CHAPTER 4
Music and Dance— Time-based Art

Music

Jazz and Classical Music

Jazz

Jazz has a century-long history, where many changes and developments have occurred rapidly. With its roots in Ragtime, the blended influences of New Orleans/Dixieland music, and evolving into mainstream jazz styles that include Swing, Bebop, and numerous styles since (Cool, Hot, Free Jazz, Fusion, Smooth Jazz, etc.), jazz has been on the periphery of popular music for over 100 years, and in itself has been a popular musical idiom.

Jazz have been influenced by the Blues and Gospel music, and in more recent times by world music. In the 1960s and 1970s, there were many jazz performers and composers who worked to integrate the sounds of other cultures and improvisation techniques into the music.

American jazz artist David Ware (saxophonist) performing at Jazzfestival Saalfelden at Congress Center Saalfelden, Austria.

The heart of jazz is improvisation. Jazz musicians use a melody, and through improvisation, create new work based on this melody (or harmonic progression, or musical fragment). *Improvisation distinguishes jazz music from classical music, and at the same time aligns it with music from other cultures that are based on improvisation and oral tradition.* Whereas classical musicians seek to perform music accurately to reflect the work of the composer, "following the letter" of the musical score, jazz musicians seeks to make the music their own, reinventing it within their experience and vision for what it could become as essentially a new composition.

Jazz as traditionally performed has flexible instrumentation, where musicians come together and play the repertoire they know, with whomever is available. There is also a tradition of serious jazz composition, where the aspects of the music are fully notated, as if it were a classical composition for symphony orchestra. In either case, improvisation is included as its distinguishing feature.

As an artform, jazz has made perhaps the greatest international impact on other cultures and countries. *Jazz is the gift America gave to the world and the world gave it back to America even more robust and wonderful.* Today's jazz practices and performances reflect a global society, as well as local practices, in terms of the sound, the sources of musical ideas, and the way it engages people internationally.

CLASSICAL

The history of Classical music is diverse and reflects the various eras in cultural history. Often referred to as "artmusic," *Classical music is differentiated from other types of music because of the formal, artistic consideration given to it by the practitioners and the audience. It is for the most part a notated music, which also separates it from music emerging from folk traditions.* Also, it's different stylistically from folksongs and popular music. Beyond this, attempts to define Classical music become problematic. While many things can be said about Classical music that are true, it is the artistic focus that separates it from many other types of music. Characteristics of the music often reflect the spirt of the times, and in some ways mirror trends in other artforms of the time. Until the last century, the music was predominantly centered in Classical European musical traditions. Today, Classical music is much more diverse, reflecting different cultures and ways of making music, with global influence on the sounds, the instrumentations, and the subject matter.

Descriptions of the history of Classical music segment the timeline into eras of common styles and qualities.

- Middle Ages (CE 450–1450)
- Renaissance (1450–1600)
- Baroque (1600–1750)
- Classical (1750–1820)
- Romantic (1820–1900)
- Twentieth Century (1900–2000)
- Twenty-first Century (Contemporary Music – 2000 to the present)

Periods of music have reflected the politics, economics, technology, and artistic interests of the times, with contrasting styles of music evolving continuously. The lines of demarcation used here are generally agreed upon by cultural and musical historians, and they themselves reflect important historic trends and situations.

Structures and Processes in Music

Listeners derive meaning from music, for the most part, through hearing and recognizing relationships within the music, the words (in the case of vocal music), and the structure or form of the music. Music is driven by its processes and the forms (regular structures) that have become part of the musical practice. While music is freely composed, historic practices have resulted in specific processes and forms that are used frequently in music with its origins as a Western European artform. Within the past century, with broader globalization of culture, influences are more widely felt from non-Western European sources. The music of Africa, of Java, of India, etc., all have a role and have served to color contemporary Classical music and composers have incorporated and adopted that art as an influence in their own writing.

Prior to the Classical era (including the Medieval era/aka the Middle Ages, and the Baroque era), music depended heavily on melodic compositional processes to create a sense of structure. During the Classical era (ca. 1750–1820), composers were using a combination of processes and borrowing from the structure of popular dances of the day. These became a stock of structural repertoire that composer selected from and combined to create larger musical forms. The compositional thumbprint of the composer would depend on personal choice, and became associated with that composer's style and approach.

In all cases, structure and form depend on *repetition, variation,* and *contrast*. Here are some common processes that can be recognized through their melodic emphasis.

- **Commonly Heard Processes**

Polyphonic imitation

Polyphonic imitation occurs when the melody is repeated at different levels, overlapping the previous entrance and exit of the melody. The prefix "poly" reminds us that it is not a singular imitation of melodic strain, but rather many melodic strands working together.

Example: polyphonic choral music from the Renaissance, the composer Palestrina especially.

Chaconne or ground bass

A bass line melody is repeated numerous times, giving the work a harmonic anchor to work from. The repletion of the ground bass gives the same feeling

we may have when listening to repeated verses of a song that use the same harmonic sequence.

Example: one poignant example is "Dido's Lament" from Purcell's opera *Dido and Aeneas*, from the Baroque era

Fugue

A fugue is a specific type of imitation, where the melody that answers is a specific number of scale steps above the melody (generally five scale steps).

Example: the keyboard (organ) fugues of Johann Sebastian Bach, from the Baroque era

COMMONLY HEARD CLASSICAL FORMS

Minuet (and Trio)

A minuet is a dance movement, with a three-beat pulse like a waltz. The trio was a contrasting section, smoother and more lyric than the first section, with a repetition of the first section. These can be structurally diagrammed as an ABA.

Example: the third movement from Wolfgang Amadeus Mozart's *Eine kleine Nachtmusik*, from the Classical period

Theme and Variations

A melody (or theme) is presented, and either the melody or the accompanying music is varied. These can be diagrammed as A A' A'' A''' etc.

Example: second movement from *Symphony No. 94 in G Major* (The "Surprise" Symphony) by Franz Joseph Haydn, from the Classical period

Rondo

A rondo is a melody or musical idea, followed by a contrasting melody, returning to the original melody, followed by a new melody. It can be diagrammed as A B A C A D A etc., for as many repetitions of the original melody as desired by the composer.

Example: Ludwig van Beethoven's fourth movement from *String Quartet in C Minor*, Opus 18, No. 4. A popular music example is "Every Move You Make," recorded by Sting.

The Sonata Form

Although the sonata form was developed substantially in the Classical era, it continues to be used, reflecting the sounds of new music today. Sometimes contemporary Classical composers will use the sonata form as a footprint for their compositions, with contemporary materials and devices populating the different sections of the form.

There are two contrasting themes, transitions, developments of the idea, and a *recapitulation* (a return to the "head") where the first theme is heard again. Some music theorists call it "the sonata process" because it is a process-driven form.

It is an elaborate and dramatic form, a bit like a stage play, with actors entering, engaging with one another, and eventually exiting the stage.

Sonata Form
Items in parenthesis will vary from composer to composer.
(Introduction)
Exposition
> **First Theme**
> **Second Theme** (contrasting in tone color, style, texture, etc., *and in a new scale or key*)
> (Closing section of the Exposition)

Development (This could be dramatic, lyrical, argumentative, etc.)
> (Transition to Recapitulation)
> *If this sonata form movement is in a concerto, then this is where the soloist plays the cadenza, a time to demonstrate his or her virtuosic skills and accomplishments either solo or with minimal accompaniment.*

Recapitulation
> **First Theme**
> **Second Theme** (Transposed in pitch level so the movement ends on the same key that the movement started with! Remember, one of the contrasts in the second theme in the **Exposition** is a transposition, a change of pitch level/key in the theme, compared to the first theme. Moving the **Second Theme** to the original key or pitch level gives a stronger feeling of finality to the movement.)

(Coda) – a section that either reinforces a musical idea to give closure to the work, or further develops anything not given full transformation in the **Development** section—that is, *a musical fairness, so the musical themes are treated equally*. A coda will also give a stronger sense of closure to a movement.

Example: first movement from *Symphony No. 40* by Wolfgang Amadeus Mozart

Popular Music Forms

The Blues

The Blues is a lyrics-driven form, consisting of three melodic phrases: a statement, restatement of the idea, and a contrasting comment on what has been shared. It is 12 measures (or 12 bars in length, sometimes called a "12-Bar Blues"), with 4 measures for each melodic phrase. Almost always a lament, in a minor key, the Blues focuses on harmonies built on the first, fourth, and fifth step of the scale of the song. It can be diagrammed as A A' B. In some rare occasions, jazz composers have modified the Blues form. In *Watermelon Man*, pianist and composer Herbie Hancock doubles the length of the final section, the B section, *creating a 16-bar Blues*. It is still considered to be a blues, in spite of its 16-measure structure, because of its essential harmonic progression and character.

Historic jazz example: Lost Your Head Blues, recorded by Bessie Smith

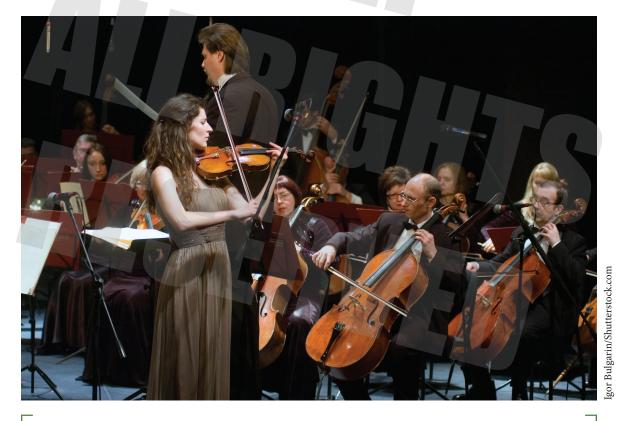### Song Form (aka 32-Bar Song Form)

The Song form consists of four melodic phrases, each 8 bars or measures in length. It can be diagrammed as an A A' B A. This is heard frequently in mainstream pop music, and in traditional Latin Jazz, such as the famous songs by Antonio Carlos Jobin—*Meditation* and *The Girl From Ipanema*.

Larger Musical "Architecture"

Multimovement musical compositions tend to follow conventions and traditions in the way they are organized. These are large-scale instrumental structures, created by

bringing together smaller musical forms, and are organized according to tempo and overall mood projected.

- Symphony, String Quartet, Trio—four movements
     Fast—most often, leading with a Sonata Form
     Slow—sometimes a Sonata Form, a binary structure (A B), theme and
          variations, etc.
     Dance—triple meter, such as a Minuet and Trio
     Fast—often a Rondo or a Sonata

- Concerto or a three-movement chamber music composition
     Fast—Sonata Form (with virtuosic *cadenza* for soloist with orchestra)
     Slow—diverse forms
     Fast—diverse forms

Igor Bulgarin/Shutterstock.com

Performance of *Violin Concerto* by Piotr Illyich Tchaikovsky, performed by Maria Shamshina and Academic Symphony Orchestra. Dnepropetrovsk, Ukraine

THE ARTS AND SOCIETY: Making New Worlds

Case Study: Three Sacred Musical Works by Josquin des Prez, Johann Sebastian Bach, and Olivier Messiaen

One important place in society for the arts, and music specifically, is worship and religion.   Music is known to ignite discussions of faith and belief, and define what worshippers are comfortable with and *what may disturb them*. When we talk about worship, the idea of "sacredness" comes to the forefront, and likewise the term "sacred music" may be heard. A conversation with people one knows will produce a wide range of responses as a definition of "sacred music." The challenge both in history and today, for those using music in worship, remains identifying and using *the right music—that is, the music that's appropriate*.   Even with a single religion, there can be great diversity and range of opinion on this.

What is it that defines a work as sacred or secular? The words "sacred" and "secular" do make it convenient for people to keep track of what they listen to, and in this sense these labels can be helpful. At the same time, these words can point the listener in opposite directions. The painter Ben Shahn once said, "I believe that if it were left to artists to choose their own labels, most would choose none."[1] Here are three common descriptions of sacred music for worship to get a better sense of this. This triage reflects diverse perspectives and practices experienced today:

Description One: Sacred music specifically uses sacred texts. It is *vocal* music, the setting is the sacred writings. Notice how this first premise is vocal/textual based, specifically. Does this exclude instrumental music from being considered to be "sacred"? What if an instrumental version of a sacred vocal composition is heard? Does that make it any less sacred, in hearing it instrumentally?

Description Two: Devotional music can be used in worship but does not employ specific sacred, holy writings as its text. Whether the text is sacred or devotional, there are churches that do not make a distinction here. As a practice, in many ways, devotional music can help bridge a gap that's experienced in many houses of worship today. The gap between the musical styles people are comfortable and familiar with and will embrace (versus older, more esoteric styles) and the value and need of including music as a significant point of focus in worship can be significant.

Description Three: In contrast to the first two descriptions, sacred music is the opposite of secular music. Secular music originates from and is found in the mundane world. It does not refer to God and is not actively used to

worship. Interestingly enough, secular music sometimes is used in worship services, however, through the social message the text delivers or the atmosphere the music sets. It may be used in churches that are working to recruit "seekers" to the faith, providing them something that is comfortable to them and part of their daily experience. While the music is secular, the context of the worship service allows the listener to see it in a new light, without concerns as to its origin and common use.

When reflecting on these three descriptions of sacred music, one might find contradictions in the practice of worship. These three considerations are exclusive of one another. A fourth broader definition of "sacred" may also be considered.

Description Four: Sacred music is music that is placed into service in the worship of God.

Throughout history, there have been times when new music has been introduced, new ways of composing have been embraced, and new materials employed. And it has taken time and consideration to accept the music as being appropriate for worship, or whether it should be considered to be "sacred." And whether the music has been borrowed from secular sources or whether the music is newly composed, there may be a gap in its acceptance. The idea of service—being a vessel for use for the greater good and fulfilling the sometimes enigmatic mission of God—can validate this fourth description, a description of sacredness, and can in turn explain how various styles and methods of making music have been embraced by worshippers over time.

Those who select music for worship shoulder a responsibility by making choices that will provoke thought and encourage the listener's spiritual growth. The deep training and spiritual preparation of a *Cantor*, a *Muezzin*, or a *Kapellmeister* points to the seriousness of the undertaking to help make solid musical choices that will engage the faithful.

It's always good to deal with specific, concrete examples when talking about the arts. The examples here focus on three tenets of Christianity (with Jesus as the principal figure) as a religion that uses the arts and music extensively in worship. These three tenets are the annunciation of Jesus' birth, the crucifixion of Jesus, and the end-time resurrection of the dead. While these three works can fulfill a function in worship, and be considered sacred, they each also happen to be a part of musical repertoire one hears in concert halls, *venues that are outside the normal sphere of religious practice.* For this case study, we will follow the four-step phenomenology model, leading to *Evaluation* of the music.

Tenet—The Annunciation of Jesus' Birth

The Composition:

Ave Maria...Virgo serena by Josquin des Prez (composed *ca.* 1502)

Description and Analysis—Distinctive Audible Features:

- Polyphonic imitation is the major compositional technique in the work. There are groupings of two, three, and four voices in the work, giving a variety of combinations. Sustained chords lend closure to the work.
- Duple meter through the work, changing to triple meter, briefly, with the text "Hail true virginity, immaculate chastity..." returning to duple meter.
- The work is for voices *a cappella:* there is no instrumental accompaniment. Two versions of this motet exist: a setting of four voices, and a setting of six voices.[3] For this discussion, the four-voice setting is being considered. The four vocal parts—*superius, altus, tenor,* and *bassus*—are often sung today using soprano, alto, tenor, and bass voices, although in Josquin's day *Ave Maria...* would have been sung by boys and men.
- The architecture of the work is established through the relationship of the text to the music. There are seven passages in the work, the first six beginning with a greeting addressed to Mary, Mother of Jesus: *Ave,* "Hail." The seventh passage, the closing of the motet, begins differently. *O mater Dei...* "O Mother of God..."

Interpretation and Historic Context:

This Renaissance motet possesses a predominant polyphonic texture created by the imitative melodies, and is typical of the era. The music of this specific motet can be described as flowing, reflecting what is often characterized as the serenity of Mary, and affirmed by the text of the first passage. The narrative identity of the singer (or singers) cannot be determined directly, but could be assumed to be of divine origin (perhaps the angel Gabriel, sent by God, as recorded in the book of Luke, chapter 1, verses 26 and 27). The choir reveals information that only a being of divine origin would have access to, especially Mary's immaculate conception of Jesus, in the fourth passage, and the acknowledgment of her virginity, in the fifth passage.

The seven-passage structure of the work reflects the setting of the text. The first section is the greeting to Mary, each vocal part stating the greeting. In the first passage (*Ave Maria* "Hail Mary. . .") the soprano melody is imitated by the alto, tenor, and bass. The varied duets and imitation, in passages two through four, serve to shape the music and reflect the words of the text. Passage five is in triple meter, possibly referring to the nature of the enigmatic Christian Trinity (God manifest as Father, as Son, and as Holy Spirit), reinforcing the idea of spiritual origin of Mary's conception. In the closing passage, the seventh section, the corporate voice is in agreement, demonstrated through the sustained chords. The number seven may be significant, as it is found throughout the history of Judaism and Christianity as a symbol of holy completion. Because of this, the composer Josquin may have purposely set each passage in a different manner to make evident the structure of this seven-segment motet.

Skunk Taxi/Shutterstock.com

Statue of Johanne Sebastian Bach in Leipzig, Germany.

Evaluation:

The aesthetic category with the best fit is *Emotionalism*, where the most important thing about this work is the vivid communication of moods, feelings, and ideas. The formal aspects of the work support and articulate the ideas brought forward in the text.

Tenet —The Crucifixion of Jesus

Composition:

"Crucifixus" from *Mass in B Minor* by Johann Sebastian Bach (composed *ca.* 1749)

Description and Analysis—Distinctive Audible Features:

- Overall descending melodies, possessing a high level of chromaticism.
- The repetition of a chromatic descending melody, a *ground bass* (in the key of E minor, moving from the tonic to the dominant) provides great unity for the movement. Through this, the basic phrase structure of the movement is established. The four-measure ground bass strictly follows this pattern: triple meter, three beats per measure; a subdivision of two notes per beat; measures 1–3, the note changes on beat 2, and remains the same on beat 3; measure 4, the same note is repeated.
- Final cadence on the tonic of the relative major key (G major).
- Tone color: four voices (soprano, alto, tenor, bass) and a chamber orchestra consisting of strings, two flutes, and continuo.
- Layering of two distinct musical textures: imitative, independent polyphonic texture in vocal parts, while at the same time the orchestral accompaniment possesses a strict homophonic texture.

Interpretation and Historic Context:

A simple, yet effective rhythmic device links the tone color of the orchestration to other aspects of the music. The strings play on the first beat of the measure while flutes and strings play on beats 2 and 3. The two flute pulses, back-to-back, remind one of a beating heart. When the voices enter, singing the word *"crucifixus,"* they follow the same pattern established by the orchestra. The four-measure phrases continue throughout the movement. Through such devices, there exists an organic relationship between the text and the music: they become one.

And like life itself ebbing away in a crucifixion, the temporal life of the music ceases as the pulse is arrested at the final cadence. The shift from the minor tonality to

relative major tonality on the final chord seems to suggest something beyond the crucifixion itself, while creating musical closure for the movement.

Bach began the composition of his *Mass in B Minor* in 1733, completing the entire work *ca.* 1749. The text of the "Crucifixus" comes from the Credo of the Catholic Mass:

> *Crucifixus etiam pro nobis sub Pontio Pilato, passus, et sepultus est.*
> "Crucified also for us under Pontius Pilate, he suffered, and was buried."

The repeated ground bass of the "Crucifixus" was originally written in 1714, as part of Cantata No. 12, *Weinen, Klangen.* The ground bass provides unity through the entire movement. The ending was reworked, modulating to the key of G major. This movement was not the only movement from the Mass that has origins in other related works. As many as nine of the twenty-four movements are restructured music from other sources.[4] This may concern some listeners, knowing that the original inspiration for the music was not this specific text. Does this knowledge lessen the emotional impact of the music? Does knowing this effect the way one responds to the work?

Evaluation:

Emotionalism is the theory for evaluation of this work. The "Crucifixus" formal characteristics support the vivid communication of moods, feelings, and ideas. It is a work rich in its emotional content.

In regard to religious faith and inquiry, three additional questions come to mind after studying the work in this way. How effectively are the physical pain, grief, and passion of a crucifixion communicated in this work? Why did this crucifixion take place? Is there hope for something other than death?

Tenet —The Resurrection of the Dead

The Composition:

"Ils ressusciteront, glorieux, avec un nom nouveau — dans le concert joyeux des étoiles et les acclamations de fils du ciel" (They shall be resurrected, glorified, with a new name — in joyous concert with the stars and the shouts of the sons of heaven), from *Et exspecto resurrectionem mortuorum* by Olivier Messiaen (composed 1964).

photogolfer / Shutterstock.com

Interior of Église de la Sainte-Trinité, Paris, where Messiaen was the organist from 1931 until his death in 1992.

Description and Analysis—Distinctive Audible Features:

- This work requires a large ensemble of numerous woodwind and brass instruments, with metallic percussion (orchestral bells; pitched cowbells; six middle-to low-range gongs, treated as non-pitched instruments; three deep-range tam-tams); a total of 40 instrumentalists and a conductor is required for performance. The range of tone color provides both depth of variety and numerous opportunities for fusion of sounds, creating unique and varied musical textures.

- This movement, 8 minutes in length, is the fourth movement of a five-movement, 35-minute work.

- There is changing symmetrical and asymmetrical meter throughout the movement. Only duple rhythmic divisions of the pulse are present; there is no triple division of the pulse.

- The movement has five rhythmic/melodic sections, plus a somewhat static sixth section consisting of eight sustained chords.

The movement begins with the three large tam-tams. This three-tone gesture becomes a recurring motif that introduces each section. In terms of motion, this somewhat static gesture precedes the dynamic motion of the five sections, creating great contrast. Over the course of the movement, each time the gesture is louder.

In the first section, a moderate walking tempo is established by the bells and cowbells. After a number of measures the woodwinds enter in high resonant scoring. The homophonic/ homorhythmic writing lends a fanfare or acclamation quality to the section. The metallic percussion and woodwinds sound as one, in perfect agreement.

In the second section the pulse quickens, lending a dancing quality to the music. The density of the texture is varied, through changing levels of dynamics, and changes in the orchestration. There is a sense of movement, punctuation, and rhythmic variety in contrast to the first section. The tone color ranges from the liquid, resonant sounds of the flutes and clarinets to the biting, dry, punctuating sound of the double reeds.

The second gong gesture is heard.

The third section begins with the processional material of the first section, but the woodwinds and trumpets enter sooner. The moderately strong, walking pulse and fanfares continue.

The third gong gesture is heard.

The quick, dancing music of the second section returns. The changing meter and changing orchestration are featured.

The fourth gong gesture is heard.

The fourth section begins with material from the first section in the metallic percussion. The opening figure is interesting because it has been transformed to create a syncopated, ragtime figure: short-long-short-long. Further listening directs one to the second measure of the second section, where a figure in a different meter and context possesses an organic relationship with this figure. The transformation of the first section's material is influenced by a rhythmic idea from the second section. The woodwinds and trumpets enter

with material from the first section, but with rhythmic overlaps, creating the illusion of close imitation. The horn and low brass then enter with a theme not heard before in this movement. It is low and long, in contrast to the high, short material of the other instruments. Is this a new theme or is it material from another movement of the work, placed here as a comment on what is happening at this moment? In listening to the entire work, one discovers this melody is from the first movement of *Et Exspecto...* The fanfares of the wood-winds and trumpets continue.

There is a brief pause.

The final gong gesture is heard. It is played twice (a total of six strokes), first softly and then loudly. When this happens, the gongs reinforce the tam-tam gesture. This repetition of the gesture is unique in this movement.

The sixth, final section of the composition is heard. Eight long, loud chords sound. The eighth chord is held longer than the prior seven, creating a sense of final cadence. As the chords change, the orchestration changes subtly.

- The musical form can be diagrammed as: A B A' B' C ‖ D.

Interpretation and Historic Context:

The titles of the individual movements of *Et exspecto resurrectionem mortuorum* come from several sacred texts: a Psalm "Out of the depths I have cried unto thee...," Paul's letter to the Romans, the Gospel of John, Paul's first letter to the Corinthians, the Revelation of John, and the Book of Job, all in reference to the final judgment of mankind by God. Composed in 1964 and receiving its premiere in 1965, it is scored for a large wind and percussion ensemble, requiring forty individual instrumentalists to play the unique parts. The work was commissioned by André Malraux, France's minister of cultural affairs, in memory of soldiers who died in World Wars I and II. The preface of the score provides information about the commission and also the first musically crucial performances of the work.[5]

This movement, "They shall be resurrected, glorified, with a new name—in joyous concert with the stars and the shouts of the sons of heaven," is the longest of this composition; and *if one were to judge the movement's significance by its title,* **it is the crux of the work**. The three-gong gesture can be interpreted to be the prayers of those who await the resurrection. The three tones may refer also to the presence of the Trinity, the mysterious triple manifestation of God spoken of in Christianity:

God manifest as *Father*, God as *Son*, and God as *Holy Spirit*. The gong gesture precedes each section. The steady pulse and tones of the metallic percussion represent the singing of the stars written of in the sacred text. This also provides the musical cadence for a procession of those who are resurrected from the dead. The woodwind fanfares, tightly synchronized with the percussion, are like shouts of the resurrected dead. The prayers are raised again, and in the second section nature itself joyously enters in the singing, with songs varied and rich in color. The prayers repeat and grow louder. With the third section, there is a return of joining the shouts of those resurrected with the joyous concert of the stars. In the fourth section, nature's songs return. The loudest of the prayers is heard. In the fifth section, again the shouts of the resurrected are heard, along with the stars' concert. A new idea is heard. It is from the first movement of the work: it shows the extreme contrasts of despair and joy, the despair of being in the abyss ("Out of the depths I cry to thee, O Lord: Lord, hear my voice!") and the joy of those who again have life. There is a brief silence. Both a quiet prayer and a bold proclamation are heard. The resurrected sons of heaven join their voices together in joy.

Evaluation:

Clear placement of this work in just one aesthetic category presents a problem. *Imitationalism* is one general theory that may be applied to this work. Through *tone painting,* Messiaen presents a musical equivalent to the movement's title and implied content. The work is both a sonic analogy and sonic metaphor of this apocalyptic event. At the same time, the music would seek to describe something prophesied for the future, so from a logical and empirical perspective, the correct category cannot be Imitationalism. We simply do not know how it would sound. It can also be argued that this work is best placed within *Emotionalism,* carrying with it the vivid communication of moods, feelings, and ideas. In many respects, this may be the best assignment, considering the nature of communication and the reception by those who hear the work. The sound of the music itself can also suggest to some that *Formalism* would be the best lens through which to view the work. The structural and abstract musical elements of the work would cause many to place it in this category.

Conclusions and Questions from the Case Study

Considering the music through phenomenology may lead one to ask a number of questions. For example, questions come to mind about the definition of the word "sacred" when applied to an instrumental work such as *Et exspecto resurrectionem mortuorum*. If one did not have access to the title of the composition and the individual movements, how would the experience of hearing this work differ from hearing a defined secular instrumental composition by Messiaen, such as *Turangalîla-Symphonie* (composed 1948)? What specific qualities does *Et exspecto. . .* possess that could define it as a sacred work? If it is enough to know that *Et exspecto. . .* is describing an event of eschatologic significance, *how do we come to know this?* Is the tone painting and sonic narrative of sufficient strength and depth to project the story?   How does this work differ from a large scale instrumental work with winds and percussion such as *Symphonies of Wind Instruments* (composed 1920) by Igor Stravinsky, or *…and the mountains rising nowhere* (composed 1977) by Joseph Schwantner?

The tough question that some hesitate to ask is, "In instrumental music, is there a difference between the sacred and the secular, based on the perceived characteristics of the music alone?" We can return to the four descriptions of sacred and secular, in hopes of finding a clear answer, but our review of those descriptions does not provide us with the definitive response. Is an instrumental setting of a known sacred choral work *any more sacred* that another instrumental composition, if we don't know the context? We can, however, look to contextual aspects of the musical experience that may be present in the third stage of the phenomenology process, and we can find some direction for our search. For example, can inclusion in a regular worship service serve as an endorsement of an instrumental work's sacred qualities? While it is unlikely that *Et exspecto. . .* would be included in regular worship because of the complexity of its musical language and the forces required to perform it, does this make it any less sacred than *Ave Maria* by Josquin, or *Crucifixus* by Bach? While the duration of the *Crucifixus* itself is manageable in a conventional service, the monumental scale of the entire *Mass in B Minor* hampers its use in this way. Is scale or duration a valid test of the "sacredness" of a work? In the preface to the score of *Et exspecto. . .* Messiaen writes, "This instrumental composition is designed for vast spaces: churches, cathedrals, the open air and the high mountain…" (Messiaen, 1966). While one should be cautious in attributing Messiaen's statement as his *intention*, does the scope, scale, and sound of *Et exspecto…* suggest the possibility of sacred use through the large context of Creation (and thus sacred purposes) of the work. Certainly "largeness" does not define something to be sacred or spiritual, but in combination with other appropriate factors, can it contribute to the idea of "sacredness."

Is a church or a concert hall the best and proper space for hearing *Et exspecto. . .*? Perhaps one has "to turn the question on its ear," and first decide what constitutes sacredness, as well as worship and its proper location.

Dance

Dance is an artform that connects with other artforms. In many respects, the needs of Dance and the needs of Theater are very much alike. The supporting facilities (the stage, lighting, costumes, and sets especially) that Theater requires are also needed for Ballet, Modern Dance, and Jazz Dance.

Igor Bulgarin / Shutterstock.com

Performance of *Swan Lake* by the Dnepropetrovsk Opera and Ballet Theatre, Ukraine.

A Brief History of Dance

The history of Dance is for the most part the history of classical Ballet.[6] It is not until the early and mid-twentieth century that we begin to have separate traditions in Modern Dance and Jazz Dance.

- Seventeenth and eighteenth centuries—Dance served Theater. It was seen on the stage as stylized court dances of the day. In the same way as there are often "eating scenes" in contemporary films (because people need to eat, and that action supports the realism of the situation) there were *ballets* that would occur as part of plays, because the dancing at court was part of the life of the aristocracy, the main constituents of the audience. This was a common practice, whether or not the play explicitly required dancing in the script.
- Eighteenth century—The French Revolution began in 1789, reflecting deep-rooted social, political, and economic problems that reverberated throughout Europe. As Theater diminished, so did the numbers of skilled theatrical dancers. There was hope for classical dance, however. Although Russia was involved in the Russo-Swedish War at that very moment, the Russian monarchy since the time of Catherine the Great had made a place and safe haven for European music, art, theater, and dance. During this turbulent time in Europe, classical artistic dance was preserved and supported in Russia.
- Nineteenth century—There was a reemergence of ballet in Europe, with ongoing development of the artform in Russia, and global recognition of Russian artistry in ballet. Ballet, although housed with theater and opera companies in Europe, began to have its own identity and its own musical repertoire (almost always orchestral music).
- Twentieth century—Continued developments in Dance are influenced by contemporary art, theater, music, and world dance practices. Public access to dance concerts and other live performing arts events became more commonplace. One benefit of the Industrial Revolution was that people in the cities became more affluent, and could afford to participate as audience members for their entertainment.
- The early twentieth century saw the development of Modern Dance, followed by Jazz Dance. Today, Ballet, Modern Dance, and Jazz Dance share audiences, venues, and artistic influences, and are sometimes considered to be synonymous under the larger umbrella of "Dance" in society.

Five Major Approaches to Training Ballet Dancers

In dance training, there are significant benefits realized by following a specific approach. All elements of the technique are designed to work together. Learning to dance is an athletic activity, and as such requires systematic training to achieve optimum performance and reduce the chance of injury. These five methods or styles of training have been at the core of classical ballet for the last 150 years, each developed for needs of the repertoire being performed.[7]

- **French School**—The French School is the primary source of training for classical ballet and is the foundation of other styles. The posture and names of the leg and hand positions come from the French School, and these become a vocabulary of motion that can be used for teaching and for rehearsal, to help dancers learn the choreography more quickly.
- **Cecchetti** [pronounced *chay-kay-tee*]—This method was developed by Italian ballet master and teacher Enrico *Cecchetti in the late nineteenth century.* It is a revised version of the French School approach, and has currency even today. In the United States, the Cecchetti Council of America works to promote this method.
- **Vaganova**—This Russian method was created by Agrippina Vaganova. Strength and speed are the hallmarks of this approach. It is rooted in Cecchetti, providing athleticism and skill and the French School, lending grace and elegance.
- **Bournonville**—This approach is by nineteenth-century Danish dancer and teacher August Bournonville. It focuses on aspects of the French School from the early to middle 1800s.
- **Balanchine—**This was developed by George Balanchine after he came to the United States from Russia. It is known for speed, elegance, and precision, some key aspects of the Vaganova method in which he was trained. It is taught by different ballet companies, most notably the School of American Ballet of the New York City Ballet, Balanchine's professional home.

In the United States, the three styles that have been most influential are the French School, Vaganova, and Balanchine. Considering the history of classical dance, this makes a great deal of sense: French, the source of classical dance; Vaganova, the style that emerged under the leadership of Vaganova, taking the most useful aspects of Cecchetti and the French style; Balanchine, himself, a product of the Vaganova approach, a graduate of the Vaganova Academy in Russia.

Bezikus/shutterstock.com

Dancers *en pointe* during a rehearsal. The plastic-like Marley floor covering material, in rehearsals and on the stage, protects dancers from injury that could be caused through imperfections in the stage. An additional benefit from the use of Marley flooring is that its surface reflects light upward at the dancers, providing more illumination and richness for the colors of the costumes and making the dance movements easier to see by the audience.

Methods to Preserve Dance

Dance, as a time-based performance art, benefits from some method of preservation of the choreography and style. An "oral" or "apprentice" approach was the method for much of dance's time. It was the choreography, methods, and dances for entire productions that were handed down from dance masters to the dancers, and then to the next generation. In the twentieth century, film has been a marvelous boon to the dance world, able to capture the original dances in live performances, and with the development of television broadcasting, filming dances for distribution in that way as well. Film has the advantage of simultaneously capturing the movement, style,

attitude of the dance, while we hear the music precisely synchronized. If there is a dance or ballet that has been recorded this way, it's possible to study and reconstruct the dance, in as much as the point-of-view and the camera work can allow.

Dance notations have also been developed to capture details of dance and assist in the teaching of the choreography. Two methods, still studied and used today, are *Kinetography Laban* (commonly known as Labanotation) and Benesh Movement. Labanotation has its roots in physiology, where the precise movement of the human anatomy can be recorded and documented.[8] Benesh notation also is used as a part of studying human movement, as well as for aesthetic purposes.[9] Many historic dances are notated using these methods, and they are often part of the professional academic curriculum of dancers in conservatories and universities.

Two Approaches to Dance—Narrative and Abstract

In the world of artistic dance practices (including ballet, modern dance, and jazz dance), there is a division of types of dance. The first type, with the longest historic lineage, is **Narrative** dance. In this, the dance serves to tell the story. The second type, which emerged in the mid-twentieth century as the result of efforts to further develop the expressive opportunity that dance provides, is **Abstract** dance.

NARRATIVE DANCE

As audience members, we are engaged by *the story*, and we sometimes choose to attend the dance concert because of the story and who composed the music. Narrative dance has been the backbone of dance. As an artform, dance was a part of theater, and didn't have a separate identity until the nineteenth century. Much of the ballet repertoire itself is based on legends and folktales, or in literature. Two well-known narrative ballets, with music by Tchaikovsky, are *Swan Lake* and *The Nutcracker*. The former is about a princess who is turned into a swan by an evil magician, and the latter is based on E.T.A. Hoffman's fantasy story *The Nutcracker and the Mouse King*.

"Pas de deux." *The Nutcracker.* **Dnepropetrovsk Opera and Ballet Theatre, Ukraine.**

In two acts, *The Nutcracker* tells an intriguing and somewhat complicated story of a child who is given the gift of a magical nutcracker shaped like a soldier, falls asleep after a family party on Christmas Eve, and has a great adventure accompanied by a prince, The Nutcracker himself. The choreography for *The Nutcracker* was created by Marius Petipa who was *Premier maître de ballet* of the St. Petersburg Imperial Theatres (the highest artistic leadership position in dance in Russia at the time). The ballet was not successful when first presented in 1892, although the orchestral suite that Tchaikovsky arranged from the full ballet score was popular. It was not until the mid-twentieth century, when key ballet companies in the United States took an interest in the work and began producing performances as a winter holiday work, that *The Nutcracker* acquired its popularity is has today. The artistic quality of the San Francisco Ballet, the New York City Ballet, led the revivals and placing of the work in the repertoire, with the Joffrey Ballet following. *The Nutcracker* has become an annual repertoire work with ballet companies throughout the United States.[10]
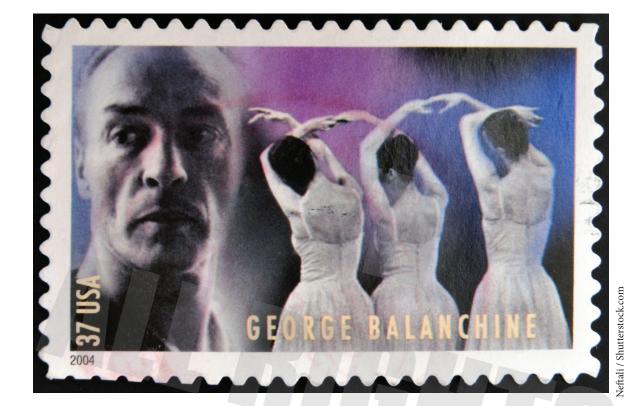
Igor Bulgarin / Shutterstock.com

"Waltz of the Snowflakes" from *The Nutcracker*. **Dnepropetrovsk Opera and Ballet Theatre, Ukraine.**

ABSTRACT DANCE

George Balanchine (1904–1983) and Merce Cunningham (1919–2009) approached the idea of abstract dance within two distinct idioms: George Balanchine through ballet and Merce Cunningham through modern dance. With Merce Cunningham, the modern dance perspective joined with experimental, avant-garde music (including music by the American composer John Cage), and also dancing without music, focusing on the movement itself. With Balanchine, the focus was on the use of classical ballet technique, but embracing the movement and music directly, rather than depending on a theatrical storyline. The music Balanchine embraced for his abstract work was from classical orchestral repertoire, including music of the early twentieth century.

One abstract masterpiece by Balanchine is his full-length ballet *Jewels*, with music by the Impressionist French composer Gabriel Fauré (sections from *Pelléas et Melisande*

Commemorative 2004 U.S. postage stamp featuring George Balanchine.

and *Shylock*), twentieth-century Russian composer Igor Stravinsky (*Capriccio* for piano and orchestra), and nineteenth-century Russian composer Piotr Illyich Tchaikovsky (music from *Symphony No. 3*). Set in three movements, the dancers are costumed in colors like different jewels. The velvet richness of Fauré music became "Emeralds." The snap and jauntiness of Stravinsky's music became "Rubies," with the coolness and expansive breadth of Tchaikovsky's music "Diamonds."

As with all of Balanchine's works, the rights to perform that choreography (through copyright) is controlled by the George Balanchine Trust, an arm of the Balanchine Foundation. The Trust employs strict processes and rules to ensure quality when a ballet company undertakes the commitment to recreate his choreography. The licensing process is strict, seeking to ensure the highest artistic standards. The dance company must formally apply to the Trust. A DVD of the company's work is provided

as an audition. If these first two steps are successful, a répétiteur (a dance professional who specializes in teaching and coaching a specific repertoire's choreography) is contracted to work directly with the dance company to ensure that the recreation of the dance is accurate.[11] The purpose of all of this is to protect the artistic integrity and financial opportunity of the work.

Jazz Dance

Jazz Dance reflects the energy, sense of improvisation, and virtuosity found in jazz music. As a commercial dance style, it is found on theater stages, in film, and on television. It has been shaped by tap dance and popular dance forms. Jazz Dance is at the core of the ballet-jazz hybrid that Jerome Robbins used in choreographing the great American "dance show" *West Side Story* (1957), with music by Leonard Bernstein.

One of the great choreographers who put his signature on Jazz Dance was Bob Fosse (1927–1987), a dancer, choreographer, and film director.[12] While practiced by many dancers, some of Fosse's signature moves and approach are synonymous with Jazz Dance: the use of a bollard hat (and some-

dhorsey/shutterstock.com

A jazz dancer in a black body suit and bollard hat, preparing for a Jazz Dance style jump. Notice the curved stretching of the arms and the upward thrust of the left leg, helping with balance and providing energy for the dance move.

times white gloves) as a stylish prop, jazz hands (with fingers extended and stretched tightly), extensive use of the "step-ball-change" combination of footwork, stop-and-start choreographic moves that mimic the music (as in the jazz song "Bye Bye Blackbird," for example), the use of black body suits to allow the audience to focus more on the movement than the individual dancers themselves, and occasional energetic jumps where the dancer is momentarily suspended in air. The popular movie *Chicago* featured Fosse's distinctive approach.

Modern Dance

The Modern Dance movement began in the early twentieth century, with the work of dancer Isadora Duncan. Duncan wanted to see more freedom in movement than the strict professional chorography of the time would allow for, and she began experimenting with dancing in a more spontaneous way, using classical music that was popular at the time.

Modern Dance diverged from classical ballet in some important ways. The dancer became more connected with the stage itself, and the classical dance shoes were removed. This gave the dancer a more solid connection, although the spins and turns of ballet dropped out of the technique because this would injure feet without the protection of the shoes. Arm and leg movements became more fluid and free. As Modern Dance would continue to develop, unusual moves not found in classical ballet would enter the technique, such as rolling on the floor. Modern Dance also responded to new classical music (including avant-garde music) of the twentieth century, not just further development of nineteenth-century orchestral traditions. Modern Dance also incorporated a global perspective by integrating dance techniques from other cultures. While Modern Dance has its foundations in classical ballet, these changes allowed dancers to more fully embrace different music and emotional arc in their performances.

A significant figure in developing Modern Dance in the context of the dance world was Martha Graham. Graham used the classical American music of the day, notably commissioning Aaron Copland to write the music for the iconic *Appalachian Spring*, as well as the more angular and modern-sounding music of William Schumann used to create the dance *Night Journey*. Her dance style is heavily influenced by world culture, including Greek dance, Greek mythology, and dance from Java and Bali, as well as American sources. The narratives, dance style, and even the costumes give Graham's work a distinctive look and have influenced the direction of Modern Dance. Graham's work is heavily documented; a good source for dances and historic interviews is from The Criterion Collection: *Martha Graham, Dance on Film*.[13]

As a part of the American experience in dance, the Alvin Ailey American Dance Theater focuses on aspects of the African-American themed narrative dances as well as abstract dances. The company, founded by Alvin Ailey, has received numerous awards and recognition for its work. The Alvin Ailey repertoire draws inspiration from the life stories of African Americans, their impact on society, and the music associated with historic Black culture, including Gospel and Blues. There is a synthesis of global

criben / Shutterstock.com

Maurizio Nardi, Jacqueline Bulnes, and Catherine Crockett from the contemporary Martha Graham Dance Company perform during the Festival of Dance, Canary Islands, Spain. Notice the curve of the kick and the angular hand position of the dancer in the background, as well as the extension and angles of the two dancers in the foreground. Also notice the general style of the costumes and Nardi's costume in particular.

and ethnic elements in the dances, as well as aspects of classical ballet and a flavor of jazz dance. The modern dance aesthetic prevails, in how the dancers relate to each other on stage.

pjhpix / Shutterstock.com

Samuel Roberts, Alvin Ailey American Dance Theater, performing *Damn* **at the Harbour Festival in Briston, England.**

Notes:

1. Shahn, Ben. *The Shape of Content.* Cambridge, MA: Harvard University Press, 1992, p. 48.
2. Gilliatt, Michael T. "The Effects of Habituation, the Feldman-Mittler Methodology, and Studio Activities on Expanding Art Preferences of Elementary School Students." *Studies in Art Education* 21, no. 2 (1980): 43-49.
3. Stolba, K. Marie. *The Development of Western Music: A History.* New York: The Mc-Graw-Hill Companies, 1997, p. 173.
4. Stauffer, George B. *Bach: The Great Mass in B Minor.* New Haven, CT: Yale University Press, 2003.
5. "Sa composition instrumentale la destine à de vastes espaces: églises, cathédrales, et même le plein-air et la haute montagne…" (author's note, preface to the score). Olivier Messiaen, *Et exspecto resurrectionem mortuorum.* Paris: Alphonse Leduc et Cie., 1966.
6. "Dance | Performing Arts." Encyclopedia Britannica Online. www.britannica.com/art/dance
7. Styles of Training - Ottawa Ballet School. www.ottawaballetschool.com/Ballet-Methods.html
8. Dance Notation Bureau. www.dancenotation.org
9. Royal Academy of Dance. www.rad.org.uk/study/Benesh
10. "The Nutcracker, Op. 71 | Ballet by Tchaikovsky." Encyclopedia Britannica Online. www.britannica.com/topic/The-Nutcracker
11. The George Balanchine Trust. www.balanchine.com/the-trust
12. "Bob Fosse | American Choreographer and Director." Encyclopedia Britannica Online. www.britannica.com/biography/Bob-Fosse
13. *Martha Graham, Dance on Film.* Voyager Co., 1995. DVD.