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# BEFORE GOING INTO THE DANCE STUDIO

– Essential Knowledge of Playing Music for  
Modern Dance



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## BEFORE GOING INTO THE DANCE STUDIO - ESSENTIAL KNOWLEDGE OF PLAYING MUSIC FOR MODERN DANCE

The study of music for modern dance occupied a large proportion of my bachelor's study in the Turku University of Applied Sciences. Starting in the end of 2012, I participated in a number of modern dance courses in which I played music for the dancers. During this period of study, I noticed that music and dance have a deep connection. It seems that this connection is not much emphasized in our study of music.

In my study, I also realized that music for dance is a field of study itself. A music student who wants to go to the dance studio and play music for the dancers needs a good amount of preparation. If the musician is not well prepared he or she might not be helpful for the dancers, but actually make them feel helpless on the stage at some point. So the musician needs to prepare beforehand.

In this thesis, my focus is on the modern dance era for these reasons: First, it is the era that I have studied most in the context of participating in the courses. Second, compared to traditional folk dance or classic theatrical dance, modern dance accepts different unusual sounds. The music for modern dance is not as formalized or disciplined - even though such music could also be chosen for it. This being the case, choosing music for modern dance to study is also relatively easier for a musician playing music for the dance class. Third, modern dance is the era that is full of unique and original inventions which is also true for music played for modern dance. This is the point which attracts me the most that I could improvise interesting music for modern dance.

After taking part in several modern dance courses and workshops, I realized that preparing myself with prior knowledge played a very important role enabling me to actually play music for the workshops. There is a lot of information which needs to be learned by the music student if he or she wants to play music for modern dance. I conducted some research, collected and organized some background information, which includes obligatory knowledge of dance as well

as music for dance, to help someone eager to learn more about this subject. This thesis is the result of that work.

There are seven main parts in this thesis: 1. Introduction; 2. Elements of Dance; 3. Elements of Music; 4. History of Music for Dance; 5. Essential Knowledge of Modern Dance; 6. Modern Dance Techniques, 7. Suggestions for a Musician Starting to Play in the Modern Dance Class

After the introduction, the second and third chapter respectively introduce elements of dance and music. These two chapters sort out the basic concepts in the fields of dance and music. The fourth chapter presents the history of music for dance and together with a short presentation of dance history. The time span extends from the ancient Greece and Rome until the twentieth century. However, it is in brief. The fifth chapter concentrates on modern dance. In this chapter, there is a table introducing some modern dance terminology. All the terms from it are specific and definitely should be introduced for those who do not have a background in dance. The fifth chapter is essentially about the American modern dance. Since during the 20th century, North America has been the key area of modern dance. Dance systems and techniques developed there have influenced generations of modern artists. In this chapter I intend to give a brief outline of them. In the last chapter I offer some practical suggestions based on my experience playing music in the dance studio.

I hope that the music student preparing to play for modern dance will find my thesis useful for his or her preparation.

**KEYWORDS:**

Modern Dance, Accompaniment, Preparation

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## ENNEN TANSSISTUDIOON ASTUMISTA

### - OLENNAISTA TIETOA MODERNIN TANSSIN SÄESTÄMISESTÄ

Modernin tanssin musiikin opiskelu käsitti ison osan opintojani Turun ammattikorkeakoulussa. Vuoden 2012 lopusta alkaen osallistuin lukuisille modernin tanssin kursseille, joissa soitin taustamusiikkia tanssijoille. Periodin aikana huomasin, että tanssilla ja musiikilla on syvä yhteys. Vaikuttaa siltä, ettei tätä yhteyttä paljoakaan korosteta musiikin opinnoissamme. Opintojeni aikana huomasin myös, että tanssimusiikki on täysin oma opiskeltava aihealueensa. Musiikin opiskelija, joka tahtoo mennä tanssistudioon soittamaan musiikkia tanssijoille tarvitsee paljon valmistautumista. Jos muusikko ei ole valmistautunut tarpeeksi hyvin, hän ei osaa olla avuksi tanssijoille vaan on heille enemmänkin haitaksi. Muusikon tarvitsee siis valmistautua etukäteen.

Opinnäytetyössäni keskityn moderniin tanssiin seuraavista syistä: Ensinnäkin, tätä aikakautta olen opiskellut eniten tanssimusiikin saralla. Toiseksi verrattain perinteiseen kansan- ja teatteritanssiin, moderni tanssi hyväksyy erilaisia epätavallisia soundeja. Modernin tanssin musiikkia ei ole virallistettu tai järjestetty, vaikka perinteisempääkin musiikkia voidaan käyttää siinä. Tästä syystä modernin tanssin musiikin opiskeleminen on hivenen helpompaa muusikolle, joka soittaa tanssitunneilla. Kolmanneksi modernin tanssin aikakausi on täynnä uusia ja uniikkeja ideoita, mikä toteutuu myös modernin tanssin musiikissa. Itseäni miellytti eniten juuri se, että sain improvisoida mielenkiintoista musiikkia tanssijoille.

Osallistuttuani modernin tanssin tunneille ja workshoppeihin, tajusin, että valmistautuminen ja tiedon kerääminen oli erittäin tärkeää, että pystyisin soittamaan kurseilla. On paljon tietoa, jota musiikin opiskelijan pitää oppia, mikäli haluaa toimia soittajana tanssijoille. Tein tutkimustyötä, keräsin ja järjestelin taustatietoa, joka sisältää pakollista tietoa tanssista ja musiikista, auttaakseni niitä innokkaita, jotka haluavat oppia enemmän tästä alasta. Tämä opinnäytetyöni syntyi työni tuloksena.

Opinnäytetyöni jakautuu seitsemään osaan: 1. Johdanto, 2. Tanssin elementit, 3. Musiikin elementit, 4. Tanssimusiikin historia, 5. Keskeistä tietoa modernista tanssista, 6. Modernin tanssin tekniikat ja 7. Ehdotuksia muusikoilla, jotka aloittavat modernin tanssin tunneilla. Johdannon jälkeen toinen ja kolmas luku käsittelevät musiikin ja tanssin elementtejä. Nämä kaksi kappaletta selventävät tanssi- ja musiikkialan peruskäsitteistöä. Neljännessä luvussa esittellään tanssimusiikin ja tanssin historiaa lyhyesti antiikin Kreikan ajoilta aivan nykypäivään asti. Viides luku keskittyy moderniin tanssiin. Tässä luvussa taulukoin hieman tanssin perustermejä. Kaikki termit ovat erityisiä ja ne tulisi esitellä niille, joilla ei ole tanssitaustaa. Viides luku kertoo pääosin amarikkalaisesta modernista tanssista, sillä 2000-luvulta lähtien Pohjois-Amerikka on ollut keskeisintä aluetta modernille tanssille. Siellä kehitellyt tanssitekniikat ovat vaikuttaneet useisiin modernin tanssin sukupolviin. Kuudennessa luvussa esittelen näitä

tekniikoita lyhyesti. Viimeisessä luvussa tarjoan joitain käytännöllisiä ohjeita tanssimusiikin soittamiseen oman kokemukseni pohjalta.

Toivon, että työni on hyödyllinen musiikinopiskelijoille, jotka valmistautuvat soittamaan modernia tanssimusiikkia.

ASIASANAT:

Moderni Tanssi, Säestäminen, Valmistautuminen

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## NOTES FOR ANCIENT CHINESE BOOKS

### ① Shi Jing (诗经)

Shi Jing is collection of classic Chinese poetry. The Chinese name can also be translated as the Book of Odes or Poetry. It is the oldest existing collection of Chinese poetry which is comprised of 305 poems dating from the 11th to 7th centuries B.C.E. It is one of the five classics of Confucianism. It was first formed in the period between 770 B.C.E. and 476 B.C.E. During the Western Han Period (202 B.C.E.-8 C.E.), a scholar by the name of Heng Mao made the first interpretation for the Shi Jing. His version of the poetry which is called Mao Poetry (诗经 毛诗) is considered the primary version from that time onward. The sentences which I used in this thesis are from Mao Poetry:

“Under the stress of joy, Man makes words. These words are not enough; he prolongs them. The prolonged words are not enough; he modulates them. The modulated words are not enough, and without even perceiving it, his hands make gestures and his feet start to move.” The Chinese source text says: “诗者，志之所之也，在心为志，发言为诗，情动于中而形于言，言之不足，故嗟叹之，嗟叹之不足，故咏歌之，咏歌之不足，不知手之舞之、足之蹈之也。”

### ② Lü Shi Chun Qiu (吕氏春秋)

Lü Shi Chun Qiu is a compilation of political theory essays and articles which have been written in prose. It was compiled around 239 B.C.E. The editors are Buwei Lü, the Chancellor of the State of Qin (the State Qin was a vassal state in the Eastern Zhou Dynasty from 667 B.C.E. to 221 B.C.E. in ancient China) and his entourage or retainers. Since this book has a wealth of content, it has been considered as the first book of Chinese ancient encyclopedias.



The sentences which I used in this thesis come from the chapter which discusses ancient music (吕氏春秋 古乐篇 in Chinese): “In former times, the people of the Getian clan would dance in triples with oxtails in hands, stamping their feet and singing (each song which is in) eight stanzas.” The Chinese source text says: “昔葛天氏之乐，三人操牛尾，投足以歌八阙。”

### ③ Tong Dian (通典)

The words Tong Dian cannot be clearly translated into English, but we could say that it is the first book of Chinese institutional history and encyclopedia or the first encyclopedia dealing with the government. It covers the panoply of topics from high antiquity through the year 756 C.E. The name of the writer is You Du and the collection of books was written during 766 C.E. - 801 C.E. The collection contains 200 volumes including 1.7 million words.

The sentences which I used in my thesis come from the Volume of Music (通典 乐典 in Chinese): “Joy gets to the ears called sound, to the eyes called appearance.” The Chinese source text says: “乐在耳曰声，在目者曰容。”

“Dance is the appearance of music.” The Chinese source text says: “舞者，乐之容也。”

### ④ Yue Ji (乐记)

Yue Ji is called the Record of Music. It is a music theory monograph of Confucianism. It is the 19th volume of the Book of Rites which is one of the five classics of Chinese history. It was completed during the Western Han Dynasty (202 B.C.E – 8 C.E.). It focuses on the field of ancient Chinese music, and music theory. But also it has discussed aesthetic ideas and how the society works. Yue Ji has deeply influenced the development of Chinese classical music over the past 2000 years.

The sentences which I used in my theses come from the chapter about music's image (乐记 乐象 in Chinese):

“The poem, expresses man's ambition; the song, sings man's heartfelt wishes; the dance, expresses man's sentiment. All of them come from man's inner world, and then musical instruments follow.” The Chinese source text says: “诗、言其志也；歌、咏其声也；舞、动其容也，三者本于心，然后乐器从之。”

## 1. INTRODUCTION

Music and dance are two disciplines which have a close connection with each other. In the historical records we find them often presented together mentioning that they are Sister Arts. In the oldest existing collection of Chinese Poetry *Shi Jing*<sup>①</sup> (see *Notes for Ancient Chinese Books*), there is a series of sentences to describe the relationship between dance and music from around the 8<sup>th</sup> century B.C.E. in China:

“Under the stress of joy, man makes words. These words are not enough; he prolongs them. The prolonged words are not enough; he modulates them. The modulated words are not enough, and without even perceiving it, his hands make gestures and his feet start to move.”

Music and dance are among the oldest forms of art in the human history. Early in history, they existed together. They were even considered as one type of art.

In *Lü Shi Chun Qiu*<sup>②</sup> (see *Notes for Ancient Chinese Books*), there is a record presenting dance and music together in high antiquity:

“In former times, the people of the Getian clan would dance in triples with oxtails in hands, stamping their feet and singing (each song which is in) eight stanzas.”

It mentioned that in the clan of Getian, people expressed their joy by dancing and singing at the same time.

In other literature, such as *Tong Dian*<sup>③</sup> (see *Notes for Ancient Chinese Books*), there are these sentences:

“Joy gets to the ears called sound, to the eyes called appearance.”

“Dance is the appearance of music.”

It emphasized that dance is the visualization of music.

In *Yue Ji*<sup>④</sup> (see *Notes for Ancient Chinese Books*), it was written:

“The poem, expresses man’s ambition; the song, sings man’s heartfelt wishes; the dance, expresses man’s sentiment. All of them come from man’s inner world, and then musical instruments follow.”

It mentioned that a poem, a song and a dance were all based on emotions from a person’s inner world. It also emphasized that a poem, a song and a dance have a common foundation together as if they were one type of art in the ancient society. (1.)

When we study the relationship between dance and music, of course we have to know the elements in both art types at first.(1.)

## **2. ELEMENTS OF DANCE**

### **2.1 Body**

The most basic and important tool of dancing interpretation is the body. In dance, dancers use their bodies to create a mobile character or a stationary figure or a shape. When we watch a dance, we mostly feel the expression and get artistic ideas directly from the dancers’ bodies. These might be the effects of choreography. They might also be the emotion or mood of the dancers themselves. (2.)

In dance, the ways of using one’s body could be divided roughly into two categories:

- **Retention and moving in space**

In this pair of concepts, the difference between retention and moving is based on the body making distance (or vector) or not. The displacement includes the whole body’s vector or a part of the body’s vector. Retention and moving are quite easy to be seen.

- **Emphasis of the whole body or part(s)**

Sometimes it is not easy to differentiate based on a dance performance, if the emphasis of the dance is that of the whole body or just a part of it. So generally, we need to have a perceptive observation and we also need related knowledge and some experience to understand which part of the body the dancer is emphasizing.

When we look at the dancers' movements, we see the moving of body, bones and muscles. We can also see if the dancers are in balance or out of balance in their performance. We can even feel the dancers' breath. A good dance performance will let us feel the dancers' inner world and communicate with it by observing the features of the body. (1.)

## **2.2 Action (3.)**

Action is any human movement including different acts in dance. In dance, action is constituted by movements which have different attributes. It could be certain sequences of dance movements, facial expressions, lifting, carrying, or chase in duo or group dance. Action could also be daily movements or actions from other domains, such as standing up and sitting down, or even aerobic movements. As some action is borrowed, some action could be the typical pattern of a specific dance (typically in some social dance or folk dance). With the development of dance, the same type of action can have a great number of variants, maybe more complicated ones, or more aesthetic ones.

In dance, action has features as follows:

- **Action is performed by certain steps and it has a certain sequence**

In a dance repertory, many actions together form a work or a dance piece. Each action has its own steps. One action includes at least these parts: Preparation — Movement — Ending. Generally, the connection between each movement has a certain sequence. Performing actions by its sequence will give a

maximum expression to the content of dance; also communication between dancers and members of the audience.

- **Action includes being relatively static and a pause**

Pausing and being relatively static are also parts of action. Their application to dance is similar to the rests in music which make an artistic concept: The moment where any type of sound will go unappreciated.

Sometimes pausing and being relatively static even emphasize emotion more than a normal movement. So we could say, pausing and being relatively static do not include moving, but ideas and sentiments are still expressed through them.

Currently, we do not have many exact phrases to discuss about dance yet. But there is a good way to do it, to describe and classify actions by their visual effects. (1.)

For example: A "sliding" action is called a "chasse" in ballet. In modern dance technique there is an "under curve" and a "sashay" in the American Square Dance. (3.)

At this moment, we remember and describe actions by their visual effects, which is an instant and easy way to do it. Of course, when we get more experience, we can use more exact dance terms to describe actions. This is necessary in the long run. (1.)

### **2.3 Space (4.)**

Dance takes place in a space. There are countless variations and combinations of ways that movement can occur in a space. Dancers fully use different kinds of spaces. Dancers may change the direction substantially: they move from one place to another one rapidly. They may also perform in a relatively fixed space. In dance, the concept of space includes a relatively positional relationship with the space, a direction (a horizontal or vertical direction) and the

path of motion. The path of motion could be the space of the whole stage, the whole theater, or just a corner of the stage.

Dancers can also create a hypothetical space in the minds of the spectators through their performance. They can also perform in an actual space (like a fixed stage background). When we, who make music for dance, try to understand the concept of space, we should understand that space is not only an objective existence which is made for dance. It is considered more as a specific relationship. This relationship takes place among dancers or between dancers and other objects. (1.)

## **2.4 Time (Rhythm)**

Time is very important both in music and in dance. Human activities have natural rhythmic time. For example, we all have natural rhythms of being active and resting. Human languages are also full of expression and rhythm. When we measure the time in dance or music, rhythm is the term which is used. Also different from the rhythms in nature, when we talk about dance, rhythmic patterns are defined more exactly. (1.)

Rhythmic patterns can be free rhythm or metered rhythm. One of the most common patterns in the Western music is repeating rhythmic patterns, such as 4/4, 2/4 or 3/4 time. In dance, movements also have different timing relationships. For example, simultaneous or sequential timing; brief to long duration; fast to slow speed; or accents on predictable or unpredictable intervals. (5.)

Dancers may take sight cues from each other to start the next phrase or use a shared sense of sensed time to end a dance. The inherent rhythms in our movement and our aural landscape are a rich source of variation in dance. (1.)

## **2.5 Energy (6.)**

Energy in dance usually means force of the action. It also can mean both the physical and psychic energy that support and characterize movements. (1.)

There are a lot of different types of force in dance which combine tension with weight. A movement can be easily stopped or it can be free flowing. It can also be powerful or gentle, heavy or light, tight or loose. A dancer can jump lightly, flow with ease or have a sharp, percussive attack. Energy can change in a second; also different types of energy can concurrently play together. (6.)

Energy can show the emotional situation of the dance scene. A delicate touch might appear affectionate or uncertain, but it might also suggest a concern. A sudden fall can be playful or portray suffering in different situations.

We can express some types of energy, but others are harder to express. We can sense some ways of using energy easily, sometimes the difference is quite subtle and ambiguous. For this reason, we should consider this that energy taps into the nonverbal deeply communicative realm of dance more than the other elements. (1.)

### **3. ELEMENTS OF MUSIC**

#### **3.1 Rhythm**

Rhythm is the foundation and the most essential element of music and many other art forms. The essence of rhythm is pulsations and movement. In a certain time or period of time, rhythm has a pattern of accents, it is visual or audible, and it is repetitive or unpredictable. These accents are spaced in a flow of continuous and driving pulses or beats. In dance, these are considered as the "underlying beat".

In Western repeating pattern music, time is divided into metric units or measures. There is a steadily or less steadily recurring accent at the beginning of each measure. In music, the signature of metric units is presented by



numbers (called "time signature" or "meter signature"). The upper number indicates the number of basic note values or beats per measure. Numbers such as 2, 3, 4, 6 and 8 are most common. The lower number indicates a basic note value. The number 4 signifies a quarter note, 8 signifies an eighth note, etc. (8.)

### **3.2 Melody**

Melody is a succession of notes, varying in pitch, which have an organized and recognizable shape. Melody implies the linear or horizontal aspect of music. We use different modal systems to organize the melody such as the Western major scales and minor scales, the Eastern five tone system and pentatonic scales. (8.)

### **3.3 Harmony**

Harmony is a series of simultaneous tones. (8.) It is the musical result of tones sounding together. Harmony implies the vertical dimension of music. (1.) It consists of coexisting combinations with melodies. Harmonies usually support and anchor strategic melody tones. (8.)

In the Western music, when the chords give the reposed or stable effects, they are considered forming a consonance. Whereas the chords give the discord feelings or have a lack of resolution, they are considered a dissonance.

Here we have to notice that in terms of the Western concept of harmony, these features of consonance and dissonance which have been pointed out are the basic properties. The Western music, at least classical music, has been built on such a system of harmony.

In the music of other cultures, the definitions of consonance and dissonance are different. Also the concept of harmony is not the same as in the Western music.

The main reason might be because different cultures have dissimilar aesthetic point of view.

Basically in all kinds of music, harmony gives to music the feeling which has depth, more space and offers a certain tone color to music. This thinking has been widely accepted. (1.)

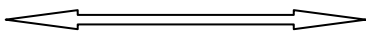
### 3.4 Dynamics

The interplay between the quality and quantity of energy expended is known as dynamics. It is about how, how much and when different things are taking place during a music presentation. Since it is the intensity of volume with which notes and sounds are expressed, dynamics mainly act on the features of contrast and balance. (8.)

<b>How</b>	<b>Percussive</b>	<i>or</i>	<b>Sustained</b>
<b>How much</b>	<b>Loud</b>	<i>or</i>	<b>Soft</b>
<b>When</b>	<b>Tempo</b>	<i>and</i>	<b>Rhythm</b>

(The data follow the materials presented in the source 8.)

- **Ways to explain quality of energy expended: (8.)**

*(Percussive)***Staccato**  **Legato***(Sustained)*

(the data follow the materials presented in the source 8.)

- **Ways to explain quantity of energy expended: (8.)**

❖ Examples:

Symbol	Term	Definition
<i>pp</i>	Pianissimo	Very Soft
<i>P</i>	Piano	Soft
<i>mp</i>	Mezzo Piano	Moderately Soft
<i>mf</i>	Mezzo Forte	Moderately Loud
<i>F</i>	Forte	Loud
<i>Ff</i>	Fortissimo	Very Loud
<i>cresc.</i>	Crescendo	Gradually Become Louder
<i>dim. / decresc.</i>	Diminuendo or Decrescendo	Gradually Become Softer

(The definition follows the materials presented in the source 9.)

### 3.5 Tempo

Tempo is the speed of the beat in music. It also means the rate at which the pulsations follow one by one. Tempo could be fast or slow, also between them at an intermediate level. (8.)

- Examples of Tempo Marks:

Symbol	Definition
<b>Presto</b>	very fast (with a sense of haste)
<b>Allegro</b>	fast (with a sense of cheerfulness)
<b>Moderato</b>	moderate (neither fast nor slow)
<b>Andante</b>	an easy walking pace
<b>Lento</b>	slow (with a sense of laziness)
<b>Adagio</b>	quite slow (in a quiet, easy manner)
<b>Largo</b>	very slow (with a sense of breadth and expansiveness)

(The definition follows the materials presented in the source 9.)

- Marks of tempo diversification:

Symbol	Definition
accelerando	becoming faster
rallentando	gradually slowing down ( with a sense of “relax” or “slacken”)
ritardando	gradually slowing down ( with a sense of “delay” or “defer”)

(The definition follows the materials presented in the source 9.)

### 3.6 Tone color

Different instruments and voices produce unique and characteristic timbre or tonal shadings. Similar to the color assortment available to the painter, the composer has a musical tone palette at his/her disposal. The musical composer uses the four groups of instruments as primary colors for composition:

- ① **The strings:** violin, viola, violoncello, double bass;
  - ② **The woodwinds:** flute, oboe, clarinet, bassoon;
  - ③ **The brasses:** trombone, tuba, trumpet, French horn;
  - ④ **The percussion group:** piano, cymbals, gongs, tympani, xylophone, drums.
- (8.)

The tone color of each group is different, since the method of producing sound is different. In the same group, instruments produce similar colors, but still instruments in one group could imitate other group's color. For example: Flute could imitate percussion effects with some contemporary skills. (1.)

### 3.7 Form

Form is the plan, the structure, the organization of parts, or the framework of a composition. Sometimes, it is said that “form is to the music what plot is to a story; it is the order in which things happen.”

In most of the compositions, we could find out a clear and emphasized musical character or music phrase. Usually, it is considered as the main theme.

<b>THEME:</b>	a) In music, a <b>short musical idea</b> is a theme.
	b) In dance, a <b>movement idea</b> is a theme.

(The definition follows the materials presented in the source 8.)

Both in music and dance, a theme is used as a subject for development and variation. Themes hold the piece or dance into a coherent and meaningful whole. Normally, the main theme is introduced at the beginning, and after one or more new themes have been introduced, it recurs in the same or in variation form.

Subdivisions within the overall form are designated as parts, (part a, part B, etc.). These parts contain the development of the main theme and the secondary or counter themes via phrases or musical sentences. The musician expresses his idea by phrases which are developed into parts. These parts expand the main theme within the overall form of the composition. (8.)

Here I will discuss some music forms which have been commonly used in music for dance. (1.)

- **Two Parts Form (A-B)**

Two parts form is also called binary form, often found in homophonic as well as polyphonic compositions, it consists of two organically related parts. Frequently, the two parts are bound together by the same thematic material, but this is not always the case. The composition begins with A, the presentation of one theme. Then B which is a contrasting or associated element is brought in. The two parts balance each other. (8.)

- **Three Parts Form (A-B-A)**

Three parts form is also called ternary form. It most often found in homophonic music, but it exists as well as in three part polyphony. In three parts form, the first and third parts of which are either the same or nearly so. First the theme A

is introduced and developed; a new theme B is presented, which is related to A either by complementing it or contrasting it. Then, a return of the principal theme A is followed, which reappears either in intact or in variation form. This returning brings the composition to a very satisfying completion. So the Three Parts Form is the favorite type of form in every type of music and dance, from past to present. (8.)

- **Rondo or Rondeau (A-B-A-C-A)**

Rondo form is one of the larger classical forms, consisting of recurring sections called refrains interspersed with contrasting sections called episodes. The refrain (also known as the rondo theme) is repeated one to four times during the course of the composition, basically in the tonic key, usually with variations. The episode is inserted between the recurring statements of the refrain. Episodes are typically in contrasting keys. Rondo was the favorite form among the Classic and Early Romantic periods because it has a lively and graceful character.

The rondo form was developed from a lively “round dance”. In that dance, the group of people danced a fixed pattern in a circle. This was followed by a solo dancer’s improvisations in the center. Others have ascribed the name as having the theme simply again and again. The rondo form demands a return into the leading theme after distinct digressions. The sequential pattern, also the levity of spirit of the dance is still in evident in our present musical rondo. (8.)

## **4. HISTORY OF MUSIC FOR DANCE**

Western music has a long history, but in this part we will only focus on categories of the development of music which are related to dance. Normally, choreographers’ ideas depend to a large degree upon pieces of music which had been composed. So it is very likely we will meet some choreographers who know music for dance better than many of the musicians. So as a musicians, we should also learn more about music for dance.

During the years, dance has exerted a very powerful influence on the development of music, and it still continues to be a stimulus for contemporary composition. As musicians, we should be acquainted with the main composers of the important historic intervals in the growth of the music literature, so we could better understand the dancers' purposes.

Besides,

Compare with other essential knowledge, history study usually more relies on reading literature works and be considered as part of theory study. Also study history of music for the dance helps us to feel the law of development which associated music with dance together.

This part of knowledge is hard to learn from the dance studio. Actually, we have to know it before playing music for dancers. While other things, more or less we could learn them from the dance studio.

So, get to know the history of music for dance is necessary and has to be done at this moment. (1.)

Generally, the history of Western music can be divided into following periods:

<b>The Ancient Greece and Rome Period</b>	c 700 B.C.E – c 100 B.C.E.
<b>The Pre-Medieval Period</b>	c 400 – c 1150
<b>The Medieval Period</b>	c 1150 – c 1400
<b>The Renaissance Period</b>	c 1400 – c 1600
<b>The Baroque Period</b>	c 1600 – c 1750
<b>The Classical Period</b>	c 1750 – c 1830
<b>The Romantic Period</b>	c 1830 – c 1920
<b>The Twentieth Century</b>	c 1920 –

(1.)

#### 4.1 The Ancient Greece and Rome Period

In this period, the music was quite simple and serious. It had a close affiliation with poetry and drama. The choirs sang in unison. The melody had to be fitted to the rhyme or poems. There were no harmonics for the melody. Each note corresponded to a syllable. The singers articulated precisely and singing was the extension of reciting poetry as the basic element, so the audience could hear the chorus in a great distance. Instruments such as strings or flute accompanied the melody with an identical tune.

Opposite to the dramatic poem, there was a tendency for the flute to overpower the voice in the lyrical expression. The modes which were used took their names from the places of their region (geographically). Sometimes a few notes of incidental music were inserted to emphasize a choral introduction, the finale, or to point off the speech of the chief actors. It was similar to the struck chords before a Mozart's aria

The Greeks had a number of musical instruments which can basically be divided into three types which are strings, winds and tympani. In the tympani group, there were not only drums, but also castanets, cymbals, timbrels and tambourines. The most common flutes were a series of seven or nine graduated hollow reeds bound together with wax or thongs. Today we call this kind of flute 'Pan-pipes'. In the double flute or aulo (the medieval shawm or hautboy) each pipe had a vibrant reed at mouth part, like in today's clarinet. The trumpet was made of metal, which was used in battle. The trumpet, which was made of metal, was played as ritual signal or as a call for attention in mass gatherings. (10.)

## **4.2 The Monodic Music**

Usually, music before and during the Middle Ages is referred to as "music in the Christian Era". During this period, the music falls into two basic fields: Sacred Music (plainsong) and Secular Music (folksong). The Sacred Music includes liturgical music which was used in religious services. Secular Music referred to all music except music in the first category. For both of them, the most



significant feature was monody. During this time, music developed from the early chant-like monody (it means one single melodic line or music is limited to one voice at a time) to polyphony (musical texture consisting of two or more melodic lines).

The Gregorian chant refers to the most famous early sacred monodies. We still can hear it in the Roman Catholic services nowadays. It has fascinating lyrics and beautiful melodies. It also especially suits dancers since its rhythms don't fall into any set repetitive sequences. The reason is the chants were composed to fit the elastic rhythms of the words of the text. The Gregorian chant is classic for its simplicity and modesty, also for its restraint, clarity and melodic severity.

Secular musical art was coexisting with plainsong. The secular monody of the Middle Ages was maintained and performed largely by traveling minstrel groups, the Provençal troubadours, the Minnesinger in Germany, and the trouvères in France. These musical poets, often of nobility birth, sang ballads, dance songs, courtly laments, love songs, and romantic tales of foreign lands. The performers often improvised accompaniments to their text and employed richly diversified musical forms.

Here are some interesting composer-performers of the Middle Ages:

- Bertrand de Born (1140 –1215)
- Adam de la Halle (1237? –1288? or after 1306)
- Blondel de Lyle (Troubadours and trouvères)
- Wolfram von Eschenbach ( c 1170 – c 1220)
- Heinrich von Rugge
- Walther von der Vogelweide (Minnesinger) (1170 –1230) (11.)

### **4.3 Polyphonic Music**

After the early Middle Ages, the change which had great influence began. It was singing plainsong monody in two voices simultaneously in perfect fourth or fifth interval. Polyphony started from a simple parallel singing of the same melody

by baritones and bass singers moving in a parallel motion. This type of elementary polyphony was called “simple organum”. From it, step by step, more and more complex intermeshing of melodies evolved. During the Renaissance, polyphony eventually got in full bloom. The Renaissance was the “Golden Age of Polyphony”. The peak of polyphonic literature was reached with the excellent harmonic consonances of the Bach era. Since harmony predominates in the Western music, this innovation-organum is considered the most significant single creation in the history of music.

Related development during this period which are of concern to the choreographer include the appearance of the rondel. Rondel as a polyphonic form, offered the opportunity for the later contrapuntal devices of imitation and the canon. Later in the 15<sup>th</sup> century, counterpoint added compositional techniques such as augmentation and inversion.

Secular music was amplified and strengthened by an increasing number of unpretentious but virile and spirited folk dance forms.

These are some of the important composers of this period:

- John Dunstable (c 1385 – 24 Dec. 1453)
- Guillaume Dufay (c 5 Aug. 1397 – 27 Nov. 1474) (11.)

#### **4.4 The Renaissance Period**

During the 16<sup>th</sup> century and the 17<sup>th</sup> century, the rebirth of the art of dance took place. During that time dance was accepted as an art and a social tool. Dance was introduced into the court as the prescribed social function. Composers wrote dance music which was customized by the nobles and their royal patrons. They got ideas for their music from the popular dance of that time. Dance has always been a source of stimulation for musical composition. But actually, for many hundreds of years, dancing was not permitted by the Church. In that case, only the folk dances survived and they became the basis for the gradually evolving court dances.

During this time, it was customary to pair dances, performing two which contrasted in tempo and meter, and so generally the Dance Suite was formed. It included two types of dances:

<b>The basse danse</b>	It has an earthbound, slow, somber and heavy nature, and its counterpart.
<b>The haute danse</b>	It was lighter, higher, and faster.

Common dance pairs were a slow, dignified pavane followed by a fast and spirited, triple time galliard; or the similar Italian rondo and saltarello; or the German Tanz and Nach-Tanz.

Later on, the composition of a Dance Suite became standardized. The essential structure is:

- ① **Allemande** (It is grave);
- ② **Courante** (It is always a lively and animated dance);
- ③ **Sarabande** (It is dignified, polished and courtly);
- ④ **Gigue** (It is hot and hasty).

This constituted the basic formula for a suite in the 16<sup>th</sup> and 17<sup>th</sup> centuries. Gradually in the 18<sup>th</sup> century, another dance has been added between ③ and ④ as a stylish idea. This kind of dance might be a minute, a bouree, a polonaise, a passepied, or gavotte, and so forth.

Compared with the accomplishments in secular music (also included songs, polyphonic ensemble works, and choral compositions, besides the dance suite) during the Renaissance Period, there were rich developments in the sacred music era. The Church services used a lot of music, organ, choruses and soloists were employed.

In the Renaissance Period, the ground bass (basso ostinato) started to develop. In this form, there is a constantly repeated figure in the bass; with, over or around this bass, composers made freely moving variations.

Important composers for dance music are:

- Orlando di Lasso (1532, possibly 1530 – c 14 June 1594)
- Giovanni da Palestrina (c 1525 – 2 February 1594)
- Cristobal Morales (c 1500 – between 4 September and 7 October 1553)
- Gabrieli (c 1554/1557 – 12 August 1612)
- Orlando Gibbons (baptized 25 December 1583 – 5 June 1625)
- William Byrd (c 1540 or 1543 – 14 July 1623)
- Jacobus Gallus (3 July 1550 – 18 July 1591) (11.)

#### **4.5 The Baroque Period**

The word 'baroque' means grandiose, ornate, heavy and rich. The arts were glorious and luxurious and fulfilled with dramatic spirit. In music, this spirit indicated itself in large efforts, so this period was the point in history in which the large vocal forms were created—the opera, oratorio, and cantata.

The opera has developed from the music-drama which had brought out in the late Renaissance Period. Music-drama used to put dances and decorative spectacles between the entr'actes. The dance suite kept developing musically and got into larger forms. For dancers and choreographers, they usually consider the Renaissance—Baroque era as the Preclassic Period.

Polyphony reached the high light during the late baroque age with compositions of supreme musicianship and vividness of imagination. Bach and Händel were dignitaries of this time, polyphony reaching unrivaled perfection in Bach's fugues.

Important composers of the period are:

- William Byrd (c 1540 or 1543 – 14 July 1623)

- Giovanni Pergolesi (4 January 1710 — 16 March 1736)
- Henry Purcell (c 10 September 1659 — 21 November 1695)
- Domenico Scarlatti (26 October 1685 — 23 July 1757)
- Heinrich Schütz (18 January / 8 January 1585 — 6 November 1672)  
(11.)

#### **4.6 The Classical Period**

At the beginning of the Classical Period (or the end of the 'Preclassic Period'), the Dance Suite was less used for dance accompany, but became more as an independent music form. Two types of dances, the Pavane and the Galliard, gradually disappeared from the history. The Gavotte and Minuet replaced them. The reason might be Gavotte and Minuet exemplify the flavor of classical music: the grace, the formality, the decorativeness, and the extravagant development of the melody. The classical spirit is epitomized by discipline and reserve, restraint and purity.

Between the Preclassic and Classical period, the Ballet developed and came to the French court of Louis XIV. From that time, royalty participated in the ballet. Dance not only served as a social function. It got the position among performing arts, even became a means of expressing a dramatic idea. Training for dance artists started and ballet performances were given for noble audiences. With the great interest in ballet, a national opera has been founded, and the Académie Royale de Danse as well started. Modern ballet did was created by Louis XIV with the founding of "L'Académie Nationale de Musique et de la Danse" in 1661.

The composers of this period worked very much with this new development. They wrote ballets, and a ballet was a welcome addition to opera, also a musical invention of about the same time.

The earliest music directly written for ballet is the "Ballet Comique de la Reine" (1581). Lully is considered the person who introduced ballet into opera, actually,

he created a combination play—ballet in the ballet with Molière, so ballet is not only a decorative adjunct, forwarded the action of the story (“Le Bourgeois Gentilhomme”, 1670). The dancer-choreographer Jean-George Noverre (29 April 1727 – 19 October 1810) who was known as "The Shakespeare of the Ballet", played a most prominent part in the development of the ballet, and he is also known to have collaborated with composers C. W. Gluk and W. A. Mozart.

The development of the symphony is also one of the most important musical contributions during the Classical Period.

Important composers of the late Baroque and Classic Periods are:

- J. S. Bach (31 March or 21 March 1685 – 28 July 1750)
- François Couperin (10 November 1668 – 11 September 1733)
- Christoph Willibald Ritter von Gluck (2 July 1714 – 15 November 1787)
- Georg Friedrich Händel (23 February 1685 – 14 April 1759)
- Franz Joseph Haydn (31 March 1732 – 31 May 1809)
- W. A. Mozart (27 January 1756 – 5 December 1791)
- Jean-Philippe Rameau (25 September 1683 – 12 September 1764) (11.)

#### **4.7 The Romantic Period**

Beethoven was the one of the greatest musical geniuses in music history; he connected Classical Period and Romantic Period. It is interesting to watch the development which runs through his early works. They start with the promise of much substance, but these selections are fine examples of the grace and levity of the classical spirit. Step by step, his compositions become more heroic, ample in dynamics, darker in timbre, and truly monumental in scope.

The character of Romanticism appeared with Beethoven’s later sonatas and symphonies, the climax is his Ninth Symphony. His only opera “Fidelio” indicated a new era with the musical and literary dramatization of romantic love, heroism, freedom, love of country and fidelity. The beginnings of self-

expression, fresh material, freedom of form, and romanticism replaced the formalized and disciplined classicism.

The Ballet began to enter into its most highly developed and comprehensive shape of existence during the 19<sup>th</sup> century. All composers after Beethoven composed lengthy and full scores; most of the compositions have continued to be great orchestral favorites and being the pillar of the ballet repertoire till today.

Some of these ballets have been kept to us directly since the 19<sup>th</sup> century such as, Rosamunde by Schubert; Aurora's Wedding and Swan Lake by Tchaikovsky; Giselle by Adolphe Adam; Le Source and Coppelia by Delibes; and music "Les Sylphides" was arranged into a ballet, composed by Chopin.

Spectacle in the grand manner flourished in the 19<sup>th</sup> century romantic theater. Opera became "grand opera", and the ballets were magnificent too. Costumes, scenery, and all theatrics were quite overwrought. For example, the defiance of gravity often went to the extent of having the dancers who were suspended in the air by wires swing, across the stage in order to provide another romantic flavor: the supernatural, the fairy tale quality.

The Romantic Period was an era of elegance. Music was enriched on all fronts. Melodies became fuller and were got into less rigid phrases. Forms were expanded to have stylization of the most popular and traditional folk dances. Waltzes, polkas, and mazurkas got elaborate treatment not only in the ballet scores which featured them almost exclusively, but also in the concert repertoire. The Austrian folk-waltz (also called the Laendler) which one of these forms received particular attention and came out as the Viennese Waltz. It became a great favorite because Johann Strauss who produced it from the extended concert Laendler (step-hop waltz) of Joseph Lanner to complex and really elegant treatment which could all appear in the grand ballroom, in the concert hall, and in the theater.

During the Romantic Period, Orchestration was also expanded with a more extensive use being made of the brass, the woodwind, and the percussion sections. Vocal music reached an extreme peak because of the nature of

romanticism. The 19th century's lieder and chansons still are considered as the perfect example of vocal literature in the concert singer's repertoire. The vocal music and unscored poetry are thought as good study resources for movement and choreography.

Composers of the Romantic era include many great names:

- Ludwig van Beethoven (baptized 17 December 1770 – 26 March 1827)
- Johannes Brahms (7 May 1833 – 3 April 1897)
- Frédéric François Chopin (22 February or 1 March 1810 – 17 October 1849)
- Domenico Gaetano Maria Donizetti (29 November 1797 – 8 April 1848)
- Gabriel Urbain Fauré (12 May 1845 – 4 November 1924)
- Franz Liszt (October 22, 1811 – July 31, 1886)
- Modest Petrovich Mussorgsky (21 March 1839 – 28 March 1881)
- Felix Mendelssohn (3 February 1809 – 4 November 1847)
- Franz Peter Schubert (31 January 1797 – 19 November 1828)
- Peter Ilyich Tchaikovsky (7 May 1840 – 6 November 1893)
- Wilhelm Richard Wagner (22 May 1813 – 13 February 1883)
- Giuseppe Fortunino Francesco Verdi (9 or 10 October 1813 – 27 January 1901)
- and many other composers (11.)

#### **4.8 The Twentieth Century**

Music has clearly radical and contradictory experimentation in the twentieth century. Disparate trends could be observed in the music of this time. Impressionism, Expressionism and Neoclassicism are typical various movements of these trends. Schoenberg and Stravinsky are generally acknowledged as the leading pioneer in the important musical revolutions of the 20<sup>th</sup> century.



- **Impressionism**

Some point between the end of the 19<sup>th</sup> century and first part of the 20<sup>th</sup> century, a new trend appeared in all of the arts. Mainly in France, painters, poets, and composers explored new directions. Basically, the movement was a reaction and protest against the massiveness and exuberance of “Wagnerism”, against the complete and lush realism of painting, also against the dramatic and narrative excesses of romanticism in general.

Impressionism has kept many aspects from romanticism; it intentionally strives for vagueness and elusiveness. In impressionism, suggestion and insinuation are less limiting, also considered as stronger powers than realistic expression. The French symbolist poet, Stéphane Mallarmé explained the movement in these phrases, “To name an object is to sacrifice three fourths of that enjoyment which comes from the pleasure of guessing bit by bit. To suggest, that is our dream.”

Impressionists turned away from the formal aspects of classicism, the personal feeling of romanticism. They searched a feeling of liquidity and fluidity. Their method is to hint, to remind, to intimate and to allude. The emphasis is placed on light, both in visual and audible. Subtleties in sound and meaning, through an obscurity and mistiness, which get together, have been described as “luminous fog” atmosphere, still the impressionist searched to stimulate the imagination.

The important impressionistic composers are:

In France:

- Achille-Claude Debussy (22 August 1862 – 25 March 1918)
- Joseph-Maurice Ravel (7 March 1875 – 28 December 1937)
- Albert Charles Paul Marie Roussel (5 April 1869 – 23 August 1937)
- Erik Satie (17 May 1866 – 1 July 1925)

In England:

- Frederick Theodore Albert Delius (29 January 1862 – 10 June 1934)

In Russia:

- Alexander Nikolayevich Scriabin (6 January 1872 – 27 April 1915)

In the U.S.:

- Charles Tomlinson Griffes (17 September 1884 – 8 April 1920) (11.)

- **Expressionism**

Musical literature has taken a second direction during this century which is called Expressionism. The term “Expressionism” also was borrowed from the visual arts. It is a reaction to impressionism. Its proponents hoped to create music that would be an expression of their inner world in contrast to the impressionists, who sought to represent their impressions of the external world. Expressionism indicated itself in disregard for conventional solutions to problems of aesthetics and takes great liberties in form, meter and so on. This movement developed as far as about 1930, mostly among German composers. But now, it is having a vigorous universal revival.

The important expressionism composers are:

- Alban Berg (9 February 1885 – 24 December 1935)
- Arnold Schoenberg (13 September 1874 – 13 July 1951)
- Webern of the Viennese School
- Ernst Krenek (23 August 1900 – 22 December 1991) (11.)

- **Neoclassicism**

Neoclassicism represented a broad movement from the 1910s to the 1950s in which composers revived, imitated, or evoked the styles, genres and forms of pre-romantic music, especially the Baroque and Classic periods. (12.)

The important neoclassic composers are:

- Sergei Prokofiev (23 April 1891 – 5 March 1953)
- Igor Stravinsky (17 June 1882 – 6 April 1971)
- Paul Hindemith (16 November 1895 – 28 December 1963) (11.)

## 5. ESSENTIAL KNOWLEDGE OF MODERN DANCE

### 5.1 The History of Dance

It is clear that the development of dance always combines with music's during the past centuries. There is a table in the Appendix 1. It presents in outline form sequential events of importance in the history of music and dance. This table has been published in the book of "Music for The Modern Dance".

The table indicates developments of great consequence of music -- dance only, and historic landmarks have been pointed out by a word or two as well. People could understand since the table is just a general outline, it is impossible to generalize all the details and make a complete list. Still, it could be a useful tool for beginners, specifically, in the case of a short-term study of dance history for music students.

From the table,

- ① We could get to know the dance highlights which happened at the same time in each music period.
- ② Along the time axis, it is a brief dance history material. By checking the table, we could have an initial impression of the dance history from it.
- ③ The table presents a large amount of dance repertoires which are mentioned by titles and choreographers, especially from the Romantic ballet to Modern

dance. This information could be the best index which is used for searching for video resources of dance in the beginning period of someone's study.

I would like to present a brief summary of dance history:

1) Ballet has played a central role in the history of Western dance. For music students, the study of basic ballet theory is necessary.

2) Outline of historical dances

Table 1: Historical Dance

Time	Main Dance Types	Folk Dance
<b>Medieval Period</b>	Jongleurs, Court Jesters Ballet Ambulatoire	Folk Dance continued for several centuries
<b>The Renaissance Period</b>	Ballet Comique Perclassic Suite	
<b>The Baroque Period</b>	Court Masques, Mime Dance Suite Ballet de Cour	
<b>The Classic Period</b>	The Classic Ballet	
<b>The Romantic Period</b>	Ball Dance The Romantic Ballet	
<b>The Twentieth Century</b>	The Diaghilev European Ballet American Modern Dance	

(This table follows the materials presented in the source 11.)

For the dance history, the reader should reference related content in the Appendix 1 and in the third part of this thesis: "History of Music for The Dance".

(1.)

### 3) Modern dance, postmodern dance and contemporary dance

- **Modern Dance**

Modern dance began loosely in the late 19th century and early 20th-century. Modern dance, which has birthplaces in the United States as well as Germany, was a direct response to ballet as the primary form of concert dance. Modern dance refused aspects of classical ballet and broke away from codified movements and balletic narrative structures. Because of early pioneers like Martha Graham, modern dance now encompasses a wide range of styles, many of which are associated with renowned schools and masters. (13.)

- **Postmodern Dance**

Postmodern dance occurred in the 1960s in United States when society questioned truths and ideologies in politics and art. This period was marked by social and cultural experimentation in the arts. Choreographers no longer created specific 'schools' or 'styles'. The influences from different periods of dance became more vague and fragmented. It is very common for postmodern dance to be performed to little or no music at all. (13.)

- **Contemporary Dance**

Contemporary dance emerged in the 1950s as the dance form that is combining the modern dance elements and the classical ballet elements. It can use elements from non-Western dance cultures, such as African dancing with bent knees as a characteristic trait, and Butoh, Japanese contemporary dancing that developed in the 1950s. It is also derived from modern European themes like poetic and everyday elements, broken lines, nonlinear movements, and repetition.(13.)

Good methods to get familiar with dances: a) Try to find out and watch videos of different types of dance. b) Watch same dance several times.

The aim is to get as much visual impression of the dances as possible. Learning the history of dance by watching dance videos or dance presentations will shorten the learning process. (1.)

## 5.2 Terms of Modern Dance

In the following table, there are some essential terms of modern dance techniques with their meanings. In order to understand dance accurately, we need to know and try to use the expressions of the modern dance.

Table 2: Modern Dance Technique Terms

Term	Definition
<b>Balance</b>	The correct distribution of the weight of the body when dancing. Standing or moving so that the body is carried in the most economical and graceful manner. (Also a figure used in various rhythms.)
<b>Bounce</b>	A small controlled “springy” movement within the flexion of the hip joint
<b>Break</b>	Release dancer’s position or hand hold.
<b>Contract</b>	A tightening or shortening of the muscles
<b>Dance warm-up</b>	Flexibility exercise for dance conditioning
<b>End of sequence</b>	final position ending a movement sequence
<b>End position</b>	The final completion of a movement sequence, usually the same as the initial position
<b>Fall</b>	The use of the floor as a momentary base in a total movement sequence of fall and recovery
<b>Free Foot</b>	The foot that is not supporting the body's weight
<b>Hop</b>	With a soft knee, straighten leg, rise slightly off the floor, and return to the floor on the same foot; no weight change. Often it is more gentle and elegant to power the hop not with extension of the supporting leg but with a slight lift of the free knee.

Term	Definition
<b>Initial position</b>	The starting position for each movement sequence
<b>Jump</b>	A spring into the air, returning to the same spot from which the spring was made
<b>Leap</b>	A spring into the air, covering distance across the floor
<b>Movement sequence</b>	A series of movements that form a dance warm-up, dance exercise, or dance technique
<b>Preparation</b>	A series of movements which show the steps in assuming an initial position. This might be eliminated, once the initial position is learned
<b>Recovery</b>	A series of movements used in order to return to position after a fall sequence
<b>Relaxation</b>	The end result achieved through perfect coordination, which eliminates broken rhythm in muscular action
<b>Release</b>	Proper postural alignment in a sitting or standing position, or an anatomical body change from the contraction position caused by hip action, which forces the hips, back, shoulders, and head back to proper postural alignment
<b>Routine</b>	The specific choreography created for a piece of music.
<b>Run</b>	A step is taken on one beat of music in quick tempo. It might have different variations under motives
<b>Slide</b>	Move the free foot in a given direction with light contact with the floor and take weight; same as "Glide"
<b>Step</b>	Move the free foot in a given direction and change weight to this foot; it's the basic unit of each dance figure
<b>Swing</b>	Or "body swing", generally, it is any free movement around a fixed point.
<b>Walk</b>	A step is taken on two beats of music in slow tempo. It might have different variations under motives

(The definition follows the materials presented in source 14. and 15.)

## 6. MODERN DANCE TECHNIQUES

At the end of the 19<sup>th</sup> century, the great global innovations were taking place in industry, the sciences and healthcare together pushed the humanities and the arts developed further. The middle class's income could give them opportunities for leisure activities, and to build their physical fitness. Women were not much infatuated with corsets and mutton sleeves, a flexible, healthy body became accepted as a good thing. All these things gave the atmosphere of "new dance", which was emerging as inverse of the royalty ballet.

At the beginning of the "new dance" period, the leaders usually placed on music and musicality in their physical training methods and in their choreography. Music visualizations were paramount in both aesthetic and interpretive dance forms. (16. Chapter 1)

### 6.1 Two Basic Systems










- **Delsarte System**

François Delsarte (1811-1871) developed a system called the Delsarte System. This system which is about training about the meaning of gesture and posture has been widely accepted in the modern dance. The method is also being used for gymnastics training in the United States of America since the beginning of the 20<sup>th</sup> century. (16. Chapter 1)



Picture 1: Head and Eyes

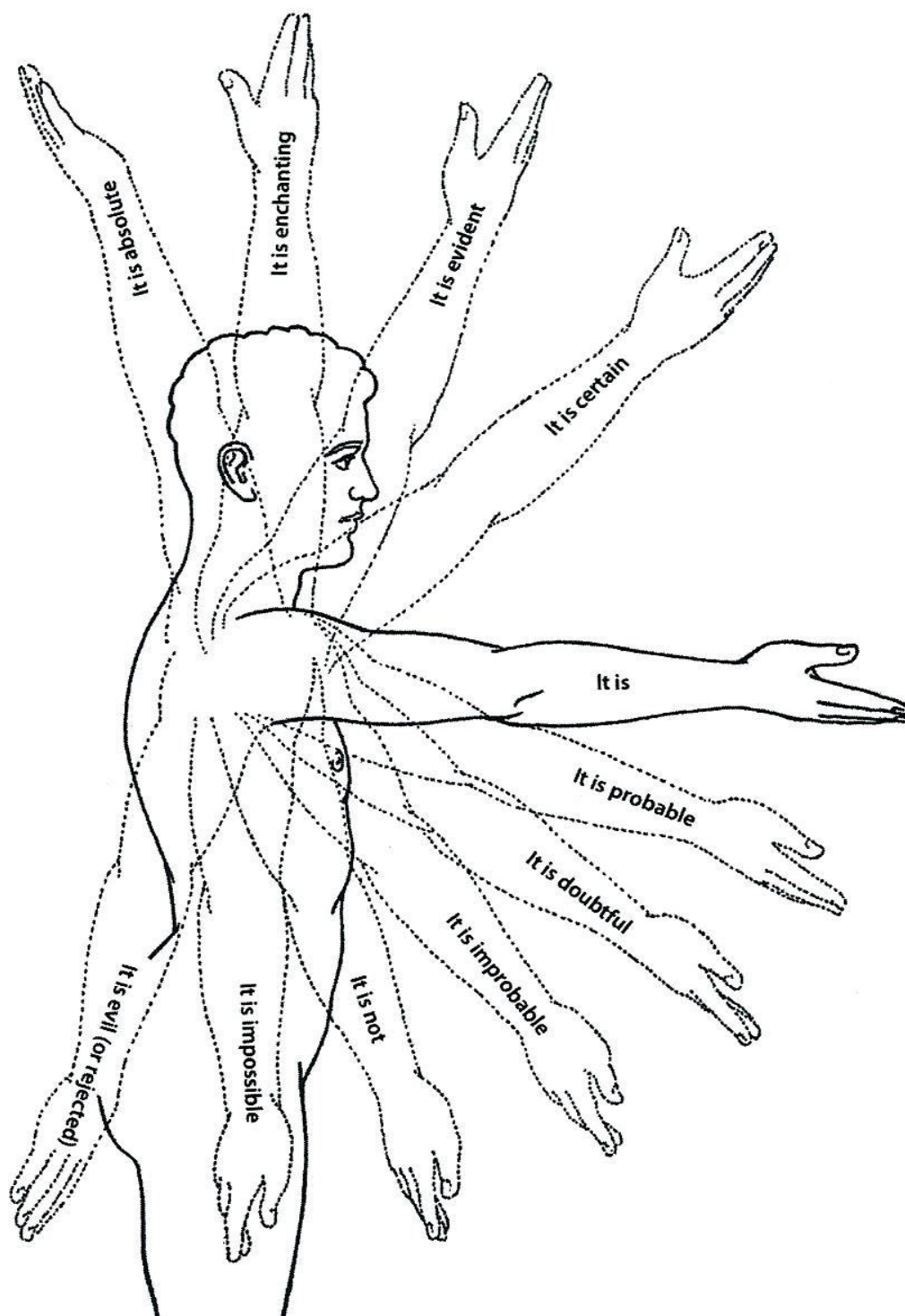
*The slightest tilt of the head or glance of the eyes has specific meaning in Delsarte System.*

 <p><b>Attitude EX-ex</b> Head raised and turned away from object or person Pride or revulsion</p>	 <p><b>Attitude NOR-ex</b> Head raised but not turned in either direction Exaltation, ecstasy</p>	 <p><b>Attitude CON-ex</b> Head raised but turned towards object or person Abandon or vulgarfamiliarity</p>
 <p><b>Attitude EX-nor</b> Head turned away from object or person Adverse criticism or a sensual examination</p>	 <p><b>Attitude NOR-nor</b> Head facing the object or person Normal state</p>	 <p><b>Attitude CON-nor</b> Head turned toward object or person Favorable criticism or tenderness</p>
 <p><b>Attitude EX-con</b> Head lowered away from object or person Suspicion</p>	 <p><b>Attitude NOR-con</b> Head lowered but facing front Reflection, meditation</p>	 <p><b>Attitude CON-con</b> Head lowered but towards object or person Veneration or maternal tenderness</p>

(This picture follows the materials presented in the source 16. Chapter 1)

Picture 2: Arm

*The scope of statements made at various points along the single arching gesture of the arm.*



(This picture follows the materials presented in the source 16. Chapter 1)

These are only part of examples from the Delsarte system. They give us the initial imagination what expression is in modern dance. (1.)

- **Dalcroze System**

Emile Jaques-Dalcroze (1865-1950) was is a composer. He noted that “by accustoming the body to regular symmetrical movements under the control of eye and muscular senses, a feeling for musical rhythm may be produced in an a-rhythmic pupil”.

His system is called “la rythmique” and it is also well known as eurhythmics: body-mind harmony allowing stabilized rhythmic motion of any single body part, or parts in a concert.

In his mind, dancing is the art of expressing emotion by means of rhythmic bodily movements. Dalcroze desired practitioners to portray music through “interpretive movement”, from which the term plastique arose, which he meant it expressive movement.

The Delsarte system and the Dalcroze system laid the foundation of modern dance. It is not only in dance theory, but also in the practice of dance. As the essential theory systems, they influenced generations’ of modern dancers and their techniques. For musicians, they directly help us to understand the modern dance. (16. Chapter 1)

## **6.2 Modern Dancers and Their Techniques**

- **Denishawn**

The Denishawn Company was named after Ruth St. Denis (1878-1986) and Ted Shawn (1891-1972). Their choreography mostly reflected their interest in Oriental art and Eastern religions under the influence of Western social dance forms. At its time, Denishawn was one of the most popular dance companies in the world. It also produced five of the most important dancers who developed

the modern dance: Martha Graham, Louis Doris, Doris Humphrey, Pauline Lawrence and Charles Weidman.

One thing should be mentioned about St. Denis and Shawn which is the leading thought for understanding their dance pedagogy and choreography:

“The art of the dance is too big to be encompassed by any one system. On the contrary, the dance includes all systems and schools of dance. Every way that any human being of any race or nationality, at any period of human history, has moved rhythmically to express himself, belongs to the dance. We endeavor to recognize and use all contributions of the past to the dance and will continue to use all new contributions in the future.” (16. Chapter 1)

- **Martha Graham (1894-1991)**

Martha Graham was a pioneer who forged a uniquely American dance theater; she started a new dance technique: the beginning of American modern dance.

Shortly, Graham’s technique is driven by the power of the core work. Breathing, contraction, shifting in the hips, and spirals influence and drive the extremities.

Graham’s most successful repertoires were developed in the 1940s:

*Letter to the World* (1940), *Deaths and Entrances* (1943), *Appalachian Spring* (1944), *Cave of the Heart* (1946), *Errand into the Maze* (1947), *Night Journey* (1948) and *Diversion of Angles* (1948). Her last piece was *Maple Leaf Rag* (1990). (16. Chapter 2)

- **Doris Humphrey (1895 – 1958)**

Doris Humphrey recognized that humans have a kinesthetic sense that allows them to understand movement “on its own terms”. As a result, she was able to invent a training system which is derived from what comes most instinctively to the human body’s daily emotional experience. Her choreographic system relied

on what comes naturally to the human brain's ability to process patterns of both time and space. Humphrey's technique and choreography have her won hallmarks which include order, balance and harmony.

Humphrey's main repertoire is from the 1930s and it includes such works as *Water Study* (1928), *the Shakers*, also known as *Dance of the Chosen* (1931), *New Dance* (1935), *With My Red Fires* (1936) and *Passacaglia in C Minor* (1938). (16. Chapter 2)

- **Lester Horton (1906-1953)**

Lester Horton was one of the pioneers of modern dance who made great efforts in order to bring black dancers to the concert dance stage. He was not black, but his work has had definitely significant influence on later dancers of the African Diaspora. He was very much interested in drums and syncopated rhythms. He even wrote a number of scores for percussion in his work. He was very interested in the indigenous peoples.

In his dance, Horton connected multiple elements from different dances such as Native American folk dance, Japanese arm gestures, and Javanese and Balinese isolations for the upper body, like the eyes, head and hands. His technique, the Horton Technique, emphasizes a whole body, anatomical approach to dance that includes flexibility, strength, coordination, body and spatial awareness to enable unrestricted, dramatic freedom of expression.

Horton's technique is much better known than his choreography. His early works were often solo works. He also made dances for Hollywood films such as the *Phantom of the Opera* (1943). His notable stage repertoires are: *The Beloved* (1948), *Voodoo Ceremonial* (1932), and *Departure from the Land* (1939). His most famous work is *Salome* (1934). (16. Chapter 3)

- **José Limón (1908-1972)**

José Limón's dances have the spirit of humanness. His dances are dramatic, and many are content-driven, peopled with iconic characterizations. The soul and passion of his work are also the foundation of his technique. His technique was founded on humanism which was applied to movement and training. He accepted the nature's effect on the body and weight, breath and effort are important aspects of his technique.

His most famous repertoires are *La Malinche* (1947), *The Moor's Pavane* (1949), *The Traitor* (1945), *The Emperor Jones* (1956), *There is a Time* (1957), *Missa Brevis* (1958), *The Winged* (1966), *Dances for Isadora* (1971), *A Choreographic Offering* (1964) and *The Unsung* (1970). His final dance is *Carlota* (1972). (16. Chapter 4)

- **Merce Cunningham (1919-2009)**

Merce Cunningham was the leader of the vanguard movement in modern dance. He was famous in this teaching for allowing pupils to find their own way, instead of showing them his way. There are three aspects of Cunningham's choreographic theories which dance critics have continued to discuss: His use of chance and indeterminacy; his treatment of stage spaces as an open field; his tendency to regard the components of a dance production as independent entities. In the 1990s, Cunningham started to work with computer technology. In his lifetime, he has worked a long time with musician John Cage. Cage's artistic ideas complemented and fueled Cunningham's own thinking in profound ways.

His most famous repertoires includes choreographies such as *Symphonie pour un home seul* (1952), *Changing Steps* (1973), *Enter* (1992) and *CRWDSPCR* (1993). (16. Chapter 5)

## **7. SUGGESTION FOR A MUSICIAN STARTING TO PLAY IN THE MODERN DANCE CLASS**

From the end of 2012, I have joined some music for dance study programs. Such as several workshops with Principle Music Lecturer David Yoken and dance students in Turku, the Workshop of Music for Dance in Danish National School of Performing Arts in Copenhagen in the spring 2014.

With different great teachers' teaching, I have got many great ideas and experiences. In this thesis, I would like to share some suggestions based on my experience in playing music for modern dance during various courses and workshops. (1.)

### **7.1 Have Enough Motivation**

Before we start improvising music for dancers, we need to first spend quite a long time observing and in the dance class. We need to have enough patience since as music students, most of us do not have previous dance study experience. Dance is a brand new subject to us, but in fact not many music students have noticed that dance is a subject which has a profound history, rich content and complex theories and techniques. As a musician who works with dancers, we cannot ignore them. Music students might get frustrated when they realize that many new things need to be studied and it will take a long time and a lot of energy. So a strong and clear mind with enough motivation will be the necessary to get started. (1.)

### **7.2 Know The Main Process Of The Study**

In the study of music for dance, there is one period which basically everyone has to work on. That is being an accompanist for dancers. We all want to make music for dance in the end. In order to have such a capability we need to first accompany the dancers. This was actually one of the traditional jobs for musicians. When we are in this period, we might notice that there are two different levels. First level feels like being "a second class citizen" relegated to the corner of the studio. On the second level, the musician is a good helpmate

and a professional partner of the dance teacher and the whole class. Of course nobody wants to be “a second class citizen” in the class. But the fact is that the first level is the only path to the second level. We could learn many things at this level.

On the first level, we should be capable of doing the following things:

- (a) Building a correct concept of music and dance
- (b) Getting used to accompanying dance and improvising music for dance
- (c) Achieving the capability of feeling movement imaginatively and recognizing movement instinctively
- (d) Having enough experience for the second level
- (e) Having a good attitude and learning posture in the class

Here are some more helpful pieces of advice:

- 1) Rhythm is the king of all the sounds the musician makes

Going through the elements of dance and music, we will immediately notice that Rhythm is the common element for both them. This reminds us that we should give a clear rhythm for the dancers. As a musician, you can change the melody, the harmony or the tone color or whatever, but in a certain dance or an exercise, a steady rhythm should be kept. That is the principle. The musician should not be entangled in other things, such as making sure one is playing in tune all the time. Of course, playing in tune is necessary, but the dancers are not in the solfeggio lesson and they do not need to write down every note they have heard. They need music to fit their movements and support their dance with clear rhythm.

- 2) Finding a good place in the dance studio



A good place for a musician in the dance studio is a strategic spot where he or she can have maximum visibility in the studio. The reason is quite simple: to make sure he or she can observe every dancer at one glance.

### 3) Asking for more information when it is needed

When the teacher or choreographer is doing new movements that the musician has never seen, or the dancers are doing a new style the musician does not know, the musician should ask for more information.

### 4) Focusing on the Dancers

In the class, the musician should try to follow a dancer's movements and find out the rhythm. The best aim, of course, is to follow the dance teacher or choreographer. If the focus is on another dancer, the musician should focus on a student who is dancing with fluent movement at an artistic level. The musician should not look at his or her music instrument or his or her fingers. Once the musician starts playing sounds, they are all fine. The musician should not lose the focus from dancers. If the dancer cannot react to the music, it doesn't matter, it is their choice, and it should be left like that. The musician should just keep the rhythm. If the musician makes the dancers feel lost when they are dancing, it is a difficult situation.

### 5) Sense the difference in the dance

The same work might be danced in a different way on a different day by the same dancer. No one can do a full twist exactly within the same time every time. Based on the dancers' physical condition, they make the same movements in a flexible tempo. Maybe it was somewhat faster yesterday and slower today. There is nothing wrong with it, it is part of our natural tendencies. The musician should remember that when he or she moves his or her fingers a centimeter, the dancers might have to move their bodies half a meter. So, the musician should try to sense what is different in the dance and be supportive. The musician should not expect the dancers to follow him or her. The musician's role is to support the dancers. (1.)

### 7.3 Joining Dance Classes

I recommend for the musicians to join a modern dance class. After reading many books and watching many videos about dance, it is time for the musician to join a class and get first-hand experience on modern dance.

A dance technique class is one of the best choices. In one technique lesson, dance teachers usually start from warm up, then focus on a more difficult movement, and gradually build movement sequences. During the class, the intensity of the exercises increases step by step. Musicians can stop at any time when they feel it is enough. The musician should also consider that the dance technique is dissimilar in different dance schools and they form the base of understanding modern dance. Finding an opportunity to join a dance technique class is clearly important for a musician who wants to play music for the modern dance.

It is even better if the musician can join a repertory rehearsal. In that case, the musician will learn most of the things that he or she needs by directly observing the dances. (1.)

## SOURCE MATERIAL

1. Theoretical and Methodological material from my workshop studies and my experiences between 2012 and 2014 (no specific sources)
2. Consulted 20.7.2014 <http://opd.mpls.k12.mn.us/Body.html>
3. Consulted 20.7.2014 <http://opd.mpls.k12.mn.us/Action.html>
4. Consulted 22.7.2014 <http://opd.mpls.k12.mn.us/Space.html>
5. Consulted 22.7.2014 <http://opd.mpls.k12.mn.us/Time.html>
6. Consulted 23.7.2014 <http://opd.mpls.k12.mn.us/Energy.html>
7. Consulted 01.08.2014 <http://www.artsconnected.org/resource/157457/elements-of-dance-graphic-organizer>
8. Gilbert, P; Lockhart, A.1973.Music for the Modern Dance.WM.C.BROWN COMPANY. Chapter 2.
9. Benward, B; Saker, M.2008.Music IN THEORY AND PRACTICE Volume I. 8th Edition. McGraw-Hill. Appendix E
10. Kirstein, L.1987.DANCE: A Short History of Classic Theatrical Dancing. Anniversary Edition. A DANCE HORIZONS BOOK. Chapter 3
11. Gilbert, P; Lockhart, A.1973.Music for the Modern Dance.WM.C.BROWN COMPANY. Chapter 10
12. Grout, D; Palisca, C.2001.A HISTORY OF WESTERN MUSIC. 6th Edition. W. W. NORTON & COMPANY. Page 699-701
13. Consulted 20.08.2014 [http://en.wikipedia.org/wiki/Modern\\_dance](http://en.wikipedia.org/wiki/Modern_dance)
14. Shurr,G;Yocom, R.2004.Modern Dance Techniques and Teaching. DANCE HORIZONS, NEW YORK. Glossary
15. Consulted 03.08.2014 <http://www.rounddancing.net/dance/glossary.html>
16. Legg, J.2011.Introduction to MODERN DANCE TECHNIQUES. Princeton Book Company.

## Ancient Chinese Books

- ① Shi Jing (《诗经》)
- ② LüShi ChunQiu (《吕氏春秋》)
- ③ Tong Dian, (《通典》)
- ④ Yue Ji (《乐记》)

## APPENDICES EXPLANATION

### Appendix 1

Appendix 1 follows the materials presented in the source Music for the Modern Dance by Pia Gilbert & Aileene Lockhart. In order to keep the complex content and suitable typesetting, I put it as Appendix 1. It has combined the history of music with dance in outline. In that case, readers could easily juxtapose data transversely, also could quickly and simply comb the development of music or dance from middle age until the 20th century.

The dances repertoires are listed in this table are great essential reference for musicians to learn dance music and get familiar with dances. Get through the repertoires will be the best method.

### Appendix 2

Appendix 2 follows the materials presented in the source from websites: <http://www.artsconnected.org/resource/157457/elements-of-dance-graphic-organizer> and <http://www.docstoc.com/docs/86654142/Elements-of-Dance---B> (Consulted 20.8.2014)

It presents basic vocabularies which are used for describing elements of dance. It is good to remember them and accumulate more vocabularies based on its category.

## SEQUENTIAL EVENTS IN MUSIC ---- DANCE HISTORY

	TIME	MUSICAL LANDMARKS	COMPOSERS	DANCE HIGHLIGHTS	CHOREOGRAPHERS (COMPOSERS)
THE PRE-MEDIEVAL & MEDIEVAL PERIOD	800	<b>MONODY</b> Plainsong, Organum Gregorian Chant	Troubadours Trouvère Minnesingers	Jongleurs	
	1300	<b>EARLY POLYPHONY</b> Ars Antiqua, Ars Nova Madrigal  First Polyphonic Mass	Bertrand de Born Adam de la Halle Wolfram von Eschenbach	Court Jesters	
			Landino Machaut		
THE 15th. CENTURY	<b>POLYPHONY</b> <i>Music Notation</i> Rise of Keyboard instruments Lied, Chanson Mass, Passion	Dufay Ockeghem Josquin des Pres	Beginnings of <b>BALLET AMBULATOIRE</b> <i>(a forerunner of classical ballet, said to have originated in Portugal; a processional pageant of mime and dance)</i>		
THE RENAISSANCE PERIOD	THE 16th. CENTURY	Ricercar, Lute <i>Instrumental Music</i> Protestant Chorale Basse Danse, Haute Danse <i>Music Printing</i> Magnificat, Huguenot Psalter Virginalists	Lejeune Lasso  Palestrina Gabrieli Byrd Morley Bull Galilei	<b>BALLET COMIQUE</b> (c.a1580)  <b>"PRECLASSIC SUITE"</b>  Pavane, Gagliard, Allemade, Sarabande, Courante, Gigue	

TIME		MUSICAL LANDMARKS	COMPOSERS	DANCE HIGHLIGHTS	COMPOSER	DATE		
THE BAROQUE PERIOD	THE 17th. CENTURY	<b>DANCE SUITE</b>	Frescobaldi	<b>COURT MASQUES MIME</b>				
		Divertissements (Concerts at the Court)		Pavane, Galliard disappear; Minuet, Gavotte, Bourrée added to Dance Suite				
		Aria Concerto Grosso Cantata, Recitative	Couperin	<b>BALLET DE COUR</b>				
		Opera Toccat, Prelude & Fugues	Corelli Monteverdi	Court ballet began at the celebration of the marriage of the eldest son of Catherine de Medici to Mary, Queen of Scots, April 24, 1558. Historical ballet begins 1580.				
		Oratorios	Lully Rameau	<b>TITLE CHOREOGRAPHER</b>				
	THE CLASSIC PERIOD	THE 18th. CENTURY	Orchestra	Vivaldi	Ballet de la Nuit	Luis XIV danced the Sun King	Lully 1653	
			<i>Counterpoint</i>	Bach	Le Mariage Forcé	Pierre Beauchamp (Louis XIV, Lully and Beauchamp dance)	Lully 1664	
			<b>THE SONATA FORM</b>	Händel	<b>THE CLASSIC BALLET</b>			
			Chamber ensemble	Haydn	<b>TITLE CHOREOGRAPHER</b>			
			Symphony		Les Indes Galantes	L. Fuzeliev	Rameau 1735	
Opera buffa		Mozart	Don Juan	G. Angiolini	Gluck 1761			
		Beethoven	Les Petits Riens	J. G. Noverre	Mozart 1778			
			Iphigenia in Tauris	J. G. Noverre	Gluck 1779			
			La Fille Mal Gardée	C. Didelot	Bossi 1786			

TIME		MUSICAL LANDMARKS	COMPOSERS	DANCE HIGHLIGHTS	COMPOSER	DATE	
THE ROMANTIC ERA	THE 19th. CENTURY	The Romantic Sonata	Beethoven	The Waltz, Mazurka, Schottische, Polonaise in the ballrooms			
		<b>SYMPHONIES</b>	Schubert	<b>THE ROMANTIC BALLET</b>			
		Grand Opera	Schumann Wagner				
		Solo Concerto	Brahms	<b>TITLE</b>	<b>CHOREOGRAPHER</b>		
		Art Songs	Donizetti	The Creatures of Prometheus	S. Vigano	Beethoven	1801
		Ballet Music	Verdi Mendelssohn	La Sylphide	F. Taglioni	Schnitzhoeffler	1832
		Symphonic Poem	Grounod	Giselle	J. Coralli---J. Perrot	Adam	1841
			Rimsky-Korsakoff	Le Jugement de Paris	J. Perrot	Pugni	1846
		The Piano Virtuoso	Chopin	Genna	F. Cerito	Gabrielli	1854
			Liszt	Don Quichotte	M. Petipa	Minkus	1869
		Nationalism	Franck Tschaikowsky	Coppelia	A. Saint-Leon	Delibes	1870
		The "Salons"		Sylvia	L. Merante	Delibes	1876
			Delibes	The Sleeping Beauty	M. Petipa	Tschaikowsky	1890
		The Waltz	Johann Strauss Grieg	The Nutcracker	L. Ivanov	Tschaikowsky	1892
		Operetta	Richard Strauss	Swan Lake	M. Petipa---L. Ivanov	Tschaikowsky	1895
			Sibelius				

TIME	MUSICAL LANDMARKS	COMPOSERS	DANCE HIGHLIGHTS	COMPOSER	DATE	
THE 20th. CENTURY	Late Romanticism	Mahler	<b>THE DIAGHILEV BALLET (excerpts)</b>		Chopin (orch. Glazunov) Borodin Schumann Stravinsky Stravinsky Debussy Stravinsky Rossini-Respighi de Falla Stravinsky Prokofiev Rieti	1908 1909 1910 1910 1911 1912 1913 1919 1919 1928 1929 1929
			<b>TITLE</b>	<b>CHOREOGRAPHER</b>		
		Puccini	Les Sylphides	M. Fokine		
		Rachmaninoff	Prince Igor	M. Fokine		
			Le Carnaval	M. Fokine		
		Sibelius	Firebird	M. Fokine		
			Ptrouchka	M. Fokine		
		R. Strauss	Afternoon of a Faun	V. Nijinsky		
			Rites of Spring	V. Nijinsky		
			La Boutique Fantasque	L. Massine		
			Three Cornered Hat	L. Massine		
			Apollon Musagete	G. Balanchine		
			The Prodigal Son	G. Balanchine		
		Impressionism	Debussy	Le Bal		
	<b>ISADORA DUNCAN</b>			Chopin Chopin	1900? 1900?	
			Revolutionary Etude			I. Duncan
			Marseillaise			
			Many semi-improvised works to music by Beethoven, Wagner, Schubert, Gluck, Bach, Tchaikowsky		Arrangement of East Indian music	1906
	Delibes		<b>DENISHAWN</b>			
	Ravel		Rahda	R. St. Denis		
			Cobra	R. St. Denis		
	Roussel		Yogi	R. St. Denis		
			White Jade	R. St. Denis		
	Satie	Xochitel	T. Shawn	Grunn	1920	
Orpheus		T. Shawn	Gluck	1930		
<b>MARY WIGMAN</b>		Percussion, flute, etc.				
	Face of the Night			M. Wigman		
	With Dance			M. Wigman		
	Lament	M. Wigman				



TIME	MUSICAL LANDMARKS	COMPOSERS	DANCE HIGHLIGHTS	COMPOSER	DATE		
THE 20th. CENTURY (cont.)	Expressionism and Twelve Tone Music	Schoenberg Berg Krenek Webern	<b>EUROPEAN BALLET</b>				
			including Sadler's Wells, Joos, Bolshoi, Russe de Monte Carlo, etc.				
			<b>TITLE</b>	<b>CHOREOGRAPHER</b>			
				Don Quixote	C. Didelot	Minkus	1865
				L'Histoire du Soldat	L. Piloiev	Stravinsky	1918
				Capriol Suite	F. Ashton	Warlock(arr.)	1930
				Job	N. de Valois	V. Williams	1931
	Neoclassicism and Related Trends	Hindemith Bartok Bernstein Mihaud Toch Prokofiev Shostakovich Copland Foss Stravinsky		The Green Table	K. Joos	Cohen	1932
				Seven Deadly Sins	G. Balanchine	Weill	1933
				Fadetta	L. Lavrovsky	Delibes	1934
				Lilac Garden	A. Tudor	Chausson	1936
				Les Patineurs	F. Ashton	Meyerbeer	1937
				Dark Elegies	A. Tudor	Mahler	1937
				Peter and the Wolf	F. Staff	Prokofiev	1940
				Romeo and Juliet	L. Lavrovsky	Prokofiev	1940
				Cinderella	R. Zakharov	Prokofiev	1945
				Le Jeune Homme et la Mort	R. Petit	Bach	1946
	Serial Composition, Electronic Music and Related Trends	Boulez Luening Stochausen Nono Cage		Carmen	R. Petit	Bizet	1949
				Til Eulenspiegel	J. Babilee	R. Strauss	1949
				Stone Flower	L. Lavrovsky	Prokofiev	1954
				Medea	B. Culbertson	Bartok	1958

TIME	MUSICAL LANDMARKS	COMPOSERS	DANCE HIGHLIGHTS	COMPOSER	DATE			
THE 20th. CENTURY (cont.)			<b>BALLET IN AMERICA</b>					
			including Ballet Theater, New York City Center, Ballet Carvan, etc.					
			<b>TITLE</b>			<b>CHOREOGRAPHER</b>		
			Iron Foundry			A. Bolm	Mossolov	1932
			American in Paris			R. Page	Gershwin	1936
			Terminal			C. Littlefield	Kingsley	1937
			Voices of Spring			L. Mordkin	Strauss	1938
			Billy the Kid			E. Loring	Copland	1938
			Black Ritual			A. de Mille	Milhaud	1940
			Juke Box			W. Dollar	Wilder	1941
			Rodeo			A. de Mille	Copland	1942
			Pillar of Fire			A. Tudor	Schoenberg	1942
			Fancy Free			J. Robbins	Bernstein	1944
			Ballet Imperial			G. Balanchine	Strauss	1944
			Interplay			J. Robbins	Gould	1945
			On Stage			M. Kidd	Dello Joio	1945
			Age of Anxiety			J. Robbins	Bernstein	1950
			Fall River Legend			A. de Mille	Gould	1950
			Cakewalk			R. Boris	Gottschalk	1951
			The Pied Piper			J. Robbins	Copland	1951
			The Cage			J. Robbins	Stravinsky	1951
			Con Amore			L. Christensen	Rossini	1953
			The Rumble (West Side Story)			J. Robbins	Bernstein	1957
Camille	R. Page	Verdi	1959					

TIME	MUSICAL LANDMARKS	COMPOSERS	DANCE HIGHLIGHTS	COMPOSER	DATE
THE 20th. CENTURY (cont.)			<b>MODERN DANCE IN AMERICA</b>		
			<b>MARTHA GRAHAM (excerpts)</b>		
			Appalachian Spring	Copland	1944
			Cave of the Heart	Barber	1947
			Dark Meadow	Chavez	1946
			Death and Entrances	Johnson	1943
			Episodes (collab. G. Balanchine)	Webern	1959
			Every Soul Is A Circus	Nordoff	1939
			Harlequinade	Toch	
			Herodiade	Hindemith	1944
			Night Journey	W. Schumann	1947
			Primitive Mysteries	Horst	1931
			Punch and The Judy	Mcbride	1941
			Diversion of Angels	Dello Joio	1948
			<b>DORIS HUMPHREY (excerpts)</b>		
			Airs and Graces	Lacatelli	1955
			Day on Earth	Copland	1947
			Inquest	Lloyd	1944
			Lament for Ignacio Sanchez Mejias	Lloyd	1947
			New Dance	Riegger	1935
			Passacaglia and Fugue in C Minor	Bach	1938
			Ritmo Jondo	Surinach	1953
			Ruins and Visions	Britten	1953
			Song of the West	Harris	1942
			Theater Piece #2	Luening	1936
			With My Red Fires	Riegger	1936

TIME	MUSICAL LANDMARKS	COMPOSERS	DANCE HIGHLIGHTS	COMPOSER	DATE		
THE 20th. CENTURY (cont.)			<b>MODERN DANCE IN AMERICA (cont.)</b>				
			<b>CHARLES WEIDMAN</b>				
			A House Divided	Nowak	1945		
			And Daddy Was a Fireman	Haufrect	1943		
			Flickers	Nowak			
			Kinetic Pantomime	Colin McPhee (and silence)	1938		
			On My Mother's Side	Nowak	1940		
			Square Dances	Nowak			
				<b>OTHERS</b>			
				<b>TITLE</b>	<b>CHOREOGRAPHER</b>		
				Antic Meet	M. Cunningham	Cage	1958
				Dance of Introduction	H. Holm	Cowell	
				Dance Sonata	H. Holm	Kerr	
				Daughter of the Lonesome Isle	J. Erdman	Cage	1945
				Memoir	H. Tamaris	Chavez	1959
				Missa Brevis	J. Limon	Kodalye	1958
				Rune	M. Cunningham	Wolff	1959
				Short Story	J. Dudley	Robinson	1942
				The Beloved	L. Horton	Hamilton	
				The Desperate Heart	V. Bettis	Segall	1943
				The Moor's Pavane	J. Limon	Purcell	1949
				The Traitor	J. Limon	Schuller	1954
				The Village I Knew	S. Maslow	Tucker-Matlowisky	1950
				The Visitation	J. Limon	Schoenberg	1952
				Trend	H. Holm	Riegger-Varese	1939

<b>The Elements of Dance</b>					
<b>Ask:</b>	<b>WHO?</b>	<b>DO WHAT?</b>	<b>WHERE?</b>	<b>WHEN?</b>	<b>HOW?</b>
<b>Answer:</b>	<b>Dances</b>	<b>move</b>	<b>through space</b>	<b>and time</b>	<b>with energy</b>
<b>B.A.S.T.E.</b>	<b>BODY</b>	<b>ACTION</b>	<b>SPACE</b>	<b>TIME</b>	<b>ENERGY</b>
Concepts (in <b>bold</b> font) with some suggestions for word lists and descriptors under each concept.	<b>Parts of the body</b> Head, face, eyes, neck, shoulders, arms, hands, fingers, torso, back, stomach, hip, legs, thigh, shin, ankles, feet...	<b>Axial</b> <i>(in place)</i>  Open ----- Close Rise ----- Sink or Fall Stretch ----- Bend Twist ----- Turn	<b>Place</b> In Place ----- Traveling	<b>Duration</b> Brief ----- Long	<b>Attack</b> Sharp ----- Smooth Sudden ----- Sustained
	<b>Whole Body</b> Design and use of the entire body	<b>Laban Effort Actions</b> Press Wring Slash Punch  Flick Dab Glide Float	<b>Size</b> Small ----- Large	<b>Speed</b> Fast ----- Slow	<b>Tension</b> Tight ----- Loose
	<b>Body Systems</b> Muscles Bones Organs Breath Balance Reflexes...		<b>Level</b> High ----- Low	<b>Beat</b> Steady ----- Uneven	<b>Force</b> Strong ----- Gentle
	<b>Body Shapes</b> Symmetrical/Asymmetrical Rounded Twisted Angular Arabesque...	<b>Traveling</b> <i>(locomotor)</i> Crawl, Creep, Roll, Scoot, Walk, Run, Leap, Jump, Gallop, Slide, Hop, Skip, do-si-do, Chainé turns, etc.	<b>Direction</b> Forward ----- Backward Upward ----- Downward Sideward ----- Diagonally Liner ----- Rotating	<b>Tempo</b> Quick ----- Slow	<b>Weight</b> Heavy ----- Light <b>Strength:</b> push, horizontal, impacted
	<b>Patterns</b> Upper/Lower body homologous contra-lateral midline, etc.	<i>The list is just a start of glossary of dance moves. We should learn and remember more vocabularies in the process of learning.</i>  <b>Pay Attention: Many techniques have specific terms for similar actions!</b>	<b>Pathway</b> Traveling, Traced in air curved, Straight, Angular, Zigzag...	<b>Accent</b> Single ----- Multiple on Beat ----- Syncopated Predictable--Unpredictable	<b>Lightness:</b> resist the down, initiate up
	<b>Initiation</b> Core Distal Mid-limb Body Parts		<b>Plane</b> Sagittal(Wheel) Vertical(Door) Horizontal(Table)	<b>Rhythmic Pattern</b> Patterned ----- Free Metric 4/4,6/8, etc Pulse Polyrhythms Cross-rhythm	<b>Resiliency:</b> rebound, even up and down
	<b>Inner Self</b> Senses Perceptions Emotions Thoughts Intention Imagination		<b>Focus</b> Inward ----- Outward Direct ----- Indirect	<b>Event cues</b> Breath Waves Open score Sensed time Improvisation Event cues Word cues	<b>Flow</b> Bound(Controlled)----Free
			<b>Relationships</b> In Front----Behind/Beside Over ----- Under Alone ----- Connected Near ----- Far Individual & group proximity to object	<b>Clock Time</b> Seconds Minutes Hours	<b>Energy Qualities</b> Vigorous, Languid, Furious, Melting, Droopy, Wild, Lightly, Jerkily, Sneakily, Timidly, Proudly, Sharp, Smooth, Sudden, Sustained, etc.
			<b>Timing Relationships</b> Before After Unison Sooner than Faster than		