky's complex music was not explained to us. As we were learning the movement, we also had to memorize the music. Had the répétiteurs been able to analyze the music and break it down into sections, phrases, or counts (even if they were "dancer counts"), our task of learning the movements and their timing with the music would have been so much easier. Left to our own devices, we found that making an entrance at the correct moment in the music became a nerve-racking group activity. Each time we performed, we listened intently. The group's success depended on what seemed to be a nebulous understanding of the music.

More recently, I observed dance history students attempting to re-create a baroque-era step pattern from the dance notation, which was shown below the dance's music. As they counted, they didn't realize that they were actually counting in fives. The dance was supposed to be performed to a 3/4 meter. Their attempt to re-create the step sequence would have been aided by an understanding of music notation.

Because little training in music is offered in dance classes, dancers would benefit from a text that explains the basics of music notation as well as the elements of musical time, melody, texture, reading of scores, and form. *Music Fundamentals for Dance* is such a resource. If you have more than a basic understanding of music, this text provides information and exercises that will further your proficiency. Additionally, the text serves as a reference for choreographers, dance educators, and dancers who seek to become more informed about the relationships between music and dance.

There are many books about dance music or music appreciation; however, after teaching the subject of music for dance, I realized that many basic and requisite topics were missing from available texts. Furthermore, the texts that were *intended* for dance students proved to be too advanced for most dance students. *Music Fundamentals for Dance* is a synthesis of music and dance concepts that is significant in its focus on student dancers, choreographers, and teachers. It will complement classroom instruction and will provide a foundation for further study.

Organization

Music Fundamentals for Dance begins with an introductory chapter on music notation. Chapter 2 presents the fundamentals of musical time, including meter, stress, and accent. The most important thing for both dancers and musicians to know is how the other counts music so that they can collaborate effectively. Chapter 3 explores melody in music and its application to dance composition. Chapter 4 discusses musical texture, contrapuntal devices, and nonimitative polyphony and how the similar concepts of texture in dance add depth and richness to a composition. Chapter 5 discusses the elements of a music score, introduces a variety of music scores and a brief history of each, and examines the usefulness of a music score to dancers, choreographers, and teachers. Chapter 6 presents musical form and structure, such as the introduction, melody, sections of a work, and ending, and how each relates to the sections in a dance composition. Included in this chapter are many classical elements that composers and choreographers continue to use today.

If you are studying to become a dance educator, understanding and mastering the fundamentals of music are essential for two reasons. First, you will need to know about selecting the appropriate prerecorded music for exercises in classes. Second, you will need to know how to communicate with a musician about the kind of music you require for exercises in your classes, such as the meter and quality of the music. Developing the ability to provide varied music will enable you to challenge and inspire your students. Educators and dancers alike have experienced moments when the music elevates an exercise to performance level through the synchronicity of the music and the movement. In this way, this text provides the starting point for future dance educators.

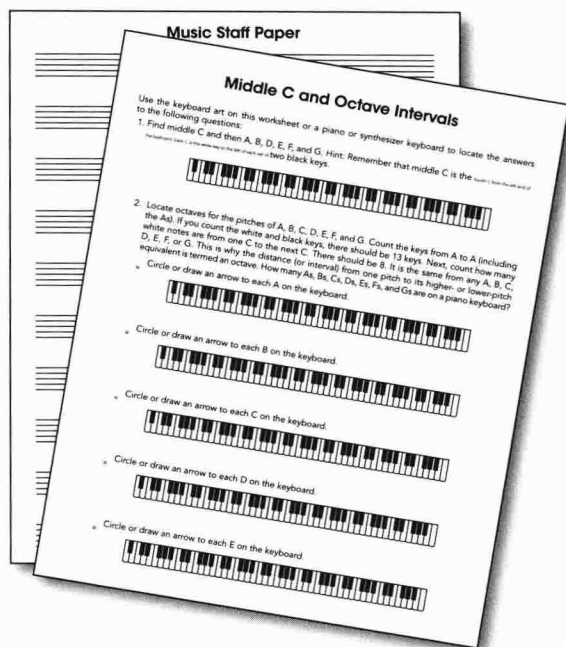
Unique Features of This Book and Web Resource

Each chapter provides opportunities for further study and for expanding and adapting the topics and subtopics to each user's level of expertise. At the end of each chapter are practical applications suggesting individual and class

exercises, class activities, and group or individual projects. Each chapter's web resource materials include a chapter summary, glossary terms and definitions, URLs, extended learning activities for individuals and groups, and forms or worksheets that will help to develop your understanding of music theory.

Instructors' choice of exercises and practical experiences will, of course, depend on their expertise and areas of interest as well as on students' levels of understanding and accomplishment.

On the web resource, chapters have the unique feature of actual music and samples of lyrics, which provide opportunities for class discussion as well as practice in the theories presented in a unit. You will know when a sample of music is available on the web resource when you see the following symbol in the margin (see figure 1).



Worksheets and answer keys can be found on the web resource.



Figure 1 Music logo that alerts you to music samples available on the web resource.

Summary

Let's get started on developing your understanding of music. Just like dance, music has a language all its own. Both are nonverbal forms of communication. Just as becoming an excellent dancer, choreographer, or teacher takes time, learning the fundamentals of music takes time. But the rewards of your effort will manifest in your dancing, your choreography, and your teaching. Make an effort not only to read and understand each chapter's material but also to apply what you have read by completing the end-of-chapter exercises, listening to suggested music examples, and using the chapters' web resources. How much you understand music and learn about music will be commensurate with your effort and study.

Acknowledgments

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Without the enduring support and assistance of my parents, this text would have been impossible to achieve. Posthumously to my father, Thomas E. Nolen, and to my mother, Virginia "Ginny" Nolen, words cannot express how much I appreciate all you have done for me. I also wish to thank my daughters, Kiki, Grace, and Hope, for their unconditional love and understanding. Your tolerance, resilience, and adaptability are wondrous.

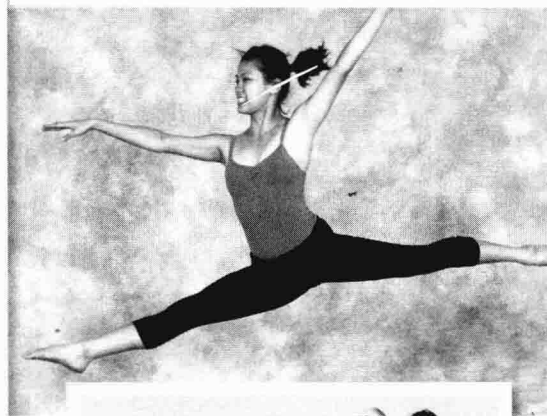
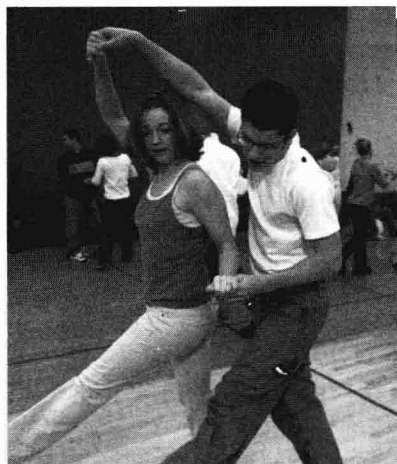
I must acknowledge the contributions of my husband, Ken Holland, who continually encouraged me to complete the text. His warmth, humor, and belief in me contributed to my strength and resolve in completing the book.

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Since I have been working on this text, every friend and family member has asked if I finished the book. I am not sure if any text is ever truly finished. But for 2012, it is done. Thank you, everyone! Andy Hasenpflug, musician for the SRU department of dance, thank you for your patience in adopting the draft texts year after year for your Music for Dance class! Now you will have a hard copy with proper illustrations for the students. Dr. Glenn Utsch, SRU department of music, thank you for sharing your expertise to help me with reviewing the text.



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Basic Concepts of Music and Notation



Music is part of your craft. It is not to be neglected any more than any other part. It is not something you use per force, like a crutch because you have only one leg. It *is* a leg.

Juli Nunlist,
American composer and pianist (b. 1916)

Notation is a combination of terms, symbols, and signs that enables musicians to reproduce music as the composer wrote it and wishes it to be heard. Even though musicians may not play the music in the exact manner the composer intended, musicians can reproduce the sounds, dynamics, and articulations relatively close to the composer's intent. Musicians must study and understand notation before being able to reproduce the sounds it represents.

In this way, music notation is similar to dance notation. A dance notator (movement analyst or choreologist) must study dance notation in order to reconstruct a dance work as closely as possible to the way the choreographer originally created it. Similar to dance notation, reading music requires study and practice in order to become proficient. Figure 1.1 contains excerpts of music notation and dance notation. Upon studying figure 1.1b, note that the Benesh movement notation corresponds to the number of staff lines and bars in the music notation of figure 1.1a but obviously not in symbols. In figure 1.1c, a Labanotation excerpt, the symbols are entirely different from the music notation. Yet a dance notator would be able to translate the symbols into movement performed with the music. From studying these illustrations, you should be able to see that music notation symbols are as unique as movement notation symbols.

Variation VI – *The Lilac Fairy*



Figure 1.1 (a) A piano reduction of the first six measures of Tchaikovsky's Lilac Fairy Variation from the prologue of his score for the Petipa ballet *The Sleeping Beauty*, (b) Rhonda Ryman's Benesh movement notation for the same six measures, and (c) the Labanotation excerpt.

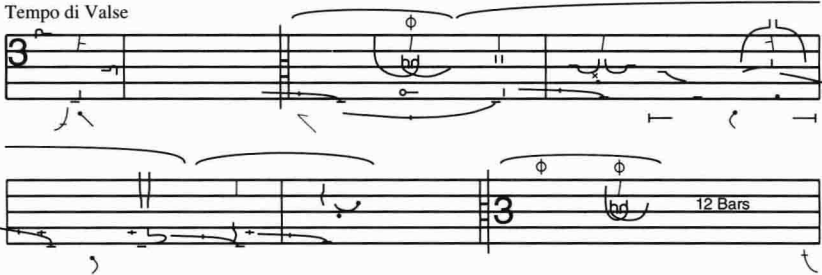
(a) Reprinted from P. Tchaikovsky, 1890, *La belle au bois dormant* [The sleeping beauty] Op. 66. Piano score (New York: The Tchaikovsky Foundation), 31. (b) Reprinted, by permission, of Rhonda Ryman. (c) Reprinted, by permission, Dance Notation Bureau and Alfred Publishing Co, Inc.

Lilac Fairy Variation *"The Sleeping Beauty" Prologue*

Choreography: Nureyev (1972) after Lopukhov,
as taught by Vanessa Harwood (ca. 1980)

Music: P. I. Tchaikovsky

Tempo di Valse

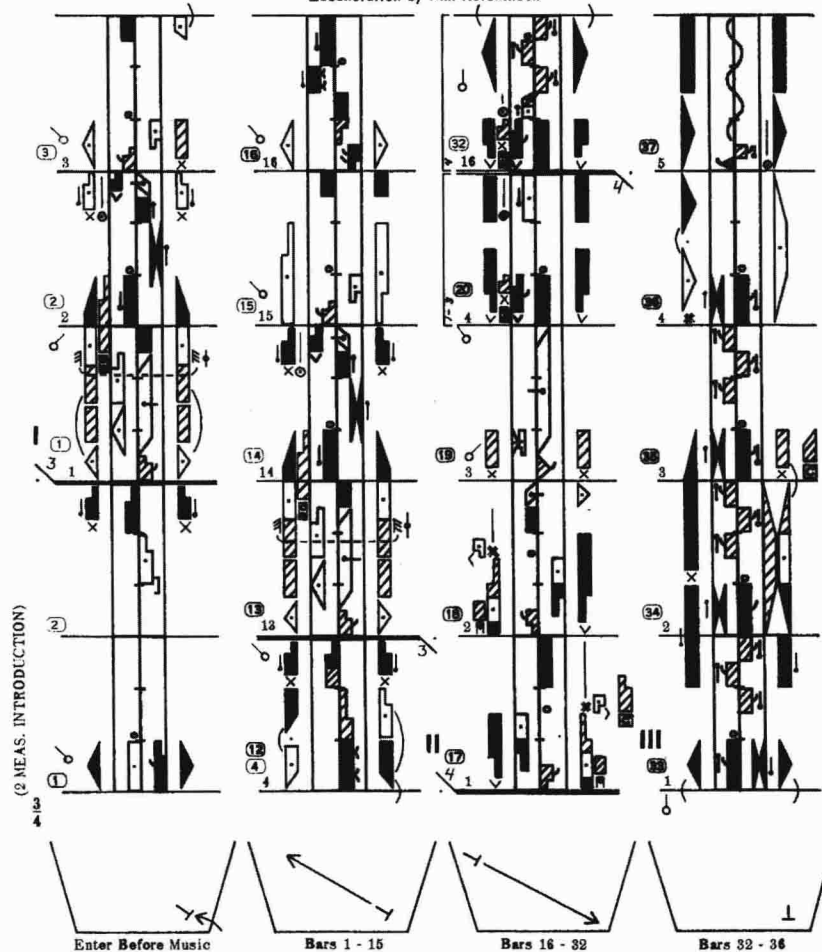


b

Six Fairy Variations

Variation 6 - THE LILAC FAIRY Prologue, Sleeping Beauty

Choreography by M. Petipa, reconstructed by Mary Skeaping
Libanotation by Ann Hutchinson



c

Figure 1.1 (continued)

Staffs

Symbols for musical pitches (or sounds), whether high, medium, or low, appear on a horizontal grouping of five lines and the resulting four spaces between the lines called a **staff** (see figure 1.2). Each line and each space has a letter name that represents a certain pitch as established by the clef (see figures 1.3 and 1.4). Beginning music students learn mnemonic devices to help them remember the names of the lines and spaces in sequence. For the treble staff lines, the mnemonic phrase is “every good boy does fine.” The letters assigned to the treble staff spaces spell the word *face*. Similar to the treble staff, the bass staff lines’ mnemonic phrase is “good boys do fine always.” One of the several mnemonic phrases for the bass staff spaces is “all cows eat grass.”

For pitches that are higher or lower than those represented by the staff’s five lines and four spaces, one or more **ledger lines** indicate higher and lower pitches (see figure 1.5). Notice the use of ledger lines and consequent spaces in figure 1.5.

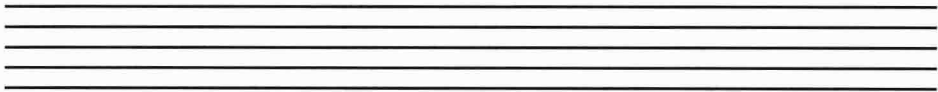


Figure 1.2 A music staff.

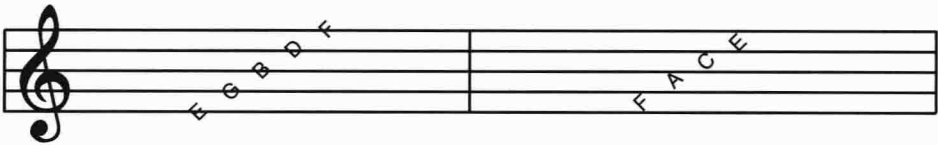


Figure 1.3 The treble staff.



Figure 1.4 The bass staff.

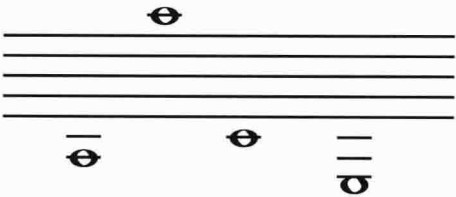


Figure 1.5 Examples of ledger lines.