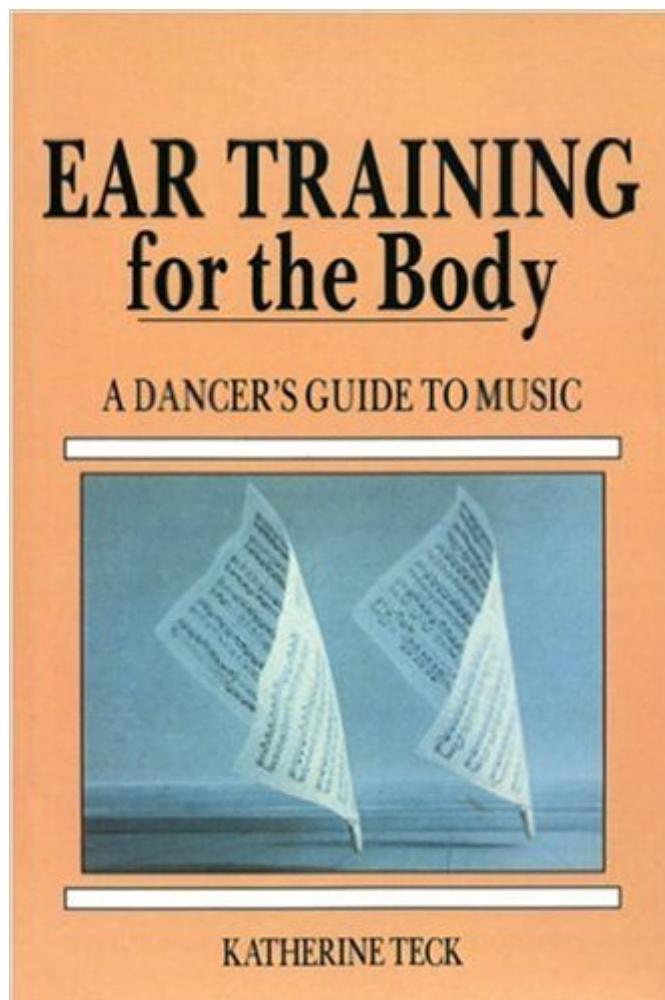


The book was found

Ear Training For The Body: A Dancer's Guide To Music



Synopsis

An approach to music from the dancer's viewpoint, this book offers a two-part exploration of music as it relates to dance, beginning with an introduction to aspects of musicality that dancers and other music lovers can explore and put into practice immediately.

Book Information

Paperback: 304 pages

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Average Customer Review: 4.0 out of 5 stars (See all reviews) (3 customer reviews)

Best Sellers Rank: #763,841 in Books (See Top 100 in Books) #75 in Books > Arts & Photography > Music > Musical Genres > Dance #75 in Books > Arts & Photography > Performing Arts > Dance > Reference #1027 in Books > Arts & Photography > Music > Theory, Composition & Performance > Theory

Customer Reviews

This book, written for the aspiring professional dancer and choreographer, can also be read profitably by anyone interested in dance. The goal of the book is to get dancers to improve their listening skills and gain a broader understanding of musical concepts and notation. Most importantly, it encourages the dancer to explore new ideas connecting movement with sound. The author recognizes however that dance need not always been done to music, citing the great Doris Humphrey's "Water Study" as an example. The book is very insightful and has much to say about the relation between dance and music. In attempting to define "musicality" the author emphasizes the enumerable different ways that music and movement can be related. Movement need not be done "with the music", it may be contrary to the music, and act "against" it. She details how choreographers view music and its use in dance and in dance class. Assignments are given at the end of each chapter to illustrate and extend the main points. Body percussion is introduced as a tool to understand musical percussion patterns as actually done via instruments. The author emphasizes that dancers can improvise on the spot just like most drummers do. The difference between dancer's counts and musician's counts are discussed, and dancers must learn to do both,

according to the author. She draws on the knowledge and experience of some of the eminent choreographerrs on notions of musicality, counting, and how the dancer should relate to music. Choreographers are encouraged to collaborate with musicians and the author details the methods of collaboration.

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