

3/10/64

Sound for Dancers I

1. Why - Integration of sound and movement
2. What - what is sound
3. Tell me what you want or expect to get from course
 Expectations attendance - assignments carried out
 requirements note book - loose leaf
 memo from me, Books - Wonderful world of music
4. General Exploration of room - what are its properties
 specifically the floor
5. specific - one object - move with it - get every
 sound out of it as possible.

Close eye catalogue rounds

Japanese things done deliberately

Musician choreography result of music

Dancer Sound result of choreography

What is dance?

How different from ordinary motion?

What makes motion ordinary - familiarity?
 " " " " mechanical

What is abstract?

Why use distortion

Does it make a change?

Is it re-organization through? form.

What makes sound

3/10/64

2

Vibration - resonance (something hollow)

Overtone Series

Learn everything possible about one object

Different ways to make it sound

Allow it to make its own sound

Strikes, scrape, sympathetic vibration, accidents must be deliberate.

Move with purpose - purpose is sound making and silence making

Fore ground and background - integration of both

Where is best spot for what on the floor.

Sound For Dancers II

3/17/64

1

Yvonne Koster
The Dance

1. Group project and presentation after VI.
2. Transformation of rooms and understanding of objects in it.
3. Answers and discussion from Sound I (Elizabeth Tape?)
4. Presentation of assignments
5. new assignment + new object. (Something hollow) plat forms. Accident dropping of object. Find its propensities. throw, release

Sound I ✓
Book? Amzin Ch. I and Pg 28+29

What are the elements of sound?

Duration

Intensity

Pitch

- bounce upon floor
- roll against platform or wall. etc.
- Sliding, scraping
- Tay stick across box at nodal points
- damp edge of box with cloth or rope

Discussion

I What is sound?

- A. From physics Bk. Gordon
- B. From dictionary Elizabeth
- C. From discussion Ruth
- D. " " Dorothy
- E. " " Shirley

II What are the elements of sound (Sender + receiver)

- | | | |
|------------------------|----------------------|-------------|
| A. Pitch | B. Intensity | C. Duration |
| Frequency of vibration | loudness
softness | speed |

What order of importance

What are the properties of each element

III What is dance

- A. Move body in space in a rhythmically organized way in order to express an idea or emotion. (Dorothy)

What are the elements of dance?

- A. Body B. Space C. Time D. Movement

B. What is not dance?

1. Non-Dance — (rather ^{than} imposing, given form on body)
2. Dance Drama

Movement not imposed on body
body moves out of own motivation. (Feeling
emotion or muscular)
Empathy, Kinesthetic

What is abstract?

Goodson to capture essence of object or idea without necessarily making reference to " " as whole. Socrates

Sound Exercises

How many different ways to make round

Ex 1. slide

Ex 2. underhand throw

Ex 3. loft

Ex 4. 2 at a time

EX 5. 15, 24 - 3

EX 6. All together

How to get maximum out of what is hit or better

Difference in intensity?

" " " " Pitch

" " " " Quality

Difference in motion of striking

Which do we hear the better or the hit

Sound for Dancers III

3/24/64

Shirley

PLAYLAND

I

What sounds out of floor

From floor hitting foot to foot hitting floor
↔

~~What~~ How to change the quality of sound?

A. Slaps

B. Slides

C. Squakes

II

Gordon

What sounds out of Platforms and floor

A Feet + Hands

III

Elizabeth

A objects (2 moving) hitting something

B. Consider all the different possibilities

How held - points of contact

IV

Ruth

A Sheet sounds

B Tension of cloth

Kicking sliding

Mutling etc

Read Chapt. 2 in Book.

Bring paper from tape

4/21/64

Ensemble piece I - Reactions

I Ruth - humorous - walks are distinctive -
 moments
 Value as exercise in listening.

II Shirley - not interested in entirety - sections
 interesting moments - 2 voices sometimes, 1 voice
 people walking to and from event not interesting
 broke concentration (ordinary motion)
 Ruth's walk definitive therefore interesting
 walked with purpose and intention. Aware of sound
 she was making. Performer must make intention clear.
 It must communicate.

III
 Silences were nice - anticipation of sound -
 Visually interesting at times - Handling of instrument
 Seriousness - doing with purpose and aware of it.
 Irritated by Shirley's chair sound because other sounds obscured.

IV
 Gordon's walk not part of piece
 Every noise was part of the piece - Any sound permissible
 then any noise part of piece. Not referred as a piece.

I Presentation of ensemble pieces on structure given
in VII

A Gordon

B. Elizabeth

(Assignment not clear
only 1 part presented.)

II

How to make a workable piece.

Ruth

Shirley

Gordon

Elizabeth - what's the difference movie + Young?

What I expect to get out of course.....

A bridge between what my ear is used to and an acceptance or recognition of what now seems to me a new world of sound. This "breaking down of traditional sound barriers" also applies to my own field. I want my eyes to be opened to accept new possibilities and their potential.

3/21/64

SOUND FOR DANCERS IV

Elizabeth ↔ Chain

I 1 thing stationary 2 things moving

Shirley Struggle to get apart - threatening

Ruth - Vigor - separate tiny sounds

Angle down - change to up

Shirley - Keep it in exploring stage

A exercise - go as slow as possible - don't stop - drag chain walk into isky

Shirley why hold chain by fingers (little)

Ruth liked duration + slowness

Shirley - was concentrated on movement

Ruth " " " " sound

II Shirley - Board

Trying to get sound from body contact without striking

III Ruth -

Gargle under sheet

ex. Disguise action .

Quiz

Sound for Danzere V

4/7/64

1. What is the overtone series $f \times 2^9$ The parts of a pitch or sound.
2. What makes sound motion + something hollow
3. Define vibration body or object in motion, usually
4. Define resonance Echo or amplification of ^{regular} vibrating
5. Name the elements of music body in hollow space
Pitch duration intensity quality
6. In what music were neumes used? Gregorian Chant
7. Who was Guido of Arezzo? ^{in the notation} 11th century music scholar
Invented Hexachord or system of
8. Gregorian chant was primarily vocal or instrumental? ^{notation}
9. When and how was the first music made? nobody knows
10. What is music? Sound relationships or
the relationships of the elements of
music.

Next week 1 question from above. VI 4/14/64

Both assignment from IV

Egg Disguise sound source

Heads covered

Pick number between 1-6

Shirley 3 Elyabeth 1 Gordon 4

Eggs broken into jar

I do not ----- my father beyond this tree

"I did not drag my father beyond this tree" ^{street} ^{stream} Stein

Sound effects radio program

How you hear sound or words - Yet of activities with lot of noise

Elizabeth - Restful

Sound for Dancers V

2

Gordon Counting no. of eggs expected some formula

Ruth - sound doesn't have to be loud or a lot. (frequent)

Shirley sound afterward took on force.

Shirley Resignment

2m preview of sound - quality of touch - how one feels about touching one self. distilled - singleness + clarity of purpose.

" Sound associated with textural happening of how it is created "

Illustration Hand from above head all the way down body.

1. Work on room environment change
2. Do something together like beginning of class
3. No preference
4. Ensemble piece.

Experiment

4/14/64

Sound for Dancers: VI

- I Answer any question from last weeks quiz which you can remember in ~~10~~¹⁵ mins.
- II change environment and ensemble work. Everything we've done.

Ensemble piece

I Isolated events. Each pick number between 1-5, 15 minute limit. Numbers refer to minutes or seconds.

Each person may have 3 actions. Purpose to make a sound ~~or silence~~. Actions must be continuous

Stop watch or large clock with " hand

Assume a position (must be maintained through out piece except when action takes then you may go any where.)

no attention may be paid to anyone else.

4/14/64
Sturley

The elements of Dance are time, space, intensity, and quality. All movements have measurable durations. Movement measures time. In order for movement to be visible it moves through it changes the space.

Intensity depends upon the energy used to initiate and continue a gesture.

more related to time

Overtones

Quality or texture depends upon the instrument employed, the body. Every body is unique in its execution. The more skilled body can create a greater range of texture

Sculptured movement

more related to space

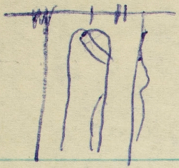
Intensity

Overtones

When a string is plucked it produces a sound or note which is accompanied by sympathetic vibrations called overtones or harmonics.

When the string is plucked it vibrates in sections of whole, half, quarter, eighth and so on. The whole string has a frequency (x) and as the other sections vibrate they take an exact multiple of the whole or x . Therefore the frequency of the sections would be $2x$, $3x$, $4x$ and so on. As the section grows smaller the frequency becomes higher. These multiple frequencies are the overtones.

Elizabeth
1/14/64



SP



What is sound? It is the vibrations set into motion by something touched within a hollow chamber, which, acting as resonator, transmits these vibrations to a hearing mechanism (ie. a place of amplification: a radio or an ear).

Shirley

1. ~~Shraps, half steps~~
suggested tones heard
through chords several
notes or steps away.
Consistently ^(same) ~~one~~ note up
the scale.

2. Vibrations from an object
struck or touched which
travel in varying frequency ^(which causes) ~~pitch~~
through air to the ear.

3. Vibration is the movement reaction
~~of~~ to being struck which has an
equal degree of movement within its cycle.

4. Sound which fills hollow chambers
& create overtones, the ~~amplification~~
means by which sound is amplified.

5. Time pitch
pitch duration
quality intensity
~~Duration~~ Quality
Intensity

6. ~~the~~ Neumes, plain song
early medieval notation
liturgical music

7.

8. Vocal

9. probably with first men who
existed who took pleasure in
sound, instrumental or vocal, for
its own sake. Primitive

#. of functional use
probably.

Music is the organization
of sound within organization
relationships of its
elements of sound

1. Parts of a pitch or a sound
p. 29 partials or harmonics

2. Vibration something hollow which
is received

3

1. Harmonics - notes above the
fundamental $\frac{1}{5}$ $\frac{1}{3}$ which are heard

2. a vibrating object which becomes
audible through amplification.
The vibrations travel through a
medium, (air, water)

3. Unit of movement

4. Resonance happens when
vibrations are taking place
in a hollow object.

5. Duration
rhythm or pulse, melody,
time

6. Medieval Church music

7. Fa Sol ^{organato} 9. ~~unknown~~ musical Bow in
8. Vocal pre history.

10

Making of relationships with
all the ~~elements~~ parts of sound.

3

6

8

12

1. something about the length of thing being vibrated which can determine the tone. It's an equation mathematically organized - at this moment I really wish I could remember what it was I can see it staring at me from page 28 in the book W. W. of M.
2. vibration of any object - both organic + inorganic - which causes the air to move and thus travel to a point of reception.
3. vibration is the ~~rapid~~ movement of any object which continues after it has been touched.
4. Resonance has to do with the shape of the enclosure (partial or complete) which surrounds the vibration.
5. Pitch. Duration. Quality. intensity

6. Neumes : in medieval times
the beginning of ^{musical} notation as we know it.
7. Guido de ?
8. Vocal
9. Nobody knows - but it suggested
though cave drawings that
in earliest civilization - man
made music.
10. Music is the organization
of sound - any sound
100%

1. overcoat - blending sounds
2. rustles of grass - vibrating source
whose waves are
transmitted through/by a medium to
a receiver. Vibration - Resonator - Receiver
3. disturbance of the air - pulsating
movement
4. hollow chamber - a ~~object~~ which
something that amplification of sound
5. rhythm, melody, pitch,
6. Gregorian chants 100%
7. The son of Mr. and Mrs. Aristo
8. vocal

9. The first noise made for pleasure or purpose.
10. Pleasure beyond description causing me to achieve marvelous things while I daydream. Music is inspiration when that small fire needs kindling. Music is to be listened to as much as possible. Music is any kind of noise.

LISTENING TO MUSIC - Younger Children

1. Young children are, by nature, "doers" rather than listeners. They must, therefore learn how to listen attentively and perceptively.
 - in the beginning, musical selections should be short, tuneful, varied, obvious enough to "speak" to children, and many of them should invite rhythmic-dramatic movement.
 - children should listen to a composition at first with eyes closed, so that they can concentrate upon hearing and thinking about the music with no distraction.
 - as they listen to a composition they should be encouraged to discover as much as possible for themselves.
 - the teacher can then focus attention upon other obvious musical elements, as they listen again and again.
2. Children respond initially to the more obvious "musical highlights." They grow gradually in their ability to perceive the more subtle features of the music.
 - constituent elements of melody, rhythm, form, texture.
 - expressive elements of tempo, dynamics, timbre.
3. Children grow in their understanding of musical meanings by responding to the music in action.
 - moving rhythmically to music that invites walking, skipping, galloping, hopping, marching, dancing, and the like.
 - dramatizing and designing melodic contour, obvious sectional patterns, phrase lengths, obvious phrase patterns, changes in tempo, changes in dynamics, changes of mood.
 - clapping or playing on rhythm instruments the metric beat, accented beats, colorful rhythmic figures, various meters (2's, 3's, 4's, 5's, 6's, 7's), changing tempi, changes in dynamics.
 - singing themes or playing simple melodic passages on keyboard instruments.
 - following notated themes with eyes while listening to the music.
 - reading simpler notated themes and rhythmic passages taken from the score.
 - recognizing and discussing obviously contrasting instrumental tone colors, contrasting tempi, contrasting dynamics, simple musical forms.
4. Associations with related arts and other subject areas are explored when the composer's intent is not violated.
 - suggest descriptive words that express the musical mood ("how the music makes us feel.")
 - paint or draw designs of contrasting musical moods, contrasting meters, contrasting tone colors, and so on.
 - follow or dramatize the story content of program music, such as McDowell's "Of a Tailor and a Bear" or Copland's "Circus Music" from The Red Pony.
 - make up dances for ballet music, such as Tschaiakowsky's "Dance of the Little Swans" from Swan Lake or Ginastera's "Wheat Dance" from Estancia.
 - paint your own interpretation of Moussorgsky's "Ballet of the Unhatched Chicks" or "Bydlo" from Pictures at an Exhibition.
 - discover how the composer's music expresses ideas found in the poem upon which he based his music, such as Prokofieff's "Departure" or "Waltz on the Ice" from Winter Holiday.

5. Interesting and pertinent information about the composer, historical period, musical style, performer(s) and the like is frequently provided.
 - in anecdotal form by the teacher.
 - by children who are ready to read reference books in the school library and report briefly to the class.

6. Whenever possible, the listening experience should lead directly into individual experimentation with new musical concepts, listening to other compositions, and so on. For instance,
 - after listening to the up and down movement of a melody, find as many things as you can that move up and down. Play your own up and down tunes for them.
 - experiment with the sound of major and minor on the autoharp.
 - make up a musical story on melody bells or piano using tones in low, medium and high registers.
 - paint your impression of crescendo, diminuendo, accelerando, ritardando, fermata, staccato, legato.
 - experiment with the above musical terms on various rhythm instruments and by dancing.
 - make up a dance or rhythm instruments composition in AB or ABA form.

7. There are many ways to introduce a new musical composition to children. The teacher should vary the process, both to heighten motivation and encourage child discovery of the musical content. For instance,
 - in presenting descriptive music, withhold the title while the music is played. Then let children dance the music, move rhythmically to it, or dramatize "their" stories. Later, mention the composer's title and discuss it.
 - in presenting descriptive music, withhold the title while the music is played. Then let children suggest their own titles, together with reasons why they seem to fit the music. Finally, discuss the composer's title.
 - in presenting descriptive music, mention the title first, then ask children to "predict" how the music might sound. Then play the record and let them confirm their predictions.
 - before listening, write the title on the board and let children discuss it.

8. The success of the listening experience is dependent upon the teacher.
 - he must know the music intimately and knowledgeably.
 - he must display an attitude of inner excitement as he develops the lesson.
 - he must question much more frequently than he tells. Questions lead to children's own discoveries about the music.
 - he must be receptive to children's opinions and preferences, rather than indifferent or hostile to them.
 - sometimes he should participate freely with children, as they respond actively to the music.

- Gladys Tipton
Professor of Music Education
Teachers College, Columbia University

"The best way to learn about music is to listen to it. But mere listening is not enough. It is how you listen and what you listen for that is important."

- Elie Siegmeister in Invitation to Music

Cellos Div Pizz

mp
mf
sf

sfz

VlNs I

Div

mp
mf
sf

SOUND BOARD TAPPING

Pizz

STINGS DAMPED
with palm

Every 5 seconds
anywhere within

VlNs II

Div

COLLEGO SETE

STINGS DAMPED

High Pizz

(Every 5 seconds
anywhere within)

VLA

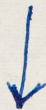
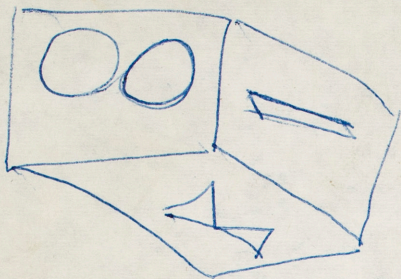
ARCO

Any High Harmonics NATURAL

Any High Harmonics ARTIFICIAL

Wind chords (each individual)

I	II	15'	<u>III</u>	<u>IV</u>
3"	5"		1'	1'
4'	2'		5'	1'
2"	1'		2'	3"



Parallelograms

Hexagons

Pentagons

Squares

Triangles - Right, Equilateral

Trapezoid Isosceles

Circles - Ellipses arcs

