THE LIVING ARTS

FINE 101

An OER Textbook

Image credit: Matt Schlief

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PAINTING

Types of painting:

Representational paintings, abstract paintings, and non-objective paintings are distinct approaches within the realm of visual art. Here's an explanation of each with examples:

1. **Representational Paintings:** Representational paintings aim to depict recognizable objects, figures, or scenes from the real world. The artist strives to portray a recognizable subject with varying degrees of realism. Examples include landscapes, still lifes, portraits, and historical scenes. Artists like Leonardo da Vinci, Johannes Vermeer, and Frida Kahlo are known for their representational works.
   Examples:

   - "Mona Lisa" by Leonardo da Vinci: Considered one of the most famous paintings in the world, "Mona Lisa" is an iconic example of representational art. Painted by Leonardo da Vinci during the Renaissance period, this portrait depicts a woman with a serene expression. The painting is known for its meticulous attention to detail, particularly in the portrayal of the subject's face and the use of sfumato (a technique of blending tones) to achieve a realistic effect.

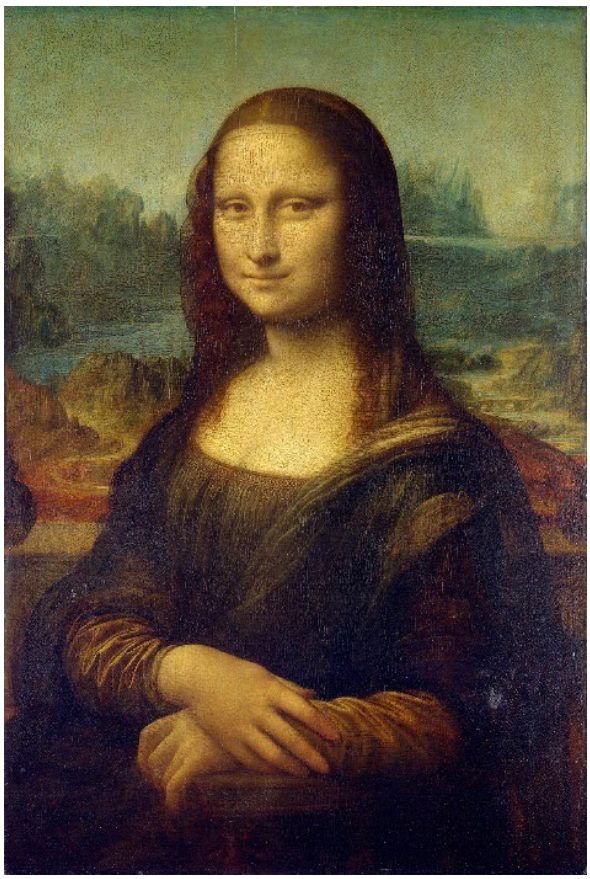


Image Credit: “Mona Lisa” by Leonardo da Vinci. (Image is in the public domain.)

   - "The Starry Night" by Vincent van Gogh: "The Starry Night" is a renowned representational painting by Vincent van Gogh. Created during his stay at a mental asylum, the painting depicts a

night sky filled with swirling stars, a crescent moon, and a village with cypress trees. Van Gogh's distinctive brushwork and vibrant colors create a captivating and emotionally charged representation of the natural world.

Image Credit: “Starry Night” by Vincent van Gogh. (Image is in the public domain.)

- "The Persistence of Memory" by Salvador Dalí: Salvador Dalí's "The Persistence of Memory" is a surrealist representational painting that has become an iconic image of 20th-century art. The painting features melting clocks draped over various objects in a dreamlike, barren landscape. Dalí's meticulous rendering of objects with unexpected and distorted proportions challenges the viewer's perception of reality and time.

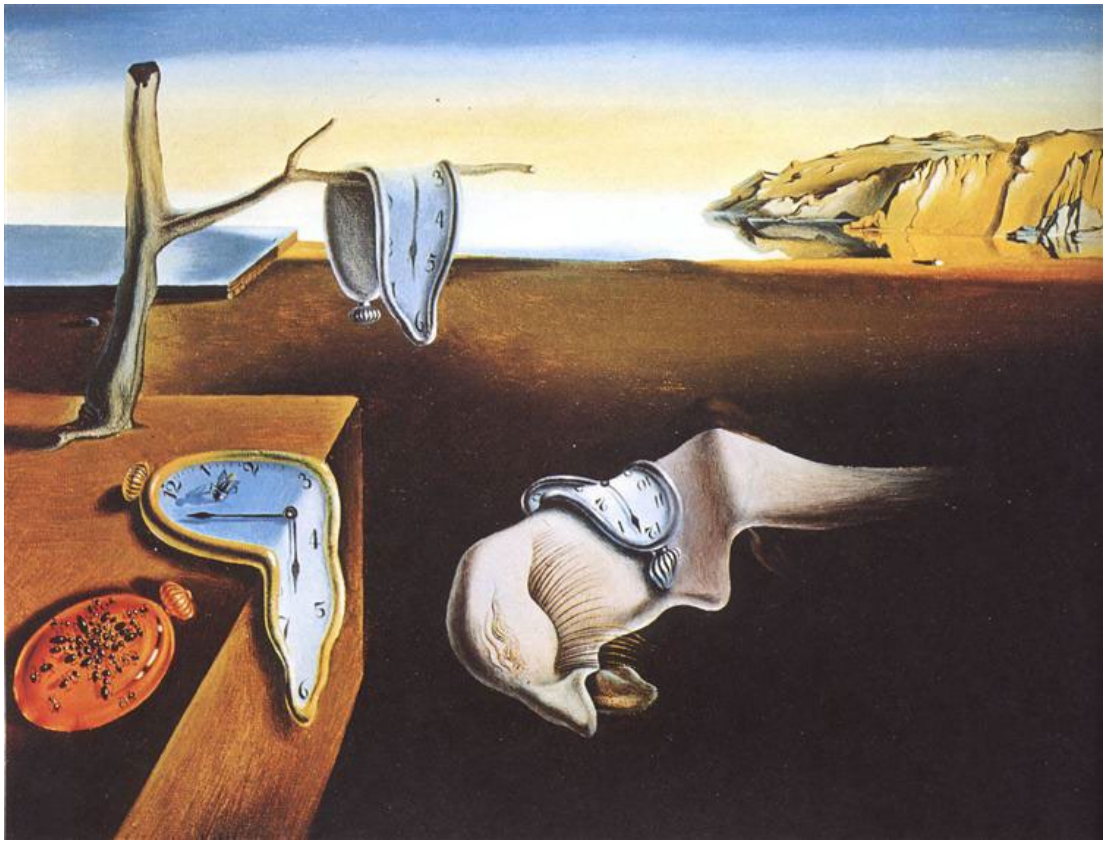


Image Credit: “Persistence of Memory” by Salvador Dalí. (Image is in the public domain.)

2. **Abstract Paintings:** Abstract paintings depart from direct representation of recognizable subjects. They prioritize the use of colors, shapes, lines, and textures to convey emotions, ideas, or purely aesthetic experiences. The focus is on the visual elements rather than depicting specific objects or scenes. Abstract paintings can be non-representational or may hint at real-world subjects in a simplified or distorted manner. Artists like Wassily Kandinsky, Piet Mondrian, and Jackson Pollock are known for their abstract works.
   Examples:

   - "Composition VII" by Wassily Kandinsky: "Composition VII" is a notable abstract painting by Wassily Kandinsky, a pioneer of abstract art. Created in 1913, it is a large-scale work that features a dynamic composition of geometric shapes, lines, and vibrant colors. Kandinsky aimed to evoke emotions and spiritual experiences through his abstract imagery, believing that art could transcend the material world.

Image Credit: “Composition VII” by Wassily Kandinsky. (Image is in the public domain.)

- "No. 5, 1948" by Jackson Pollock: Jackson Pollock's "No. 5, 1948" is an iconic example of abstract expressionism. Painted using his signature drip painting technique, Pollock created a complex web of interwoven and overlapping lines and drips of paint. This large-scale artwork embodies the energy, spontaneity, and emotional intensity associated with abstract expressionist painting.

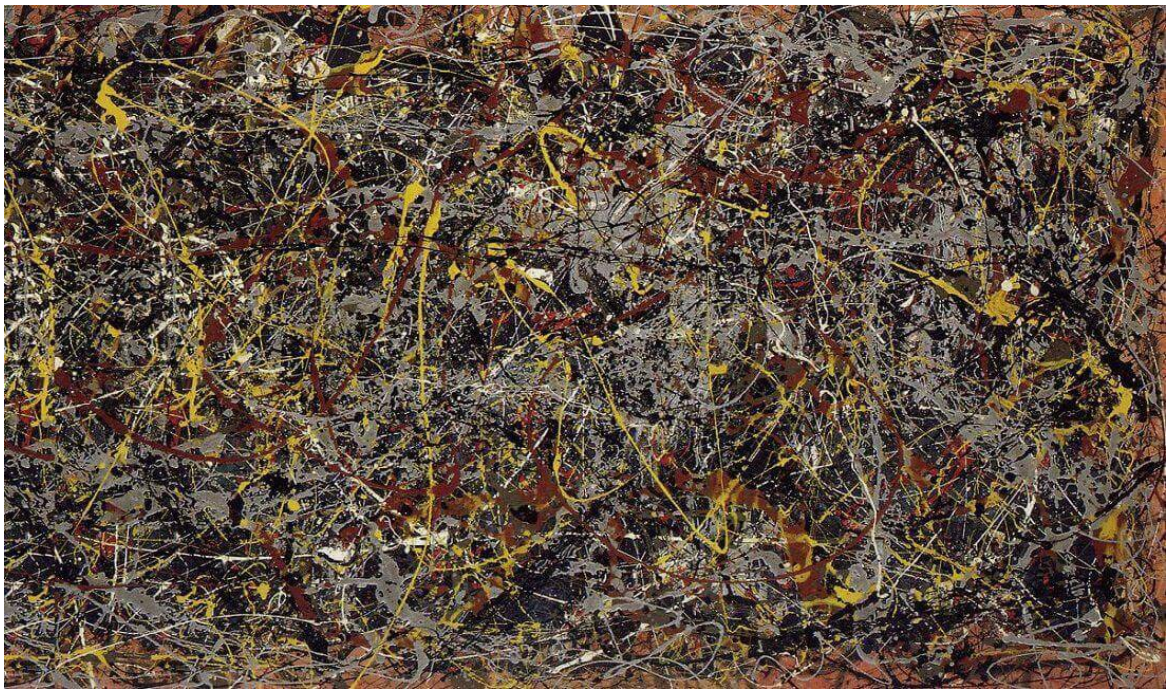


Image Credit: "No. 5, 1948" by Jackson Pollock. (Image is in the public domain.)

- "Composition with Red, Blue, and Yellow" by Piet Mondrian: Piet Mondrian's "Composition with Red, Blue, and Yellow" exemplifies the Dutch artist's distinctive style known as

neoplasticism or De Stijl movement. Created in 1930, the painting consists of a grid of black lines intersected by rectangular blocks of primary colors (red, blue, and yellow) and non-colors (white and black). Mondrian aimed to reduce art to its essential elements, emphasizing geometric purity and universal harmony.

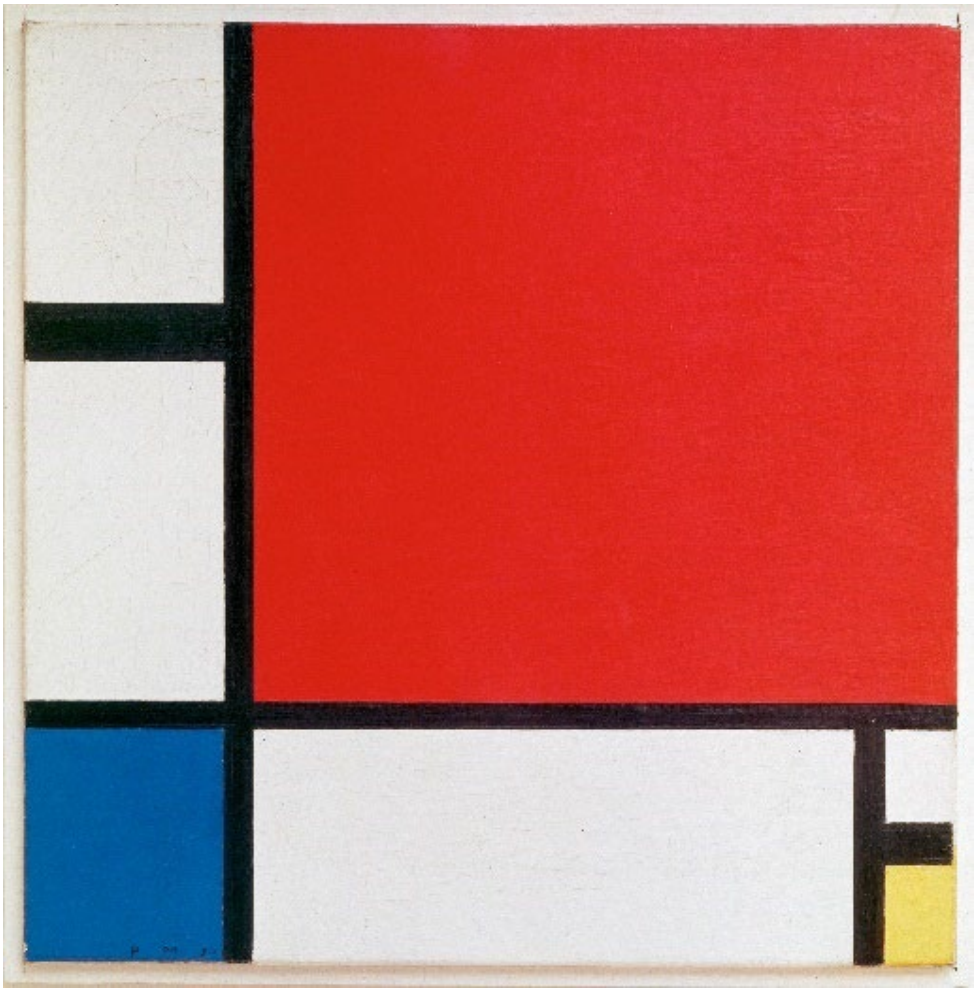


Image Credit: "Composition with Red, Blue, and Yellow" by Piet Mondrian. (Image is in the public domain.)

- These three paintings represent different periods and styles within the abstract art movement. They showcase the artists' exploration of non-representational forms, use of color, and innovative techniques, leaving a significant impact on the development of abstract art and inspiring generations of artists.

3. **Non-Objective Paintings:** Non-objective paintings, also known as non-representational or non-figurative paintings, do not attempt to depict any recognizable objects, figures, or scenes from the physical world. They are entirely detached from any identifiable subject matter. Instead, non-objective paintings prioritize the exploration of pure visual elements, such as color, form, texture, and composition. They aim to evoke emotional or sensory responses in the viewer without referring to external references. Artists like Kazimir Malevich, Piet Mondrian (in his later works), and Mark Rothko are associated with non-objective paintings.
   Examples:

- "Black Square" by Kazimir Malevich: "Black Square" is a seminal work by Kazimir Malevich, created in 1915. It is considered one of the most iconic examples of non-objective or non-representational art. The painting features a simple black square on a white background, devoid of any recognizable subject matter. Malevich's intention was to break away from representational art and explore the purity of form and color as a means of expressing spiritual and aesthetic ideas.

Image Credit: "Black Square" by Kazimir Malevich. (Image is in the public domain.)

- "Broadway Boogie-Woogie" by Piet Mondrian: "Broadway Boogie-Woogie" is a notable non-objective painting by Piet Mondrian, completed in 1942-1943. It is a vibrant composition of intersecting lines and rectangles in a variety of colors, inspired by the energy and dynamism of New York City's bustling streets. Mondrian's use of geometric shapes and primary colors reflects his belief in the universal harmony and balance found in abstract forms.

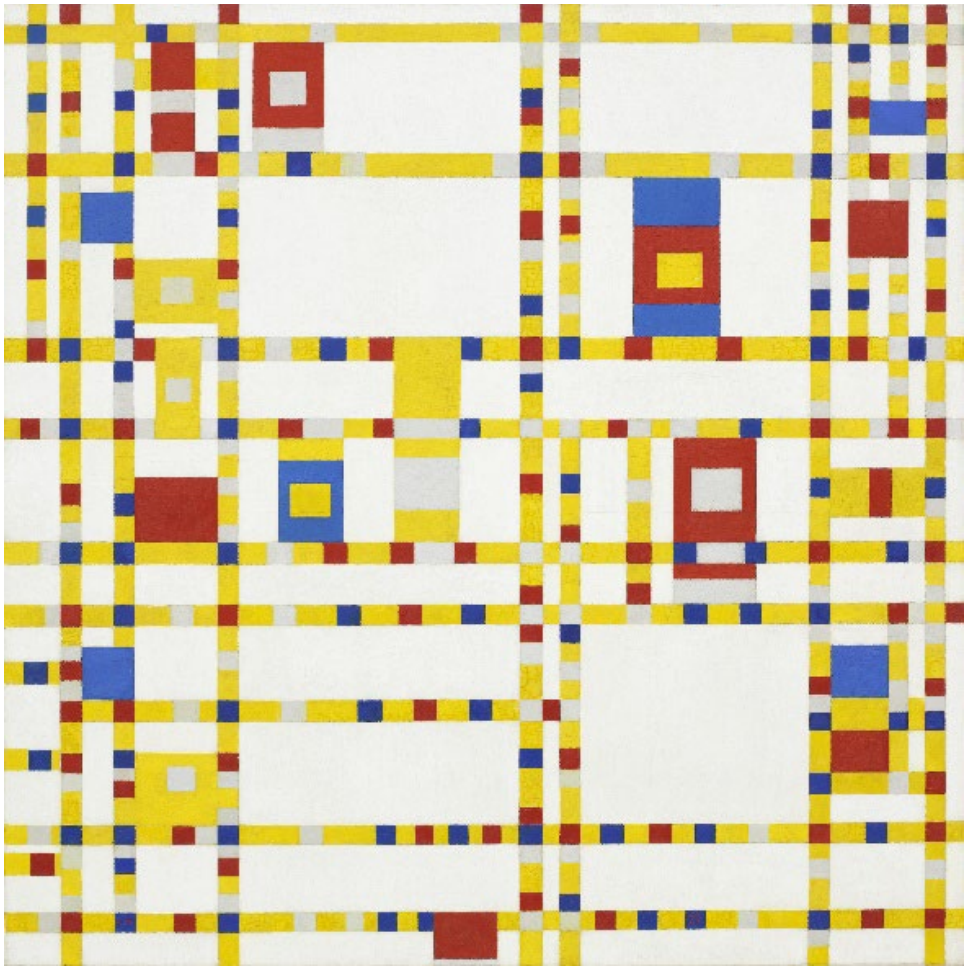


Image Credit: "Broadway Boogie-Woogie" by Piet Mondrian. (Image is in the public domain.)

- "Number 1A, 1948" by Jackson Pollock: "Number 1A, 1948" is a prominent example of non-objective painting by Jackson Pollock. Created using his distinctive drip painting technique, the large-scale canvas is filled with intricate webs of swirling lines, drips, and splatters of paint. Pollock's emphasis on gesture and the physical act of painting allowed him to explore the pure expressive potential of abstract forms, detached from any representational references.

Image Credit: "Number 1A, 1948" by Jackson Pollack. (Image is in the public domain.)

- These three paintings exemplify the artists' exploration of non-objective art, where the focus is on the arrangement of colors, shapes, and forms in a way that does not rely on recognizable subject matter. They represent significant contributions to the development of non-objective art and have had a lasting impact on the trajectory of abstract painting.

While these categories provide a general framework, it's important to note that artistic styles often overlap, and artists may incorporate elements of representational, abstract, or non-objective approaches within their works. The boundaries between these categories can be fluid, and artists often experiment with blending or challenging traditional definitions. The examples provided here offer a starting point for understanding the differences between these approaches, but the vast world of art holds a multitude of diverse expressions and interpretations.

Elements of painting:

The elements of painting are the fundamental components that artists use to create visual artworks. These elements are the building blocks of a painting and include:

Line: Line refers to a continuous mark or stroke made by a tool, such as a brush or pencil, on a surface. It can be straight, curved, diagonal, thick, thin, or vary in other ways. Lines can define shapes, create texture, or convey movement and emotion in a painting.

Shape: Shape refers to the two-dimensional area defined by lines or boundaries in a painting. Shapes can be geometric (circles, squares, triangles) or organic (irregular and natural forms). They can be flat or have volume and can vary in size, color, and texture.

Form: Form refers to the three-dimensional aspect of an object or subject in a painting. It represents the way objects appear in space, with height, width, and depth. Artists use various techniques like shading, perspective, and modeling to create the illusion of form on a flat surface.

Color: Color is one of the most noticeable and expressive elements in painting. It refers to the property of light that is reflected or emitted by objects, resulting in different visual sensations. Colors can evoke emotions, create harmony or contrast, and convey mood or atmosphere. They can be warm (reds, oranges, yellows) or cool (blues, greens, purples) and have different values (lightness or darkness).

Value: Value refers to the relative lightness or darkness of colors in a painting. It helps artists create contrasts, establish depth and volume, and convey a sense of light and shadow. A grayscale representation of an artwork shows the values of its colors without their hue.

Texture: Texture refers to the surface quality or tactile feeling of an object depicted in a painting. It can be implied or actual. Artists can create texture using different brushstrokes, techniques, or materials. Texture adds visual interest and can stimulate the viewer's senses.

Space: Space refers to the area or distance between, around, above, below, or within objects in a painting. It can be represented as two-dimensional (positive and negative space) or three-dimensional (illusion of depth). Artists manipulate space to create a sense of perspective, depth, and spatial relationships.

Composition: Composition is the arrangement and organization of elements within a painting. It involves considering the placement, balance, proportion, and visual flow of objects, colors, and other elements. A well-composed painting guides the viewer's eye and creates a harmonious and visually pleasing artwork.

These elements are not independent of each other but often work together to create a cohesive and expressive painting. Artists use their knowledge and skill in manipulating these elements to communicate ideas, emotions, and narratives through their artwork.

For further explanation and examples of the Elements of Painting, please click the following link: *https://www.getty.edu/education/for_teachers/building_lessons/elements.html*

Another element of painting that often affects our experiences as viewers and participants is **Context.**

The context surrounding a painting, including the artist's background, the historical period in which it was created, and the cultural and social environment, can significantly influence a viewer's appreciation and interpretation of the artwork. Let's explore the example of **Christy Brown**, an Irish artist, and writer, known for his unique artistic style and personal story.

Christy Brown was born in 1932 and had cerebral palsy, which severely limited his physical movement. Despite his physical challenges, Brown used his left foot, which was the only part of his

body he could control, to paint and write. His artistic creations, including his paintings, served as a form of self-expression and communication.

When examining Christy Brown's paintings, understanding his personal story becomes crucial in appreciating his artwork fully. Knowing that he created his paintings using his foot, viewers can gain a deeper appreciation for his determination, perseverance, and the incredible skill he developed despite his physical limitations.

Furthermore, the historical and cultural context of Christy Brown's life and work can shape a viewer's understanding and appreciation of his paintings. Brown lived in Ireland during a time of significant social and political changes, including the struggle for Irish independence and the broader disability rights movement. His artwork can be seen as a reflection of these historical and cultural contexts.

By considering the broader context of Brown's life, viewers can recognize his paintings as not only individual artistic expressions but also as a testament to the human spirit, resilience, and the power of art to transcend physical and societal barriers. The recognition of his work within the context of the disability rights movement can also inspire discussions and reflections on inclusivity, diversity, and the challenges faced by individuals with disabilities.

In summary, context plays a crucial role in how viewers appreciate and interpret Christy Brown's paintings. By considering his personal story, his physical limitations, and the historical and cultural contexts in which he lived, viewers can gain a deeper understanding and appreciation of his artwork, recognizing the significance of his achievements and the broader themes his work represents.

Please click the link below to view some of Christy Brown's art:
https://www.mutualart.com/Artist/Christy-Brown/AE1923936837BE07/Artworks

Materials:

Here are the primary materials in fine art painting, along with their differences and uses:

Oil Paint:

Image Credit: Oil paint in tubes. (Image is in the public domain.)

Image Credit: Photo of an oil painting palette. Photo taken by Max Wehlte. (Image is in the public domain.)

- *Composition*: Oil paint consists of pigments mixed with a drying oil, typically linseed oil, although other oils like walnut oil or poppy seed oil can also be used.
- *Characteristics*: Oil paint has a slow drying time, allowing artists to work with it for extended periods. It offers rich and vibrant colors with a wide range of opacity and transparency. It can be layered, blended, and manipulated on the canvas, allowing for subtle details and textures.
- *Uses:* Oil paint is widely used in traditional and contemporary painting. It is favored by many artists for its versatility, the ability to achieve smooth transitions, and the richness of colors.
- *Limitations*: Expensive and difficult to master.

Tempera Paint:

Image Credit: Virgin and child between two angels-lippo vanni-musée de tesse-le mans (Image is in the public domain.)

- *Composition:* Tempera paint is made by mixing pigments with a water-soluble binder, such as egg yolk or egg whites.
- *Characteristics*: Tempera paint dries quickly, resulting in a smooth and matte finish. It offers a flat appearance with a limited range of colors. It can be layered, but it requires careful blending to achieve subtle transitions. It has good permanence and is known for its durability.
- *Uses*: Tempera paint has been used since ancient times and was widely employed in medieval and Renaissance art. It is suitable for detailed and precise work, such as icons, manuscript illumination, and egg tempera techniques.
- *Limitations:* Slightly flat, difficult to change as the artist work

Fresco:

Image Credit: Healing of the Blind Man, National Museum of Serbia (Image is in the public domain.)

- *Composition:* Fresco is a technique that involves painting on wet plaster with water-based pigments.
- *Characteristics:* In fresco painting, the paint chemically binds with the wet plaster, creating a durable and long-lasting artwork. It has a matte appearance and offers a limited color range. Due to the rapid drying time of the plaster, fresco requires swift execution, with limited possibilities for corrections or layering.
- *Uses*: Fresco has been extensively used in mural painting, particularly during the Renaissance period. It is suitable for large-scale artworks and architectural surfaces. The technique can provide a harmonious integration of painting and architecture, seen in famous frescoes like Michelangelo's work in the Sistine Chapel.
- *Limitations*: Little room for error plaster dries quickly)

Watercolor:

Image Credit: Painting materials for watercolor (Image is in the public domain.)

Image Credit: London panorama by Maritess Sulcer (Image is in the public domain)

- *Composition*: Watercolor consists of pigments suspended in a water-based solution.
- *Characteristics*: Watercolor paint is transparent, allowing light to pass through layers, giving it a luminous quality. It dries quickly and offers a wide range of colors. Watercolor can create delicate washes and spontaneous effects through techniques such as wet-on-wet, wet-on-dry, and dry brush.
- *Uses:* Watercolor is commonly used for landscapes, still life, and botanical illustrations. It is favored for its portability and suitability for plein air painting. Watercolor is also used in mixed media artworks and illustrations.
  Limitations: Limited but striking range of color, not ideal for precise detail.

Acrylic:

Image Credit: Golden Artist Colors line of acrylic paints (Image is in the public domain)

Image Credit: Acrylic on particle board. Artist: Julian Sula 2010 (Image is in the public domain)

- *Composition*: Acrylic paint is made up of pigments suspended in an acrylic polymer emulsion.
- *Characteristics:* Fast-drying, versatile, color vibrancy, flexibility and durability: Acrylic paint forms a durable and flexible film once dry, which makes it less prone to cracking or yellowing over time. It can withstand various environmental conditions and can be used for both indoor and outdoor applications.
- *Uses:* Acrylic paint has numerous applications across different artistic disciplines and is an inexpensive alternative to oil paint and can achieve a similar final look.
- *Limitations*: Color shift: Acrylic paints may dry slightly darker, or matte compared to their wet appearance, which can affect color accuracy.

Each of these primary painting materials has its unique characteristics, techniques, and historical associations. Artists choose their materials based on their desired effects, the subject matter they

want to depict, and their personal preferences. Experimentation and mastery of different materials can lead to diverse artistic expressions and styles.

Viewing and participating:

When looking to appreciate a work of art, here are some suggestions on how to approach, interact with, and describe a painting:

1. **Observe and Take in the Painting:**

- Take a step back: Begin by standing at a distance from the painting to take in the artwork as a whole. Observe its size, composition, colors, and overall visual impact.
- Engage with the details: Move closer to the painting and examine the finer details. Notice the brushstrokes, textures, use of light and shadow, and any intricate elements that catch your eye.
- Explore the composition: Analyze how the elements within the painting are arranged. Pay attention to the placement of figures or objects, the use of lines, shapes, and the overall balance or asymmetry of the composition.

2. **Interact with the Painting:**

- Use your senses: Engage your senses fully when interacting with the painting. Observe the colors and their combinations, notice the textures and brushwork, and imagine the tactile qualities of the surface.
- Allow an emotional response: Pay attention to your emotional reaction as you engage with the painting. Consider how it makes you feel and what emotions or moods it evokes within you.
- Consider the artist's intent: Try to understand the artist's intention behind the work. Consider the historical or cultural context, the artist's style or influences, and any symbolism or narrative that might be present.

Remember, the experience of appreciating a painting is subjective, and there are no right or wrong interpretations. Trust your own instincts, observations, and emotions when engaging with a work of art. Art is meant to inspire diverse perspectives and personal connections, so embrace your unique response to the painting and enjoy the journey of discovery it offers.

For a further tutorial on how to view and participate with a painting, please click the following link: *https://youtu.be/AZoKElBwKCs*

Describing a painting:

When describing a painting in detail, here are some tips to help you provide a comprehensive and thoughtful description:

1. **Start with the Basics:**

- *Identify the title, artist, and date:* Begin by mentioning the painting's title, the artist who created it, and the year it was painted. This provides essential context for your description.
- *Specify the medium:* Mention the medium used, such as oil on canvas, watercolor, acrylic, etc. This helps convey the materials and techniques employed.

2. **Analyze Visual Elements:**

- *Colors:* Describe the colors present in the painting. Note their specific shades, intensity, and how they interact with one another. Consider if there are dominant colors or color contrasts.
- *Composition:* Analyze the arrangement of elements within the painting. Discuss the placement and relationships of figures, objects, and background elements. Mention any use of symmetry, balance, or asymmetry.
- *Lines and Shapes:* Pay attention to the lines and shapes used in the painting. Discuss their direction, thickness, and how they contribute to the overall visual impact. Identify any geometric shapes, organic forms, or patterns.
- *Texture:* Consider the texture created by brushstrokes or other techniques. Describe whether the surface appears smooth, rough, layered, or textured, and how it adds to the overall visual experience.

3. **Explore Subject Matter and Theme:**

- *Subject matter:* Describe the subject matter or what is depicted in the painting. Discuss any identifiable figures, objects, landscapes, or scenes. Provide details about their appearance and arrangement.
- *Symbolism and narrative:* Consider if there are any symbolic elements or narratives conveyed by the painting. Look for visual cues or references that may hint at deeper meanings or stories.
- *Mood and atmosphere:* Reflect on the mood or atmosphere created by the painting. Describe the overall emotional tone and the feelings it evokes in you as the viewer.

4. **Share Personal Interpretation:**

- *Offer your interpretation:* Share your own insights and thoughts about the painting. Discuss what you believe the artist intended to convey or what the painting means to you personally. Explain the reasons behind your interpretation based on the visual elements and your emotional response.
- *Support with evidence:* When providing your interpretation, refer back to specific details in the painting that support your ideas. This helps to ground your analysis in the visual aspects of the artwork.

5. **Use Descriptive Language:**

- *Utilize vivid and precise language:* Employ descriptive adjectives and adverbs to articulate the visual qualities of the painting. Use words that convey the colors, shapes, textures, and overall aesthetic experience.
- *Appeal to the senses:* Include sensory language that evokes the experience of viewing the painting. Describe how it looks, but also how it feels, what it might sound or smell like if applicable, and how it emotionally impacts you.

For a further exploration of how to read the emotional language of painting, please click the following link: https://youtu.be/CxYhNvrXhvo *(participate in the exercise)*

By following these tips, you can provide a detailed and nuanced description of a painting, capturing its visual aspects, subject matter, and the emotions it elicits. Remember to approach the description

with an open mind, allowing for your personal interpretation while remaining attentive to the visual cues present in the artwork.

SCULPTURE

Introduction

Sculpture, as an art form, holds a profound and timeless place in the realm of human creativity. From ancient civilizations to modern times, sculpture has been a powerful means of expression, allowing artists to shape, mold, and carve three-dimensional forms that transcend the boundaries of time and space. Through the manipulation of various materials and techniques, sculptors bring ideas, emotions, and narratives to life, inviting viewers to engage with the tangible presence of art in a way that is both physical and intellectual. Whether it takes the form of a monumental statue, a delicate figurine, an abstract composition, or an assemblage of found objects, sculpture offers a unique experience, commanding attention, evoking contemplation, and captivating our senses. With its ability to capture the human form, depict the natural world, or push the boundaries of abstraction, sculpture invites us to explore the interplay of shape, texture, space, and light, revealing narratives and emotions that resonate with our shared humanity. As we encounter sculptures, we encounter not only the artist's vision and skill but also the essence of the material itself, be it stone, metal, clay, or any other medium. Sculpture transcends mere representation, inviting us into a world where art becomes a physical presence, a testament to the power of human creativity and the enduring legacy of artistic expression.

Analysis

There are many ways to classify sculpture to begin investigating it more deeply. Here are several different classification methods.

Material-based Classification:

This method categorizes sculptures based on the materials used in their creation. Sculptures can be classified into various material categories such as stone, wood, metal, clay, glass, or mixed media. Each material category can further be divided into subcategories based on specific characteristics, techniques, or historical periods. For example, stone sculptures can be classified into marble, granite, limestone, or sandstone sculptures, while metal sculptures can be further categorized as bronze, iron, or steel sculptures. This classification method allows students to explore the unique properties and characteristics associated with different materials and their impact on the overall aesthetics and interpretation of sculptures.

Making a Spanish Polychrome Sculpture

(CTRL + Click to open YouTube video or click link above.)

Stylistic Classification:

In this method, sculptures are classified based on their stylistic features and artistic movements. Students can analyze sculptures according to various artistic styles, such as Classical, Renaissance, Baroque, Romantic, Impressionism, Cubism, Abstract, or Contemporary. They can examine the visual characteristics, compositional elements, and expressive qualities associated with each style. This classification method helps students understand the historical context and artistic influences that shaped different sculptural styles, encouraging them to explore the evolution of sculptural techniques and aesthetics over time.

Jackie Winsor, #1 Rope, 1976

(CTRL + Click to open YouTube video or click link above.)

(CTRL + Click to open YouTube video or click link above.)

Subject-based Classification:

This classification method focuses on categorizing sculptures based on their subject matter or themes. Students can analyze sculptures according to the subjects depicted, such as human figures, animals, mythological narratives, religious motifs, landscapes, or abstract concepts. This approach allows students to explore the symbolic meanings, cultural references, and narrative elements embedded within sculptures. They can compare sculptures based on their subject matter, identifying common themes or variations across different periods and cultures. This classification method encourages students to engage with the symbolic and narrative aspects of sculpture and develop a deeper understanding of the artistic intention behind each subject.

A brief history of representing of the body in Western sculpture

(CTRL + Click to open YouTube video or click link above.)

By employing these three classification methods, students can gain a comprehensive understanding of sculptures, exploring their materiality, stylistic features, and thematic significance.

An additional classification for analyzing sculpture is based on the process of making:

Carving (Extractive) vs. Modeling:

This classification method distinguishes sculptures based on the primary process used to create them. Carving involves removing material from a larger block or mass, typically using tools like chisels or knives. Sculptures created through carving can be further classified based on the type of carving technique employed, such as relief carving, subtractive carving, or direct carving. On the other hand, modeling involves adding or manipulating material, such as clay or wax, to build up the sculpture. Modeling techniques can include molding, shaping, or molding clay by hand or with the help of armatures. This classification allows students to understand the distinct processes involved in creating sculptures and how they influence the final form and texture of the artwork.

"Tomb of Michelangelo in Santa Croce, Florence" by Alaskan Dude is licensed under CC BY 2.0.

Michalangelo was renowned for his carving from marble.

"Monument to the Burghers of Calais (1889)" by rjhuttondfw is licensed under CC BY 2.0.

Rodin was renowned for his modeling of human figures.

Casting:

Casting is a process that involves creating a sculpture by pouring a liquid or molten material, such as bronze, into a mold and allowing it to solidify. This method allows for the creation of multiple replicas or editions of a sculpture. Classifying sculptures based on casting techniques can include categories such as lost-wax casting, sand casting, or ceramic casting. Students can explore the intricate process of creating molds, the pouring of the material, and the finishing techniques involved in casting. This classification method enables students to appreciate the technical skill and precision required in casting sculptures.

Degas was renowned for his sculpture using lost wax casting in bronze.

Assemblage and Construction:

This classification method focuses on sculptures created through assembling or constructing various materials or found objects. Assemblage involves combining different objects or materials, such as wood, metal, or everyday objects, to create a unified sculpture. Construction, on the other hand, involves the building or joining of various elements to form the final sculpture. Students can

examine sculptures created through techniques like welding, soldering, riveting, or interlocking. This classification allows students to appreciate the creative use of materials and the process of transforming everyday objects into meaningful works of art.

These additional classifications based on the process of making a sculpture complement the previous classifications by providing insights into the techniques, methods, and technical considerations involved in creating sculptures. Together, these classifications offer a comprehensive framework for analyzing and understanding sculptures.

Renowned sculptors

12 influential sculptors of the last 100 years

Alberto Giacometti (1901-1966): Known for his elongated and attenuated figures, Giacometti's sculptures capture the essence of human existence and isolation. His work explores themes of existentialism and the human condition.

https://www.khanacademy.org/humanities/art-1010/post-war-european-art/postwar-art-in-switzerland/v/giacometti-walking-man-ii

Louise Bourgeois (1911-2010): Bourgeois is renowned for her emotionally charged sculptures that often delve into themes of feminism, sexuality, and the subconscious. Her work incorporates a variety of materials, including fabric, metal, and marble.

https://www.khanacademy.org/humanities/art-1010/post-minimalism/post-minimalism-sculpture/a/louise-bourgeois-cumul-i

Alexander Calder (1898-1976): Considered the pioneer of kinetic sculpture, Calder created mobiles and stabiles. His innovative approach combined abstract forms with movement, introducing a new dimension to sculpture.

https://www.metmuseum.org/perspectives/videos/2013/6/calder-mobile-art-explained

Barbara Zucker (1940-): Barbara M. Zucker is an American artist known for her sculpture. As of 2018 she was Professor Emerita, University of Vermont, and based in Burlington, Vermont. Born in Philadelphia, Zucker received a Bachelor of Science degree at the University of Michigan before receiving a Master of Arts from Hunter College

https://www.khanacademy.org/humanities/art-1010/post-minimalism/post-minimalism-sculpture/v/barbara-zucker-mix-stir-pour-white-floor-piece

Isamu Noguchi (1904-1988): Noguchi's work merges Eastern and Western influences, incorporating elements of Japanese aesthetics and modernist design. He created sculptures that fused organic and geometric forms, often using stone, metal, and wood.

https://www.metmuseum.org/perspectives/videos/2022/11/sounds-of-isamu-noguchis-water-stone

Eva Hesse (1936-1970): Eva Hesse was a German-born American sculptor known for her pioneering work in materials such as latex, fiberglass, and plastics. She is one of the artists who ushered in the post minimal art movement in the 1960s

https://www.khanacademy.org/humanities/art-1010/post-minimalism/post-minimalism-sculpture/v/the-last-work-of-eva-hesse

Constantin Brancusi (1876-1957): Brancusi is known for his simplified and abstracted forms that express the essence of the subject. His sculptures, such as "Bird in Space" and "The Kiss," embody purity, spirituality, and a sense of timelessness.

https://smarthistory.org/constantin-brancusi-the-kiss/

Barbara Hepworth (1903-1975): Hepworth was a key figure in British modernism, creating sculptures characterized by their smooth, organic shapes and exploration of the relationship between form and space. Her works often reference the human figure and the natural world.

https://www.khanacademy.org/humanities/art-1010/post-war-european-art/postwar-art-in-britain/v/barbara-hepworth

https://www.khanacademy.org/humanities/art-1010/post-war-european-art/postwar-art-in-britain/v/barbara-hepworth-pelagos

Antony Gormley (b. 1950): Gormley's sculptures often involve castings of his own body and explore the human presence within architectural and natural landscapes. His best-known work is "The Angel of the North," a monumental sculpture in England.

https://www.sfmoma.org/watch/antony-gormley-answers-what-art/

Anish Kapoor (b. 1954): Kapoor's sculptures are known for their large-scale, reflective surfaces and explorations of color, light, and space. His notable works include "Cloud Gate" in Chicago and "Marsyas" in the Tate Modern.

https://anishkapoor.com/

Rachel Whiteread (b. 1963): Whiteread is recognized for her casting techniques that create negative spaces or molds of everyday objects or architectural elements. Her works evoke a sense of memory, absence, and the traces of human presence.

https://www.tate.org.uk/art/artists/rachel-whiteread-2319/how-to-cast-like-rachel-whiteread

Jeff Koons (b. 1955): Koons is renowned for his highly polished and monumental sculptures that appropriate popular culture imagery. His works, such as "Balloon Dog" and "Rabbit," challenge traditional notions of art and consumerism.

Meet the Artists | Jeff Koons

These sculptors have made significant contributions to the field of sculpture, pushing boundaries, exploring new materials and techniques, and addressing important themes of their time.

10 influential classical sculptors prior to 1900

Phidias (5th century BCE, Ancient Greece): Phidias is regarded as one of the greatest sculptors of ancient Greece. He created monumental sculptures, including the colossal statue of Zeus at Olympia and the sculptures adorning the Parthenon in Athens. His work exemplified the idealized beauty and harmony of the Classical Greek style.

Praxiteles (4th century BCE, Ancient Greece): Praxiteles is known for his mastery of human anatomy and his ability to convey naturalistic grace and sensuality in his sculptures. His famous works include the Hermes and the Infant Dionysus, as well as the Aphrodite of Knidos, one of the first life-size female nudes in Western art.

Michelangelo (1475-1564, Italy): Michelangelo was a Renaissance sculptor who created some of the most iconic sculptures in Western art. His masterpieces include the statue of David, the Pietà in St. Peter's Basilica, and though not sculptures, the breathtaking painting on the ceiling of the Sistine Chapel. His sculptures epitomize the ideal proportions, dynamic forms, and emotional intensity of the High Renaissance.

Gian Lorenzo Bernini (1598-1680, Italy): Bernini was an Italian Baroque sculptor known for his ability to capture movement, express emotion, and imbue his sculptures with a sense of theatricality.

His notable works include the Ecstasy of Saint Teresa, Apollo and Daphne, and the Baldachin in St. Peter's Basilica.

Auguste Rodin (1840-1917, France): Rodin is often considered the father of modern sculpture. His sculptures, such as The Thinker and The Kiss, departed from traditional academic norms by emphasizing emotion, individuality, and the expressive potential of the human form. Rodin's work influenced generations of sculptors and played a significant role in the development of modern art.

Donatello (1386-1466, Italy): Donatello was an Italian sculptor who played a crucial role in the early Renaissance period. His sculptures demonstrated a mastery of both classical and innovative techniques. Notable works include his bronze statue of David and the bronze pulpits in the San Lorenzo Basilica in Florence.

Myron (5th century BCE, Ancient Greece): Myron was an ancient Greek sculptor known for his ability to capture naturalistic movement. His most famous work is the Discus Thrower (Discobolus), a marble sculpture that exemplifies the balance, harmony, and athletic grace of the Classical Greek style.

Antonio Canova (1757-1822, Italy): Canova was an Italian Neoclassical sculptor who revived the elegance and idealism of classical art. His marble sculptures, such as Psyche Revived by Cupid's Kiss and Napoleon as Mars the Peacemaker, epitomize the refined beauty, meticulous craftsmanship, and emotional restraint of the Neoclassical style.

Polykleitos (5th century BCE, Ancient Greece): Polykleitos was an ancient Greek sculptor known for his treatise on ideal proportions in sculpture. Although few of his original works survive, his influence can be seen in the canon of proportions used by subsequent generations of sculptors.

Bertel Thorvaldsen (1770-1844, Denmark): Thorvaldsen was a Danish Neoclassical sculptor who gained international fame. His works include sculptures inspired by Greek mythology and historical figures, such as Jason with the Golden Fleece and his famous monument to Admiral Nelson in London's Trafalgar Square.

ARCHITECTURE

Introduction

Architecture is the art and science of designing and creating the built environment, encompassing the planning, design, construction, and arrangement of buildings, structures, and spaces. It involves the deliberate and thoughtful organization of materials, forms, and systems to fulfill functional needs while considering aesthetics, cultural context, sustainability, and human experience. Architecture combines artistic creativity, technical knowledge, and practical problem-solving to shape the physical environment and create spaces that inspire, accommodate, and enrich the lives of individuals and communities.

Architecture as Art

Architecture can be seen as a multifaceted work of art that extends beyond its functional purpose. Like other forms of art, it embodies creativity, expression, and the pursuit of aesthetic beauty. However, architecture differentiates itself by being an art form that is experienced spatially and three-dimensionally.

As a work of art, architecture engages with the human senses and emotions, evoking a range of responses. It captures the imagination, stimulates contemplation, and creates a sense of place. Architecture possesses the ability to elicit feelings of awe, serenity, excitement, or even introspection through its form, materials, and spatial qualities.

Similar to other art forms, architecture can convey meaning, symbolism, and cultural narratives. It can reflect the values, aspirations, and identity of a society or individual. Architectural designs often carry messages, whether through their historical references, contextual integration, or bold statements. They can be a medium for social commentary, expressing ideas, or provoking dialogue.

Architecture, as a work of art, requires a delicate balance between creativity and technical proficiency. Architects possess the unique challenge of combining artistic vision with practical considerations such as structural integrity, functionality, and building regulations. The integration of form, materials, light, and space is a delicate choreography that transforms abstract ideas into tangible, habitable spaces.

Furthermore, architecture as art is not limited to buildings alone. It encompasses various scales and typologies, including urban planning, landscape design, interior spaces, and temporary installations. Each architectural creation presents an opportunity for artistic expression, pushing boundaries, and reimagining the built environment.

Ultimately, architecture as a work of art has the power to inspire, uplift, and transform lives. It has the ability to shape human experience, enhance our surroundings, and contribute to the cultural fabric of society. By combining technical expertise, creativity, and a deep understanding of human needs, architecture transcends mere utility and becomes an enduring form of artistic expression.

Design Considerations: Form and Function

Form and **function** are two fundamental aspects of architectural design, and they play a crucial role in shaping the built environment. The relationship between form and function involves a constant conversation, negotiation, and integration of these two elements to create successful and meaningful architecture.

Form refers to the physical appearance, shape, and aesthetic qualities of a building. It encompasses the arrangement of architectural elements, the use of materials, the scale, proportions, and the overall visual impact. Form is how a building is perceived visually and emotionally, influencing the experience and perception of the users and the surrounding context.

Function, on the other hand, relates to the purpose, practicality, and usability of a building. It involves the design of spaces and the organization of elements to fulfill specific activities and human needs. Functionality considers factors such as spatial efficiency, circulation, accessibility, and the integration of necessary systems and technologies.

The conversation between form and function is a dynamic and iterative process in architectural design. It begins with the understanding of the functional requirements and the specific needs of the users and stakeholders. Architects then explore various form-generating strategies to give expression to those functions.

At times, form follows function, meaning that the design is primarily driven by the intended use and practical considerations. The building's form is derived directly from its functional requirements, resulting in a design that optimally serves its purpose. In such cases, the aesthetic qualities of the building may be a secondary consideration.

However, there are also instances where form influences function. In these cases, the architect may prioritize the visual impact, symbolism, or cultural references in the design. The form itself becomes a generator of meaning, evoking emotions and conveying messages. While functionality is still important, the design process may involve a more creative exploration of forms to express a concept or narrative.

The most successful architectural designs achieve a harmonious balance between form and function. They integrate both elements in a way that enhances the overall experience, functionality, and

meaning of the built environment. By considering form and function in tandem, architects can create buildings that not only fulfill their practical purposes but also engage, inspire, and enrich the lives of those who interact with them.

Ultimately, the conversation between form and function in architectural design is an ongoing exploration and synthesis of the visual and functional aspects, resulting in buildings that are not only visually compelling but also highly functional and responsive to the needs of the users and the context in which they exist.

For a discussion of form and function by a contemporary architect, please see this article by Andrew Hawkins:

https://www.lifeofanarchitect.com/architecture-form-function-object/

Additional Design Considerations in Architecture

Besides form and function, there are several other fundamental aspects in architectural design that are equally important. These aspects contribute to creating successful and impactful architecture. Here are a few key considerations:

Context: Architecture is intimately connected to its context, including the physical, cultural, historical, and social aspects of the surrounding environment. Responding to the context involves understanding the site, its topography, climate, and cultural significance. Designing in harmony with the context ensures that the building contributes positively to its surroundings and engages with its context in a meaningful way.

Sustainability: With the growing awareness of environmental issues, sustainability has become a critical aspect of architectural design. Designing buildings that minimize energy consumption, incorporate renewable materials, optimize resource efficiency, and promote environmental stewardship is essential for creating environmentally responsible architecture.

Human Experience: Architecture should prioritize the well-being and experience of the occupants. Considerations such as natural lighting, ventilation, acoustics, and spatial qualities can greatly influence the comfort, productivity, and overall satisfaction of the users. Human-centric design focuses on creating spaces that promote health, well-being, and a positive emotional response.

Technology and Innovation: The integration of technology and innovative solutions can enhance the functionality, performance, and aesthetics of architecture. Advancements in materials, building systems, automation, and digital tools provide architects with new opportunities for creative expression and sustainable design.

Cultural and Social Factors: Architecture is a reflection of society and culture. Designing with an awareness of the cultural and social context involves understanding the values, traditions, and aspirations of the community. Architecture has the power to shape and influence society, so considering social implications and inclusivity in the design process is crucial.

Timelessness and Adaptability: Architecture should have a long-lasting impact and the ability to adapt to changing needs over time. Designing buildings that are durable, flexible, and capable of accommodating future requirements ensures their longevity and relevance.

These aspects, along with form and function, collectively contribute to creating architecture that goes beyond mere utilitarian structures. By considering the broader context, sustainability, human experience, technology, culture, and adaptability, architects can create buildings that are not only functional and visually appealing but also socially responsible, environmentally conscious, and meaningful to the communities they serve.

Classification Methods that can be used to analyze architecture.

Historical Classification:

This method involves categorizing architectural styles based on their historical context and significant periods of development. Students can analyze different architectural movements such as Gothic, Renaissance, Baroque, Neoclassical, Modernism, and Postmodernism. The focus is on understanding the evolution of architectural styles over time, identifying key features and characteristics of each style, and recognizing the social, cultural, and technological influences that shaped them.

Functional Classification:

In this method, architecture is classified based on its primary functional purpose. Students can analyze buildings according to their intended use, such as residential, commercial, religious, educational, recreational, or governmental. The focus is on understanding how architectural design responds to specific functional requirements and how different building types have distinct spatial arrangements, circulation patterns, and structural considerations. This approach highlights the relationship between form and function in architecture.

Regional/Geographical Classification:

This classification method involves categorizing architecture based on regional or geographical factors. Students can explore different architectural styles and traditions from various parts of the world, such as Ancient Egyptian, Islamic, Chinese, Indian, African, or Latin American architecture. The focus is on understanding how climate, geography, local materials, cultural practices, and historical influences shape architectural forms and aesthetics in different regions. This approach encourages students to appreciate the diversity and uniqueness of architectural expressions across cultures.

These three classification methods provide a broad framework for analyzing architecture from different perspectives, allowing students to develop a comprehensive understanding of architectural history, functionality, and cultural context.

Examples of Historical Classification in Architecture:

Gothic Architecture:

The Gothic architecture style originated in the High Middle Ages, in Europe, and peaked in the late medieval period. It emerged as a response to the earlier Romanesque style and is characterized by its

emphasis on verticality, pointed arches, ribbed vaults, and large stained-glass windows. The Gothic style is often associated with grand cathedrals, but it also influenced the construction of castles, abbeys, universities, and civic buildings.

Pointed Arches: One defining feature of Gothic architecture is pointed arches. These arches allowed for greater height and gave a sense of upward movement. Pointed arches replaced the rounded arches of the Romanesque style, distributing the weight more efficiently and enabling larger windows and open interior spaces.

Ribbed Vaults: Gothic architecture introduced ribbed vaults, created by intersecting arched ribs that supported the roof's weight. These ribs provided structural support while allowing for larger and higher vaulted ceilings. They also added a sense of elegance and rhythm to the interior space.

Flying Buttresses: Gothic cathedrals often featured flying buttresses, external arches or half-arches that transmitted the thrust of the vaulted ceiling to exterior piers or walls. Flying buttresses allowed for the redistribution of weight and enabled the construction of taller, more open spaces with large stained-glass windows.

Stained Glass Windows: Gothic architecture incorporated extensive stained-glass windows, which were highly ornamental and illuminated the interior with colorful light. These windows depicted biblical stories, religious figures, and symbolic motifs, reflecting the religious fervor of the time.

Verticality: The Gothic style emphasized verticality, aspiring to reach toward the heavens. Cathedrals were designed with soaring spires and tall towers, creating a sense of awe and transcendence. The vertical emphasis was achieved through pointed arches, ribbed vaults, and slender columns.

Ornamentation: Gothic architecture featured intricate and elaborate ornamentation, especially on the facades. Decorative elements included delicate tracery, carved stone sculptures, gargoyles, pinnacles, and finials. These details added beauty, symbolism, and a sense of craftsmanship to the buildings.

Light and Space: The use of pointed arches and extensive stained-glass windows allowed Gothic buildings to be filled with natural light. This created a mystical and ethereal atmosphere, evoking a sense of transcendence and spirituality. The spacious and open interiors, made possible by the structural innovations, were designed to inspire awe and reverence in the worshippers.

The Gothic style represented a significant shift in architectural design and engineering during the Middle Ages. It was not only a response to the functional needs of the time but also reflected the spiritual and cultural aspirations of the era. The combination of soaring height, elegant proportions, intricate ornamentation, and a play of light and space made Gothic architecture an iconic and enduring style that continues to inspire awe and admiration to this day.

Exemplars of the Gothic style

Notre-Dame de Paris, France: The Notre-Dame Cathedral in Paris is an iconic example of French Gothic architecture. Known for its striking flying buttresses, elaborate rose windows, and the majestic spire (before the fire in 2019), Notre-Dame de Paris exemplifies the grandeur and verticality of the Gothic style. https://www.notredamedeparis.fr/

Chartres Cathedral, France: Located in Chartres, France, the Chartres Cathedral is renowned for its stunning stained-glass windows, particularly the Blue Virgin Window. It highlights the use of pointed arches, ribbed vaults, and elaborate sculpture work, making it a masterpiece of High Gothic architecture. https://www.cathedrale-chartres.org/

Cologne Cathedral, Germany: The Cologne Cathedral, or Kölner Dom, is an imposing Gothic masterpiece in Germany. Its construction took over six centuries to complete, and it boasts the largest façade of any church in the world. With its intricate stone tracery, soaring spires, and elaborate decoration, the Cologne Cathedral is a testament to the grandeur of German Gothic architecture.

https://www.koelner-dom.de/en

Westminster Abbey, United Kingdom: Westminster Abbey in London is a prime example of English Gothic architecture. With its magnificent fan vaulting, pointed arches, and the famous Henry VII Chapel, the abbey highlights the elegance and complexity of the Perpendicular Gothic style.

https://www.westminster-abbey.org/

Milan Cathedral, Italy: The Milan Cathedral, or Duomo di Milano, is an impressive example of Italian Gothic architecture. Its construction spanned several centuries and involved numerous architects. The cathedral's façade is adorned with intricate marble tracery, statues, and spires, displaying the distinctive flamboyant Gothic style.

https://www.duomomilano.it/en/

These examples represent just a fraction of the incredible Gothic architectural heritage found across Europe. Each structure embodies the unique characteristics and regional variations within the Gothic style, highlighting the skill and vision of the architects and craftsmen who brought them to life.

Renaissance Architecture:

The Renaissance style of architecture emerged in Europe during the 15th and 16th centuries, following the Gothic period. It drew inspiration from the architectural principles and aesthetics of ancient Greece and Rome, seeking to revive and reinterpret classical forms and ideals. The Renaissance style marked a significant shift towards humanism, rationality, and the celebration of the individual.

Key Features of Renaissance Architecture:

Classical Orders: Renaissance architecture embraced the classical orders—Doric, Ionic, and Corinthian—which were derived from ancient Greek and Roman architecture. These orders

consisted of columns with distinct capitals (top parts) and specific proportions. Architects employed the classical orders to create harmonious and balanced facades.

Symmetry and Proportion: Renaissance architecture emphasized symmetry and proportion as fundamental design principles. Buildings were often organized around a central axis, with symmetrical facades and balanced compositions. Proportional systems, such as the golden ratio or the use of mathematical ratios, were employed to create aesthetically pleasing and harmonious designs.

Pilasters and Pediments: Renaissance buildings incorporated decorative elements such as pilasters and pediments. Pilasters are shallow rectangular columns that are attached to a wall, adding visual interest and structure. Pediments are triangular elements positioned above entrances or windows, echoing classical temple fronts and adding a sense of grandeur.

Dome and Centralized Plans: Renaissance architects revived the use of domes and centralized floor plans, inspired by ancient Roman architecture. Domes, often supported by drum-like structures, were used to crown churches, basilicas, and public buildings. Centralized plans arranged spaces around a central point, creating a sense of balance and unity.

Classical Elements and Ornamentation: Renaissance architecture incorporated classical elements and ornamentation, such as pilasters, columns, entablatures, friezes, and niches. These elements were often decorated with sculptural reliefs, classical motifs, and motifs inspired by nature. The use of classical elements added a sense of refinement and elegance to buildings.

Courtyards and Loggias: Renaissance architecture emphasized the integration of indoor and outdoor spaces. Buildings often featured open courtyards or loggias (arcaded walkways) that allowed for the interplay between light, shadow, and nature. Courtyards and loggias provided spaces for social interaction and served as transitional areas between public and private realms.

Use of Perspective: Renaissance architects embraced the concept of perspective, derived from advancements in mathematics and artistic techniques. They incorporated linear perspective in the design of facades and interiors, creating a sense of depth and spatial illusion. This technique enhanced the sense of realism and monumentality in Renaissance architecture.

The Renaissance style represented a departure from the verticality and ornamental complexity of the Gothic period, emphasizing rationality, proportion, and the revival of classical forms. It celebrated the human intellect, cultural achievements, and the pursuit of knowledge. The architectural innovations and aesthetic principles of the Renaissance have had a profound and enduring impact on subsequent architectural movements and continue to influence contemporary design.

Exemplars of the Renaissance style

St. Peter's Basilica - Vatican City, Rome, Italy: Designed by renowned architects including Donato Bramante, Michelangelo, and Gian Lorenzo Bernini, St. Peter's Basilica is a magnificent example of Renaissance architecture. It features a centralized plan, a grand dome inspired by the Pantheon, and a harmonious façade adorned with classical elements and statues.

https://www.vatican.va/various/basiliche/san_pietro/index_it.htm

Palazzo Medici Riccardi - Florence, Italy: Designed by Michelozzo di Bartolomeo for the influential Medici family, the Palazzo Medici Riccardi showcases the early Renaissance style. It features a symmetrical façade with rusticated stone walls, classical orders, and a central courtyard. The palazzo became a model for subsequent Florentine palaces.

https://www.palazzomediciriccardi.it/

"File:Palazzo Medici courtyard Apr 2008 (10)-Palazzo Medici courtyard Apr 2008 (9).jpg" by Of the individual pictures, Gryffindor, of the panorama, Roland Geider (Ogre) is licensed under CC BY 3.0.

Château de Chambord - Loir-et-Cher, France: Château de Chambord is an architectural masterpiece of the French Renaissance. The castle, attributed to King Francis I, exhibits a blend of French Gothic and Renaissance elements. It features a symmetrical plan, intricate dormers, turrets, and an impressive central staircase inspired by Leonardo da Vinci's designs.

https://www.chambord.org/en

Palazzo Pitti - Florence, Italy: Originally commissioned by the Florentine banker Luca Pitti, the Palazzo Pitti showcases the elegance of Renaissance architecture. The palazzo exhibits a robust rusticated stone exterior, large windows, and a harmonious courtyard. It later became the residence of the powerful Medici family and now houses several museums.

https://www.uffizi.it/palazzo-pitti

El Escorial - San Lorenzo de El Escorial, Spain: El Escorial is a vast complex built by King Philip II of Spain and designed by Juan Bautista de Toledo and Juan de Herrera. It served as a royal

palace, a monastery, and a mausoleum. The building exemplifies Spanish Renaissance architecture with its symmetrical design, austere façade, and central basilica crowned by a dome.

https://el-escorial.com/

These examples highlight the diversity and impact of Renaissance architecture across different regions of Europe. They showcase the revival of classical forms, the emphasis on proportion and symmetry, and the integration of classical elements within grand architectural compositions.

Baroque Architecture

The Baroque style of architecture emerged in Europe during the 17th century and lasted until the early 18th century. It developed as a response to the more restrained and symmetrical forms of the Renaissance. Baroque architecture is characterized by its dramatic and ornate design, richly detailed decoration, and a sense of grandeur and movement.

Key Features of Baroque Architecture:

Curvilinear Forms: Baroque architecture often features curving lines, creating a sense of movement and dynamism. This is seen in the undulating façades, curved walls, and spiral forms of staircases and towers. The use of curves added a sense of energy and theatricality to the buildings.

Dramatic Use of Light and Shadow: Baroque architects utilized light and shadow to create dramatic effects. Large windows, domes, and cupolas allowed natural light to enter the interior spaces, which were further accentuated by contrasting light and shadow. This interplay of light and shadow created a dynamic and emotional atmosphere.

Ornate Decoration: Baroque architecture is characterized by lavish ornamentation and intricate detailing. Elaborate sculptural elements, such as columns, pilasters, and cornices, were adorned with decorative motifs, including flowers, leaves, scrolls, and cherubs. Sculptural groups, frescoes, and stucco work adorned ceilings and walls.

Grandiose Facades and Interior Spaces: Baroque buildings often featured monumental facades with impressive entrances and expansive central spaces. The façades were designed to impress and awe viewers with their scale, rhythm, and rich ornamentation. Interiors had large, open spaces with soaring ceilings and grand staircases.

Use of Illusion and Theatricality: Baroque architecture employed illusionistic techniques to create a sense of drama and spectacle. This included the use of trompe-l'oeil painting (illusionistic painting that creates optical illusions), sculptural effects that appeared to burst out of walls, and the integration of architecture with other art forms like music and theater.

Emphasis on Movement and Emotion: Baroque architecture aimed to elicit strong emotional responses from viewers. Buildings were designed to evoke a sense of awe, grandeur, and even theatricality. The dynamic and asymmetrical forms, combined with the play of light and shadow, created a sense of movement and heightened drama.

Integration of Sculpture and Architecture: Baroque architecture seamlessly integrated sculpture with architectural elements. Sculptures were placed within niches, on pedestals, or incorporated into the overall design of the building. This fusion of sculpture and architecture enhanced the visual impact and added a three-dimensional quality to the structures.

Baroque architecture was a flamboyant and exuberant style that sought to create an immersive and emotionally charged experience. It was often associated with the power and influence of the Catholic Church and the aristocracy of the time. The Baroque style left an indelible mark on European architecture, with notable examples found in churches, palaces, public buildings, and gardens, showcasing the grandeur and expressive potential of this unique style.

Exemplars of the Baroque style

Palace of Versailles - Versailles, France: The Palace of Versailles, built during the reign of Louis XIV, is one of the most iconic examples of Baroque architecture. The palace showcases the opulence and grandeur of the style with its expansive façade, ornate interiors, and meticulously manicured gardens. The Hall of Mirrors is a highlight, featuring elaborate decoration and a series of mirrors that reflect light and create a sense of infinite space.

https://www.chateauversailles.fr/

St. Peter's Basilica - Vatican City, Rome, Italy: St. Peter's Basilica, designed by prominent Baroque architects including Carlo Maderno and Gian Lorenzo Bernini, represents a synthesis of Renaissance and Baroque styles. The basilica's façade showcases the dynamic and undulating lines of the Baroque, while the interior features elaborate ornamentation, including Bernini's Baldacchino and his monumental colonnade in St. Peter's Square.

St. Peter's Basilica in Vatican City is primarily considered an exemplar of the Renaissance style. Its construction began during the Renaissance period and was influenced by renowned architects of that era, including Donato Bramante, Michelangelo, and Gian Lorenzo Bernini. However, it is important to note that St. Peter's Basilica also exhibits elements of the Baroque style, particularly in its interior decoration and later additions. After the Renaissance period, subsequent architects, including Carlo Maderno and Gian Lorenzo Bernini, made modifications and additions to the basilica that incorporated Baroque elements. These additions include the grand colonnades in the plaza, the towering baldachin over the main altar, and the majestic canopy of the papal altar.

Trevi Fountain - Rome, Italy: The Trevi Fountain, designed by Nicola Salvi, is a masterpiece of Baroque sculpture and architecture. The fountain's grandiose composition includes a central statue of Neptune, surrounded by seahorses and allegorical figures. Water cascades down the structure, creating a sense of movement and dynamism. The Trevi Fountain is renowned for its beauty and is a popular tourist attraction.

Wieskirche - Bavaria, Germany: The Wieskirche, or Pilgrimage Church of Wies, is a stunning example of Bavarian Rococo architecture, a subtype of the Baroque style. This UNESCO World Heritage site features an ornate exterior and an interior adorned with delicate stucco work, frescoes, and decorative elements. The church's design is intended to create a sense of spiritual transcendence and awe.

https://www.wieskirche.de/en/index_en.html

Church of São Francisco - Porto, Portugal: The Church of São Francisco in Porto is an exemplar of Portuguese Baroque architecture. While the exterior appears relatively simple, the interior is a dazzling display of gilded woodwork and intricate decoration. The ornate altarpieces, columns, and vaulted ceilings create a richly embellished space that embodies the theatricality and opulence of the Baroque style.

https://ordemsaofranciscoporto.pt/museu/

These examples represent the diverse expressions of the Baroque style across different regions of Europe. Each structure showcases the ornate decoration, dramatic forms, and sense of grandeur that characterize the Baroque period.

Neoclassical Architecture

Neoclassical architecture emerged in the late 18th century as a reaction against the excesses of the Baroque and Rococo styles. It drew inspiration from the architecture of ancient Greece and Rome, seeking to revive the classical ideals of harmony, proportion, and simplicity. Neoclassical architecture became popular during the Age of Enlightenment and the early stages of industrialization.

Key Features of Neoclassical Architecture:

Symmetry and Balance: Neoclassical buildings are characterized by their symmetrical and balanced designs. Facades often feature a central entrance or portico flanked by evenly spaced windows. The emphasis on balance reflects the classical notion of order and harmony.

Classical Orders: Neoclassical architecture utilizes the classical orders, including the Doric, Ionic, and Corinthian, as design elements. These orders are expressed through columns and capitals, creating a sense of elegance and proportion. The choice of order depends on the desired aesthetic and symbolic significance.

Simple and Clean Lines: Neoclassical buildings favor clean and unadorned lines, emphasizing simplicity and clarity. Facades often feature smooth surfaces with minimal decorative elements. The focus is on geometric forms, with rectangular shapes and pediments being commonly employed.

Pediments and Porticos: Neoclassical architecture often incorporates pediments, triangular elements placed above entrances or windows, reminiscent of classical temple fronts. Porticos, or colonnaded porch-like structures, are frequently used to provide shelter and add visual interest to the building's exterior.

Symmetrical Floor Plans: Neoclassical buildings typically follow symmetrical floor plans, with rooms and spaces arranged in a balanced manner around a central axis. This arrangement provides a sense of order and clarity while allowing for functional efficiency.

Classical Motifs and Decorative Elements: Neoclassical architecture employs classical motifs and decorative elements, such as wreaths, garlands, urns, and bas-reliefs. These elements are often used sparingly and with restraint to maintain the overall sense of simplicity and elegance.

Use of Classical Building Materials: Neoclassical buildings typically employ classical building materials such as stone, marble, and stucco. These materials contribute to the timeless and enduring quality of the architecture while evoking a sense of grandeur and permanence.

Neoclassical architecture aimed to convey a sense of rationality, order, and dignity. It aligned with the ideals of the Enlightenment period, emphasizing reason, logic, and the revival of classical values. Neoclassical buildings can be found in various forms, including government buildings, museums, libraries, and private residences, and they have had a significant influence on subsequent architectural movements.

Exemplars of the Neoclassical style

The Panthéon - Paris, France: The Panthéon in Paris is a neoclassical mausoleum and an important architectural landmark. Originally designed as a church by Jacques-Germain Soufflot, it showcases classical elements such as a portico with Corinthian columns, a monumental dome, and a symmetrical façade. The interior houses the tombs of notable French figures.

https://www.paris-pantheon.fr/

The British Museum - London, UK: The British Museum in London is a neoclassical institution that houses a vast collection of art and artifacts. Designed by architect Sir Robert Smirke, it features a grand façade with Corinthian columns, a pediment, and a prominent central portico. The design draws inspiration from classical Greek and Roman architecture.

https://www.britishmuseum.org/

The Royal Palace of Caserta - Caserta, Italy: The Royal Palace of Caserta is a monumental neoclassical palace constructed for the Bourbon kings of Naples. Designed by architect Luigi Vanvitelli, it spans a vast area and features a symmetrical façade, a central courtyard, and a grand staircase inspired by the Escalier des Ambassadeurs at Versailles. The palace is renowned for its opulence and grandeur.

https://reggiadicaserta.cultura.gov.it/en/

These examples highlight the influence of Neoclassical architecture across different countries and contexts. They exhibit the emphasis on classical forms, symmetrical design, and the use of prominent porticos and columns that are characteristic of the Neoclassical style.

Modern Architecture

The Modern style of architecture, also known as Modernism, emerged in the early 20th century as a departure from traditional architectural forms. It was influenced by technological advancements, industrialization, and a desire for functional and rational design. Modern architecture rejected ornamentation and embraced simplicity, clean lines, and an emphasis on the expression of structure and materials.

Key Features of Modern Architecture:

Simplified Forms: Modern architecture favors simple and geometric forms, with an emphasis on straight lines, right angles, and clean surfaces. It avoids excessive ornamentation and decoration, focusing on the inherent beauty of the building's materials and structural elements.

Functionalism: Modern architecture prioritizes functionality and efficiency. Buildings are designed to serve their intended purposes, with spaces organized logically and efficiently to meet the needs of their users. The design often reflects the building's function and purpose, resulting in clear and legible layouts.

Use of Modern Materials: Modern architecture embraces the use of new materials, such as reinforced concrete, steel, and glass. These materials offer flexibility, strength, and the ability to create large open spaces. Modern architects often showcase these materials, allowing them to be seen and appreciated rather than hidden behind embellishments.

Open Floor Plans: Modern architecture emphasizes open and flexible floor plans. Interior spaces are interconnected, allowing for a sense of flow and adaptability. Walls are often eliminated or minimized to create expansive, light-filled spaces that can be easily adapted to different uses.

Integration with the Surroundings: Modern architecture seeks to harmonize with the natural environment and surroundings. It often incorporates large windows and glass walls to bring in natural light and create a connection between the indoor and outdoor spaces. Outdoor areas, such as gardens, patios, or rooftop terraces, are frequently integrated into the design.

Innovative Structural Systems: Modern architecture explores new structural systems and engineering techniques. This includes the use of cantilevers, steel frames, and other innovative methods to create unique and daring architectural expressions. The structural elements are often celebrated and showcased as part of the design aesthetic.

Emphasis on Minimalism and Simplicity: Modern architecture embraces minimalism, focusing on essential elements and reducing design to its simplest forms. It strives for clarity and purity in design, eliminating unnecessary details and clutter. The goal is to create a sense of calm, order, and harmony.

Modern architecture has had a significant impact on the built environment worldwide, influencing the design of residential, commercial, and public buildings. It represents a shift towards functionalism, innovation, and a rejection of historical styles, shaping the architectural landscape of the 20th and 21st centuries.

Exemplars of Modernism

Villa Savoye - Poissy, France: Designed by Le Corbusier, Villa Savoye is a seminal work of Modernist architecture. It features clean lines, an open floor plan, ribbon windows, and a rooftop garden. The building exemplifies the principles of functionalism, simplicity, and the use of modern materials.

https://www.villa-savoye.fr/

Fallingwater - Pennsylvania, USA: Fallingwater, designed by Frank Lloyd Wright, is a renowned example of Modernist architecture integrated with nature. The house is constructed over a waterfall, and its cantilevered design incorporates stone, concrete, and glass, seamlessly blending with the surrounding environment.

https://fallingwater.org/

Bauhaus Dessau - Dessau, Germany: The Bauhaus Dessau building, designed by Walter Gropius, served as the school of design, art, and architecture known as the Bauhaus. It showcases a functionalist approach, with simple geometric forms, white facades, large windows, and an emphasis on communal spaces.

Post Modernist Architecture

Postmodernist architecture emerged as a reaction against the perceived limitations and rigidity of Modernist architecture in the late 20th century. It rejected the uniformity, minimalism, and functionalism of Modernism and instead embraced eclecticism, historical references, and a playful approach to design. Postmodernist architecture aimed to reintroduce ornamentation, symbolism, and a sense of narrative into architectural expression.

Key Features of Postmodernist Architecture:

Eclecticism: Postmodernist architecture embraces a diverse range of architectural styles, historical references, and cultural influences. It borrows elements from various periods and combines them in unexpected and unconventional ways. This approach allows for the expression of multiple architectural languages within a single design.

Historicist References: Postmodernist architecture often incorporates historical motifs, details, and ornamentation. These references can be taken from any historical period and are used to create visual interest, evoke nostalgia, or convey a sense of contextual relevance.

Playful and Irreverent Design: Postmodernist architects introduced humor, irony, and wit into their designs. Playful elements, such as exaggerated proportions, unconventional forms, and unexpected juxtapositions, are employed to challenge the traditional notions of architectural seriousness.

Fragmentation and Layering: Postmodernist architecture often utilizes fragmented forms and layered compositions. Buildings may consist of multiple volumes, shapes, and materials, creating a sense of complexity and visual interest. The fragmentation can represent the diversity and heterogeneity of contemporary society.

Contextual Response: Postmodernist architecture seeks to establish a dialogue with its surroundings. It considers the social, cultural, and physical context of a site and responds to it through the design. Buildings may incorporate contextual elements, such as references to neighboring structures or the surrounding landscape.

Emphasis on Symbolism: Postmodernist architecture embraces symbolism and narrative. Buildings may communicate messages or ideas through their design elements, materials, or ornamentation. Symbolic representations can be personal, cultural, or social in nature, adding layers of meaning to the architecture.

Material Variety and Ornamentation: Postmodernist architecture celebrates the use of a wide range of materials, textures, and colors. Ornamentation, which was largely rejected in Modernism, is reintroduced in a playful and eclectic manner. Decorative elements may include columns, arches, pediments, and friezes, among others.

Postmodernist architecture challenged the dominance of Modernism and encouraged a more subjective and contextual approach to design. It embraced historical references, eclecticism, and symbolism, leading to a more diverse and expressive architectural landscape. Postmodernist architecture continues to be influential and can be seen in various building types, including commercial, residential, and cultural structures.

Exemplars of the Post Modernism

Portland Building - Portland, USA: Designed by Michael Graves, the Portland Building is characterized by its bold geometric shapes, colorful façade, and decorative elements. It challenged the monotony of modern office buildings and sparked a dialogue about the role of ornamentation in architecture.

Piazza d'Italia - New Orleans, USA: Designed by Charles Moore, the Piazza d'Italia is a public plaza featuring classical architectural elements juxtaposed with bright colors, exaggerated proportions, and whimsical details. It serves as a symbol of the exuberance and theatricality of Postmodernism.

Dancing House - Prague, Czech Republic: Designed by Frank Gehry and Vlado Milunić, this building stands out with its dynamic, curvilinear form resembling a pair of dancers. It subverts traditional notions of architectural geometry and adds a playful touch to the Prague skyline.

https://www.tancici-dum.cz/en/

Groninger Museum - Groningen, Netherlands: Designed by Alessandro Mendini, the Groninger Museum exhibits a bold and colorful exterior with a mix of architectural styles, materials, and forms. It reflects the Postmodernist approach of combining historical references with contemporary design.

https://www.groningermuseum.nl/

Puente de la Mujer - Buenos Aires, Argentina: Designed by Santiago Calatrava, this pedestrian bridge features an elegant and dynamic form resembling a tango couple. It exemplifies the fusion of engineering and artistic expression, characteristic of Postmodernist architecture.

The Guggenheim Museum Bilbao *is widely regarded as an example of* ***Postmodernist*** *architecture. Designed by Frank Gehry and completed in 1997, the museum embodies many key features of Postmodernism, such as its sculptural and organic forms, use of unconventional materials (such as titanium), and its departure from the rectilinear geometry of* ***Modernism****. The building's expressive and dynamic design, with its curvilinear shapes and undulating surfaces, aligns with the principles of Postmodernist architecture. Therefore, while it may have some elements that could be associated with Modernism due to its use of innovative materials and technology, the Guggenheim Museum Bilbao is primarily considered a prominent exemplar of Postmodernist architecture.*

Influential architects of the last 100 years

Frank Lloyd Wright (1867-1959):

Known for his organic architecture philosophy, Wright designed iconic buildings like Fallingwater and the Guggenheim Museum. He emphasized blending structures with their natural surroundings and integrating interior and exterior spaces.

Le Corbusier (1887-1965):

A pioneer of modern architecture, Le Corbusier advocated for functional and efficient design. His notable works include Villa Savoye, the Unité d'Habitation, and the Chandigarh Capitol Complex, reflecting his principles of open floor plans and geometric forms.

Ludwig Mies van der Rohe (1886-1969):

Mies van der Rohe was a prominent figure in the modernist movement. His minimalist approach is exemplified in iconic structures like the Barcelona Pavilion and the Seagram Building. He coined the phrase "less is more" and emphasized the use of steel and glass.

Alvar Aalto (1898-1976):

Aalto was a Finnish architect known for his humanistic approach to design. His works, such as the Paimio Sanatorium and the Finlandia Hall, incorporated organic forms, natural materials, and harmonious integration with the surrounding environment.

Oscar Niemeyer (1907-2012):

A key figure in Brazilian architecture, Niemeyer's designs are characterized by curvilinear forms and reinforced concrete structures. He co-designed many buildings in Brasília, including the National Congress and the Cathedral of Brasília.

Louis Kahn (1901-1974):

Kahn's work is renowned for its monumental and poetic qualities. Notable projects include the Salk Institute, the Kimbell Art Museum, and the National Assembly Building in Bangladesh. He emphasized the use of natural light and monumental geometric forms.

Renzo Piano (born 1937):

Piano is an Italian architect known for his innovative and sustainable designs. Notable projects include the Centre Georges Pompidou, The Shard, and the California Academy of Sciences. He emphasizes a contextual approach and attention to detail.

Zaha Hadid (1950-2016):

Hadid was a groundbreaking architect who pushed the boundaries of form and geometry. Her fluid and dynamic designs, such as the Guangzhou Opera House and the Heydar Aliyev Center, showcased her avant-garde approach to architecture.

Rem Koolhaas (born 1944):

Koolhaas is a Dutch architect known for his intellectual and provocative designs. His notable works include the CCTV Headquarters in Beijing, the Seattle Central Library, and the Casa da Música in Porto. He explores themes of urbanism, technology, and social dynamics.

Norman Foster (born 1935):

Foster is an influential British architect recognized for his high-tech and sustainable designs. His notable works include the Millau Viaduct, the Hearst Tower, and the Reichstag dome. He focuses on innovation, efficiency, and the integration of technology in architecture.

Kazuyo Sejima (born 1956):

Sejima **i**s a Japanese architect and co-founder of the firm SANAA. Her designs often incorporate simplicity, transparency, and the exploration of light and space. Sejima's notable works include the New Museum of Contemporary Art in New York City, the Rolex Learning Center in Lausanne,

Switzerland, and the Louvre-Lens Museum in France. In 2010, she became the second woman to receive the Pritzker Architecture Prize.

These architects have left a lasting impact on the field of architecture through their unique philosophies, innovative designs, and contributions to architectural theory and practice.

10 of the most influential classical architects prior to 1900:

Vitruvius (1st century BCE):

Vitruvius was a Roman architect and author of "De architectura," which served as a foundational text for classical architecture. His work emphasized the principles of firmitas (firmness), utilitas (commodity), and venustas (delight), which became fundamental to classical design.

Filippo Brunelleschi (1377-1446):

Brunelleschi was an Italian architect and engineer known for his innovative designs during the Renaissance. His most famous work is the dome of the Florence Cathedral (Il Duomo), which showcased his mastery of geometric proportion and engineering ingenuity.

Leon Battista Alberti (1404-1472):

Alberti was an Italian architect and writer who played a significant role in the development of Renaissance architecture. His notable works include the Basilica di Sant'Andrea in Mantua and the Tempio Malatestiano in Rimini. He advocated for harmonious proportions and the revival of classical elements.

Andrea Palladio (1508-1580):

Palladio was an Italian architect whose works had a profound influence on Western architecture. His designs, such as Villa Rotonda and Palazzo Chiericati, showcased his mastery of classical forms, symmetry, and harmony, which became defining features of Palladian architecture.

Christopher Wren (1632-1723):

Wren was an English architect who played a significant role in the rebuilding of London after the Great Fire of 1666. His notable works include St. Paul's Cathedral, Hampton Court Palace, and the Royal Naval College, Greenwich. Wren's designs combined classical principles with innovative engineering.

François Mansart (1598-1666):

Mansart was a French architect known for his contributions to French Baroque architecture. His works, such as the Church of the Val-de-Grâce and the Hôtel de Guénégaud, exhibited a balance between classical elements and decorative richness, influencing subsequent generations of architects.

Andrea Palladio (1508-1580):

Palladio was an Italian architect whose works had a profound influence on Western architecture. His designs, such as Villa Rotonda and Palazzo Chiericati, showcased his mastery of classical forms, symmetry, and harmony, which became defining features of Palladian architecture.

Inigo Jones (1573-1652):

Jones was an English architect who played a significant role in introducing classical architecture to England. He was responsible for the design of the Banqueting House in Whitehall and Queen's House in Greenwich, which showcased his mastery of classical proportions and Palladian principles.

Bartolomeo Rastrelli (1700-1771):

Rastrelli was a Russian-Italian architect known for his extravagant Baroque designs. His notable works include the Winter Palace in St. Petersburg and the Catherine Palace in Tsarskoye Selo. Rastrelli's architecture combined grandeur, ornamentation, and theatricality.

Giacomo Barozzi da Vignola (1507-1573):

Vignola was an Italian architect who contributed to the development of Renaissance architecture. His most influential work is the Villa Farnese in Caprarola, known for its harmonious proportions and balanced composition. Vignola's treatise, "The Five Orders of Architecture," became a standard reference for classical architecture.

These classical architects left a lasting legacy through their contributions to architectural theory, their innovative designs, and their influence on subsequent generations of architects. Their works continue to be studied and admired for their beauty, proportion, and timeless appeal.

THEATRE

What is it?

Theatre is a performing art form that involves live performances by actors or performers who portray characters and present stories or narratives in front of an audience. It is a collaborative art that combines various elements such as acting, dialogue, music, movement, set design, costumes, lighting, and sound to create a theatrical experience.

Theatre stands apart due to its reliance on the immediacy of live performances, necessitating the presence of both actors and audience members within a shared space. This creates an interactive and dynamic relationship, with the audience playing a vital role by actively engaging with the performance, responding to the actions on stage, and experiencing the emotions and ideas conveyed. However, it's important to note that not all live entertainment falls under the category of Theatre as discussed here. For a live event to be classified as *Theatre,* it must encompass four essential elements: an idea, actors, an audience, and a fundamental change in the protagonist. This transformative change is crucial, distinguishing theatre from other forms of live performance art, sporting events, poetry slams, and similar endeavors.

Elements of Theatre:

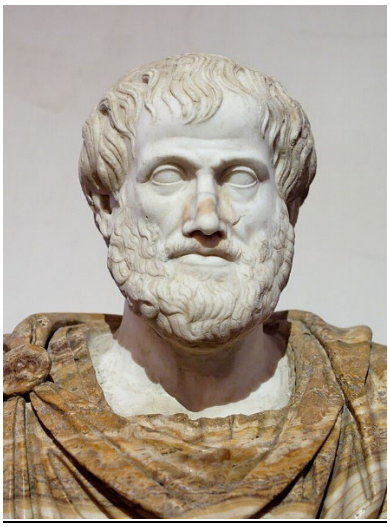


Image Credit: Bust of Aristotle (Image is in the public domain)

Aristotle, the ancient Greek philosopher, outlined six key elements or components of theatre in his work "Poetics." These elements are:

1. *Plot* (Mythos): The plot refers to the arrangement and sequence of events in a dramatic work. It encompasses the storyline, the series of actions and conflicts that unfold, and the overall structure of the play. According to Aristotle, the plot is the most crucial element and should have a clear beginning, middle, and end, with a cause-and-effect relationship between events.

2. *Character* (Ethos): Characters are the individuals portrayed in a dramatic work. Aristotle emphasized the importance of well-developed and believable characters who possess traits, motivations, and qualities that drive their actions. He noted that characters should be consistent, show moral or ethical qualities, and be appropriate for the plot.

3. *Thought* (Dianoia): Thought refers to the ideas, themes, and messages conveyed in a play. Aristotle believed that theatre should explore universal truths, address moral dilemmas, and offer insights into the human condition. Thought is expressed through dialogue, speeches, and subtext.

4. *Diction* (Lexis): Diction relates to the language and dialogue used in a theatrical piece. Aristotle stressed the importance of clear, appropriate, and effective language that suits the characters, plot, and overall tone of the play. Diction includes the choice of words, syntax, and rhetorical devices employed by the characters.

5. *Spectacle* (Opsis): Spectacle encompasses the visual aspects of a theatrical performance, including the set design, costumes, makeup, props, and special effects. While Aristotle considered spectacle as a less important element compared to plot and character, he recognized its ability to enhance the overall experience and engage the audience.

6. *Song* (Melos): Song refers to the music, chanting, or singing incorporated into a play. In ancient Greek theatre, songs were an integral part of performances, often accompanied by musical instruments. The use of song was believed to heighten emotional impact and add a musical dimension to the storytelling.

Aristotle's elements of theatre provide a framework for analyzing and understanding dramatic works. According to him, a well-constructed play should effectively combine these elements to create a cohesive and impactful theatrical experience.

Protagonist/Antagonist:

In a play, the *protagonist* and the *antagonist* are two key characters that often represent opposing forces or perspectives within the story.

- *Protagonist*: The protagonist is the central character or the main character in a play. They are typically the character who the audience follows and with whom they identify or empathize. The protagonist is usually the character who drives the plot forward and faces the main challenges or conflicts of the story. They are often depicted as the hero or the character the audience roots for.

- *Antagonist*: The antagonist is the character or force that opposes or creates conflict for the protagonist. They are usually in direct opposition to the goals, desires, or well-being of the protagonist. The antagonist can take various forms, such as another character, a group of characters, or even an abstract concept. They provide obstacles and challenges that the protagonist must overcome, creating tension and driving the narrative.

In many plays, the conflict between the protagonist and the antagonist forms the central dramatic tension, propelling the story forward. The relationship between the protagonist and the antagonist often reveals contrasting motivations, values, or ideologies, creating opportunities for character development and thematic exploration.

It's important to note that not all plays have a clear-cut protagonist and antagonist. Some plays may feature ensemble casts or multiple characters with conflicting goals, blurring the lines between protagonist and antagonist. Additionally, in some plays, the antagonist may not be a specific character but rather a larger societal or environmental force that the protagonist must contend with.

The dynamic between the protagonist and antagonist is a fundamental element of storytelling, shaping the plot, character arcs, and overall dramatic structure of a play.

Dramatic Structure:

Dramatic structure refers to the organization and progression of events in a narrative or play. It outlines the key components and turning points that shape the story and engage the audience. Here's an explanation of the elements of dramatic structure:

1. *Stasis* (exposition): Stasis refers to the initial state of equilibrium or balance in a story. It is the starting point where the characters and the world they inhabit are

established. During this phase, the audience learns about the normal circumstances and the status quo.

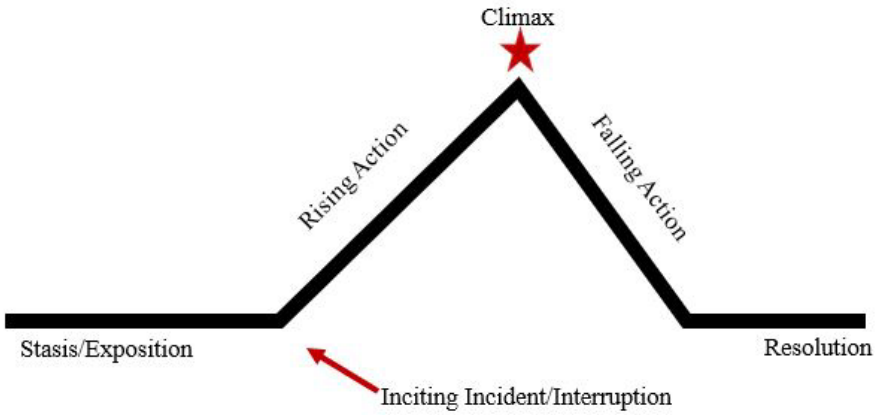
2. *Inciting Incident* (interruption): The inciting incident is an event or action that disrupts the stasis and sets the main conflict into motion. It is a significant event that creates a disturbance or introduces a problem that the protagonist must face. The inciting incident serves as a catalyst and triggers the subsequent events of the story.

3. *Rising Action*: The rising action follows the inciting incident and comprises a series of events and complications that build upon each other. It is the part of the story where conflicts arise, obstacles are encountered, and tension escalates. The protagonist faces challenges, makes choices, and takes actions to resolve the conflict. The rising action creates suspense and propels the story towards the climax.

4. *Climax:* The climax is the turning point or the most intense and crucial moment in the story. It is the peak of the conflict where the protagonist confronts the central challenge or problem. The climax is marked by a significant decision, a revelation, or a decisive action that determines the outcome of the story. It often involves heightened emotions and a critical shift in the narrative.

5. *Falling Action*: The falling action follows the climax and reveals the consequences or aftermath of the protagonist's actions during the climax. It shows how the conflicts are being resolved or winding down. The falling action leads towards the resolution and eases the tension built up during the rising action and climax. It provides closure to subplots, ties up loose ends, and paves the way for the story's conclusion.

6. *Resolution*: The resolution, also known as the denouement, is the final part of the dramatic structure. It brings the story to a satisfying or meaningful conclusion. It shows the ultimate outcome of the conflict and often provides a sense of closure. The resolution may offer insights, moral lessons, or a reflection on the characters' journeys. It wraps up the story and leaves a lasting impression on the audience.



Understanding dramatic structure helps writers, playwrights, and audiences comprehend and analyze the progression of a story. It provides a framework for creating tension, building narrative arcs, and crafting compelling narratives. Here's how it can help:

1. *Identification of Key Moments:* By recognizing the different elements of dramatic structure—such as the inciting incident, climax, and resolution—one can identify the key moments that shape the story. These pivotal moments often revolve around the central conflict or dilemma of the play. Analyzing these moments can shed light on the themes being explored.

2. *Conflict and Tension:* Dramatic structure emphasizes conflict and the rising tension throughout the story. The conflicts faced by the characters often reflect the underlying themes of the play. By observing the progression of conflicts during the rising action and their resolution in the falling action, one can gain insights into the themes and ideas being explored, such as power struggles, moral dilemmas, social injustice, or personal growth.

3. *Character Development:* The development of characters throughout the dramatic structure can provide valuable insights into the play's themes. As the characters face challenges and make choices during the rising action, their growth, transformations, or moral dilemmas often reflect the thematic exploration. By tracking the character arcs, one can uncover the underlying ideas and messages the playwright intends to convey.

4. *Resolution and Reflection:* The resolution or denouement of a play often encapsulates the theme and offers a reflection on the events and conflicts that have unfolded. By

examining the resolution, one can identify the playwright's intended message or moral lesson. It provides an opportunity to contemplate the consequences of actions, explore the implications of the story's events, and delve deeper into the thematic significance of the play.

Overall, understanding dramatic structure helps reveal the thematic elements of a play by focusing on key moments, conflicts, character development, and the resolution. It provides a framework to analyze the underlying ideas, messages, and social or philosophical commentary that the playwright seeks to communicate. By examining how the story is structured and unfolds, one can gain a deeper understanding of the play's themes and engage in a more insightful interpretation of the work. Try asking the question: *what is different about the world of the play at the beginning versus the end of the play, and how are we meant to feel about the change?*

Theatre Genres:

The major genres of theatre encompass different styles, forms, and categories of theatrical works. While there can be overlap and variations, here are some of the main genres:

- *Tragedy:* Tragedy is a genre that focuses on serious and somber themes, often depicting the downfall or suffering of the protagonist. One important aspect is the notion of a tragic hero, a protagonist who is typically of noble birth or possesses admirable qualities. This noble status sets the hero apart from the ordinary citizens of society. The tragic hero's fate is crucial, as their actions and experiences have a profound impact on both them and the wider community.

    - Aristotle emphasized that the tragic hero experiences a reversal of fortune, often brought about by a fatal flaw or error in judgment known as *hamartia* (or hubris). This flaw leads the hero to make choices or engage in actions that ultimately lead to their downfall. The tragic hero's suffering and ultimate destruction generate feelings of pity and fear in the audience, a cathartic experience that purges these emotions and leads to a heightened understanding of the human condition.

    - The impact of the tragic hero's fate extends beyond their personal sphere. Aristotle believed that the consequences of the hero's actions ripple through society, affecting others and revealing universal truths. The tragic hero's downfall serves as a cautionary tale, reminding the audience of the fragility of human

existence and the potential consequences of hubris or moral failings. Examples of famous tragedies include Shakespeare's *Hamlet* and Sophocles' *Oedipus Rex*.

- *Comedy*: Comedy is a genre intended to entertain and provoke laughter. It typically features humorous situations, witty dialogue, and light-hearted themes. Comedies often explore social conventions, misunderstandings, and romantic relationships.

    - Theatrical comedies encompass various subgenres, each characterized by distinct themes, styles, and comedic elements. Here are some of the most common subgenres of theatrical comedies:

    - *Farce* is a comedic subgenre characterized by exaggerated and improbable situations, physical humor, mistaken identities, and rapid-paced dialogue. It often involves intricate plot twists, doors slamming, and comedic chaos.

        - Example: *Noises Off* by Michael Frayn is a classic farce that takes place during a disastrous play production, filled with backstage mishaps, mistaken identities, and hilarious miscommunications.

    - *Romantic comedy*, or rom-com, revolves around the humorous and sometimes absurd situations that arise in romantic relationships. It combines elements of romance, wit, and comedic timing to explore the complexities of love and attraction.

        - Example: *Much Ado About Nothing* by William Shakespeare is a romantic comedy that follows the witty and passionate exchanges between the characters Beatrice and Benedick as they navigate misunderstandings, schemes, and their own stubbornness.

    - *Satirical comedies* use humor, irony, and exaggeration to critique and mock social or political issues. They often employ wit, sarcasm, and caricature to expose the follies and vices of individuals or society as a whole.

        - Example: One modern example of a satirical theatrical comedy is *The Book of Mormon*, a musical created by Trey Parker, Matt Stone, and Robert Lopez, which satirizes various aspects of religion, particularly focusing on the Church of Jesus Christ of Latter-day Saints (LDS Church). It tells the story of two naive and mismatched Mormon missionaries who are sent to a remote village in Uganda. Through its humor, the musical tackles themes of faith, cultural clashes, and the absurdities of organized religion

- *Comedy of Manners* is a subgenre of satirical comedy that focuses on the social behaviors, customs, and conventions of a particular class or society. It often portrays the manners, etiquette, and social interactions of the characters in a humorous and exaggerated manner. The comedy of manners is known for its witty dialogue, clever wordplay, and social commentary.

    - Example: *The Importance of Being Earnest* by Oscar Wilde is a satirical comedy of manners that satirizes Victorian society's conventions, hypocrisy, and obsession with appearances through clever wordplay, absurd situations, and witty dialogue.

- *Black Comedy* combines humor with dark or taboo subjects such as death, violence, or social taboos. It uses irony, satire, and gallows humor to explore unsettling or uncomfortable themes.

    - Example: *The Pillowman* by Martin McDonagh is a black comedy that delves into dark subject matter, blending humor with disturbing elements. It tells the story of a writer who is interrogated for his gruesome and macabre stories.

- *Drama* is a broad genre that encompasses works that are serious and realistic in nature. It focuses on the conflicts, relationships, and emotional experiences of the characters. Dramas can cover a wide range of themes and styles, from family dramas to social issues. Examples include Arthur Miller's *Death of a Salesman* and Tennessee Williams' *A Streetcar Named Desire*.

- *Musical Theatre*: Musical theatre combines spoken dialogue, music, and dance to tell a story. It often features songs and choreographed performances as integral parts of the narrative. Musicals cover diverse themes and can range from light-hearted and comedic to dramatic and thought-provoking. Examples include *Les Misérables*, *The Phantom of the Opera*, and *Hamilton*.

- *Historical Drama*: Historical drama focuses on events, figures, or periods from the past. It often combines fictional elements with real historical events and characters. Historical dramas provide insights into different eras and explore societal, political, or cultural contexts. Examples include Shakespeare's *Julius Caesar* and Robert Bolt's *A Man for All Seasons*.

- *Absurdist Theatre*: Absurdist theatre is characterized by its unconventional and nonsensical approach. It presents situations that defy logic and challenge traditional theatrical conventions. Absurdist plays often explore existential themes, human

existence, and the absurdity of life. Examples include Samuel Beckett's *Waiting for Godot* and Eugene Ionesco's *The Bald Soprano*.

- *Experimental Theatre*: Experimental theatre pushes the boundaries of traditional forms and conventions. It involves innovative staging techniques, non-linear narratives, and unconventional storytelling approaches. Experimental theatre aims to explore new ideas, challenge audience expectations, and provoke thought. Examples include the works of avant-garde playwrights like Bertolt Brecht and Antonin Artaud.

These are just a few of the major genres in theatre, and many plays can fall into multiple categories or defy categorization altogether. Theatre is a dynamic art form that continuously evolves, blending genres and experimenting with new styles and approaches.

Stages and Performance Spaces:

Various kinds of theatre spaces offer different configurations and arrangements, influencing the relationship between performers and the audience. Here are explanations of different types of theatre spaces:

1. *Proscenium Theatre:* A proscenium theatre is the most common and traditional type of theatre space. It features a stage that is framed by a proscenium arch, creating a clear separation between the performers and the audience. The audience sits facing the stage, with a formal and frontal perspective. The proscenium theatre often has a backstage area and a large stage space, allowing for elaborate set designs and special effects. Most Broadway theatres are proscenium. An advantage of a proscenium stage is that it is easy to control the audience perspective. A disadvantage is that the audience and performers have a greater degree of separation.

Image Credit: Tibbits Opera House stage and proscenium from balcony (Image is in the public domain)

2. *Thrust Theatre*: A thrust theatre, also known as an apron stage, has a stage that extends into the audience space, surrounded by seating on three sides. This configuration creates a more intimate and immersive experience, as the audience is closer to the action. The thrust stage allows for a greater sense of connection between performers and spectators, with actors performing from multiple angles. This also creates a greater degree of difficulty in staging, as the audience has a variety of angles, and it is more difficult to control the audience's focus.

Image Credit: A set in the outdoor Allen Elizabethan Stage at the Oregon Shakespeare Festiva (Image is in the public domain)

3. *Arena Theatre:* An arena theatre, also called an in-the-round theatre or theater-in-the-round, is characterized by a stage located at the center of the audience seating, with the audience surrounding it on all sides. This setup provides a fully immersive experience, with performers and audience members in close proximity. Arena theatres often have flexible seating arrangements and minimal sets, as sightlines from all angles need to be considered. Even more so than a thrust stage, an arena stage creates a vastly different experience for audience members seated in different locations. An area stage is also a difficult stage on which to have walls or doors.

Image Credit: Theatre in the round
(https://commons.wikimedia.org/wiki/File:Theatre_in_the_Round_(15676322577).jpg)

4. *Black Box Theatre*: A black box theatre is a versatile and flexible performance space. It is typically a square or rectangular room with black walls and a flat floor, allowing for various staging configurations (proscenium, thrust, arena). The seating arrangement and stage can be rearranged to suit the specific needs of each production. Black box theatres are known for their intimate atmosphere and the proximity between performers and audience. They offer creative freedom for experimental and innovative productions.

5. *Site-Specific Theatre*: Site-specific theatre refers to performances that take place in non-traditional, non-theatre spaces. The location itself becomes an integral part of the performance, influencing the staging, design, and audience experience. Site-specific theatre can be performed in outdoor spaces, historic buildings, warehouses, or any location that complements or enhances the thematic elements of the production. This form of theatre often blurs the boundaries between the performance space and the real world, creating unique and immersive experiences.

Each type of theatre space has its own advantages and impacts the theatrical experience in distinct ways. The choice of space can influence the staging, audience engagement, and the overall atmosphere of a performance. Theatre practitioners often consider the specific requirements and intentions of a production when selecting an appropriate theatre space.

Please click the link below to watch a short video on the various theatre stages:
https://www.youtube.com/watch?v=c1jql9fIKok

Theatre Artists:

In the realm of theatre, several key artists collaborate to bring a production to life. Here are the primary artists involved in a theatrical production:

- *Playwright:* The playwright is the individual who writes the script or play. They create the characters, dialogue, and overall structure of the story. The playwright's work serves as the foundation for the production and guides the director and actors in interpreting and realizing their vision.

  For a **musical**, there are three distinct components to the writing: the *music*, *lyrics*, and the *book*. Sometimes these elements are created by a single artist, but more often it is collaborative.

  - *Composer:* The composer is responsible for creating the music and melodies for the musical. They compose the songs and often collaborate with the lyricist to ensure the music and lyrics work harmoniously together. The composer's work sets the musical tone and helps convey the emotions and themes of the story.

  - *Lyricist*: The lyricist writes the lyrics, or the words, for the songs in the musical. They collaborate closely with the composer to ensure the lyrics fit the music, convey the story and character development, and evoke the intended emotions. The lyricist plays a vital role in crafting memorable and impactful songs.

  - *Playwright/Book Writer*: The playwright, also known as the book writer, is responsible for developing the script or the book of the musical. They create the storyline, dialogue, and dramatic structure that hold the musical together. The book writer ensures a cohesive narrative and character development within the context of the musical format.

- *Actors*: Actors are the performers who portray the characters in the play. They bring the script to life through their physicality, voice, and interpretation of the characters' emotions and motivations. Actors collaborate with the director to develop their performances and embody the vision of the play.

- *Director*: The director is responsible for overseeing and guiding the artistic vision of the production. They work closely with the actors, designers, and other collaborators to shape the overall interpretation of the play. The director makes creative choices regarding blocking, staging, and character development, ensuring that the production aligns with their artistic vision and the playwright's intentions.

- *Costume Designer:* The costume designer is responsible for designing and creating the costumes worn by the actors. They work closely with the director and other designers to develop a visual aesthetic that aligns with the production's style, period, and character portrayals.

- *Lighting Designer:* The lighting designer oversees designing and executing the lighting elements of the production. They use lighting fixtures, color, intensity, and placement to enhance the mood, atmosphere, and visual aesthetics of the play. The lighting designer works closely with the director to achieve the desired effects and create a dynamic visual experience.

- *Scenic Designer*: The scenic designer is responsible for creating the physical environment or sets of the production. They design and oversee the construction of the scenery, including backdrops, set pieces, and props. The scenic designer collaborates with the director to conceptualize and realize the visual world of the play, considering the practical and artistic aspects of the set.

- *Sound Designer*: The sound designer designs and oversees the auditory elements of the production. They create and incorporate sound effects, music, and recorded or live sound into the performance. The sound designer works in collaboration with the director and other designers to ensure that the sound complements and enhances the overall theatrical experience.

- *Stage Manager:* The stage manager is responsible for the smooth execution and coordination of the production. They act as the liaison between the director, actors, designers, and technical crew. The stage manager ensures that rehearsals and performances run efficiently, handles scheduling, communicates cues and technical aspects to the crew, and maintains the integrity of the production throughout its run.

  These primary artists work collaboratively, bringing their unique skills and expertise to create a cohesive and impactful theatrical experience. Their collective efforts contribute to the realization of the playwright's vision and the successful presentation of the play to the audience.

In addition to the primary artists mentioned earlier, there are many other artists and creative professionals who contribute to a theatrical performance. Here are some of them:

- *Makeup and Hair Designer:* The makeup and hair designer designs and oversees the makeup and hairstyling for the actors. They collaborate with the director and costume designer to create looks that enhance the characters' appearances, express their personalities, or reflect the style of the production.

- *Choreographer:* The choreographer is involved in productions that incorporate dance or movement sequences. They design and teach the actors specific movements, dance routines, or physical gestures that enhance the storytelling or contribute to the overall aesthetics of the performance.

- *Composer and Music Director:* For productions that feature original music or require musical accompaniment, a composer creates the music specifically for the play. The music director oversees the musical aspects of the production, including rehearsal of songs, coordination with musicians, and ensuring the integrity of the musical performance.

- *Fight Director*: In productions that involve stage combat or fight scenes, a fight director is responsible for choreographing and coordinating the safe execution of these sequences. They work closely with the actors to ensure realistic and controlled fight movements while prioritizing safety.

- *Prop Designer:* The prop designer is in charge of selecting or creating the props used on stage. They collaborate with the director and scenic designer to ensure that the props are appropriate for the time period, setting, and character needs of the production.

- *Dramaturg*: A dramaturg is a researcher and consultant who works closely with the director and playwright. They provide historical, cultural, and contextual information about the play, assisting in the interpretation and understanding of the text. The dramaturg may also contribute to script analysis and provide additional insights into the play's themes and background.

These are just a few examples of the many artists and professionals involved in a theatrical performance. The collaborative nature of theatre brings together a diverse range of talents, each contributing their expertise to create a cohesive and engaging production.

Going to see theatre:

No matter where you are, there is most likely some type of theatre happening around you.

Theatre can be categorized into different types based on its organizational structure, funding, and purpose. Professional non-profit theatre, professional commercial theatre, touring shows, university theatre, and community theatre are distinct categories within the theatrical landscape.

- *Professional Non-Profit Theatre*: Professional non-profit theatre companies are organizations that operate under a non-profit status. They typically have a mission to produce high-quality artistic work, promote cultural enrichment, and contribute to the community. Non-profit theatres rely on a combination of funding sources, including government grants, donations, and ticket sales. They often prioritize artistic integrity and may produce a mix of classic and contemporary plays, new works, and experimental productions. Their primary focus is artistic excellence rather than generating profit.

- *Professional Commercial Theatre*: Professional commercial theatre refers to productions that are primarily driven by financial considerations. These productions are intended to be commercially successful and generate profit for investors. Commercial theatre often takes place in commercial venues such as Broadway or West End theaters and may involve large-scale productions with high production values, well-known actors, and extensive marketing campaigns. The choice of plays is typically influenced by commercial viability and audience appeal. The financial success of commercial theatre relies heavily on ticket sales and can be influenced by factors such as star power, brand recognition, and popular demand.

- *Touring Shows:* Touring shows are productions that travel to different cities or venues, often with a specific schedule and duration. These shows can be produced by both non-profit and commercial entities. They are designed to be transportable, allowing performances to take place in various locations. Touring shows can range from large-scale productions to small-scale productions, and they may include Broadway shows, musicals, plays, dance performances, or other forms of live entertainment.

- *University Theatre*: University theatre refers to theatrical productions produced by educational institutions, such as colleges and universities. These productions are typically part of academic programs and involve students, faculty, and staff in various roles both on stage and behind the scenes. University theatre serves as a platform for

learning, skill development, and artistic exploration. Productions often involve students studying theatre or related disciplines and may range from classic plays to contemporary works and student-written pieces. The primary goal of university theatre is to provide educational and practical experience for students while entertaining and engaging audiences.

- *Community Theatre*: Community theatre involves productions that are created and performed by members of a local community, often on a voluntary basis. Community theatres can range in size and scope, from small local groups to larger organizations. These productions are typically performed in community centers, schools, or other accessible venues. Community theatre aims to engage and involve community members in all aspects of theatre, including acting, directing, design, and production. The plays produced can vary widely, including classics, contemporary works, and culturally relevant pieces. The primary focus is on fostering community participation, artistic expression, and entertainment for the local audience.

Each of these types of theatre serves a unique purpose and caters to different artistic, educational, and community needs. They contribute to the diverse landscape of theatre, providing opportunities for professional artists, students, and community members to engage in the creative and transformative power of live performance.

Attending and responding to Theatre:

For an inexperienced theatre goer, watching, responding to, and critiquing a play can be a rewarding and enriching experience. Here are some suggestions on how to approach these aspects:

1. **Watching a Play:**

- Be open-minded: Approach the play with a sense of curiosity and an open mind. Allow yourself to be immersed in the world of the play without preconceived notions or expectations.
- Remember that each night a play is performed, it is being created anew. The actors are in the same room with the audience, and each affects the other.
- Engage with the performance: Pay attention to the actors' performances, the staging, the set, the costumes, and the overall atmosphere. Notice how the elements work together to tell the story and convey emotions.
- Follow the narrative: Follow the plot and characters as the story unfolds. Try to understand the main conflicts, themes, and character motivations.

- Take note of technical aspects: Observe the lighting, sound design, and other technical elements that enhance the production. Consider how these aspects contribute to the overall experience.

2. Responding to a Play:

- Reflect on your emotions: After the performance, take a moment to reflect on your emotional response. Did the play evoke strong emotions, make you think, or engage you in a particular way?
- Consider the themes and messages: Contemplate the underlying themes and messages conveyed by the play. What social or personal issues were explored? Did the play provoke any thought-provoking questions or insights?
- Discuss with others: Engage in conversations with fellow theatregoers or join post-show discussions if available. Sharing perspectives and hearing others' insights can deepen your understanding and appreciation of the play.

3. Critiquing a Play:

- Consider different aspects: Assess various elements of the production, such as acting, directing, set design, costumes, and overall execution. Comment on the effectiveness of these elements in supporting the story and engaging the audience.
- Express personal opinions: Remember that your critique is subjective, based on your personal experience and preferences. Share your honest opinions and explain why certain aspects resonated or fell short for you.
- Support your observations: Back up your critique with specific examples from the performance. This helps to make your points clearer and more grounded.

It's important to remember that everyone's theatrical experience and perspective are unique. There is no right or wrong way to watch, respond to, or critique a play. Enjoy the process, trust your instincts, and embrace the opportunity to engage with the art form in your own way.

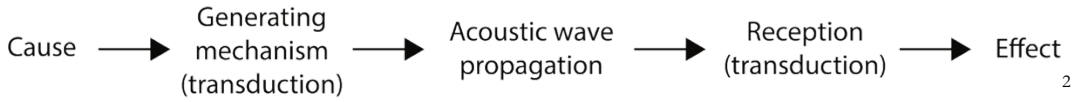
MUSIC

Adapted from *Understanding Music: Past and Present*[1] for Colorado Mesa University's FINE 101: The Living Arts by Jeremy Franklin

What is Music?

Music moves through time; it is not static. In order to appreciate music we must remember what sounds happened, and anticipate what sounds might come next. Most of us would agree that not all sounds are music! Examples of sounds not typically thought of as music include noises such as alarm sirens, dogs barking, coughing, the rumble of heating and cooling systems, and the like. But, why? One might say that these noises lack many of the qualities that we typically associate with music.

We can define **music** as the intentional organization of sounds in time by and for human beings. Though not the only way to define music, this definition uses several concepts important to understandings of music around the world. "Sounds in time" is the most essential aspect of the definition. Music is distinguished frommany of the other arts by its temporal quality; its sounds unfold over and through time, rather than being glimpsed in a moment, so to speak. They are also perceptions of the ear rather than the eye and thus difficult to ignore; as one can do by closing his or her eyes to avoid seeing something. It is more difficult for us to close our ears. Sound moves through time in waves. A sound wave is generated when an object vi- brates within some medium like air or water. When the wave is received by our ears it triggers an effect known as sound, as can be seen in the following diagram:



[2]

As humans, we also tend to be interested in music that has a plan, in other words, music that has intentional organization. Most of us would not associate coughing or sneezing or unintentionally resting our hand on a keyboard as the creation of music. Although we may never know exactly what any songwriter or composer meant by a song, most people think that the sounds of music must show at least a degree of intentional foresight.

A final aspect of the definition is its focus on humanity. Bird calls may sound like music to us; generally the barking of dogs and hum of a heating unit do not. In each of these cases, though, the sounds are produced by animals or inanimate objects, rather than by human beings; therefore the focus of this text will only be on sounds produced by humans.

Sound and Sound Waves

As early as the 6th century BCE, Pythagoras reasoned that strings of different lengths could create harmonious (pleasant) sounds (or tones) when played together if their lengths were related by certain ratios. Concurrent sounds in ratios of two to three, three to four, four to five, etc. are said to be harmonious. Those not related by harmonious ratios are generally referred to as **noise**. About 200 years after Pythagoras, Aristotle (384-322 BCE) described how sound moves through the air—like the ripples that occur when we drop a pebble in a pool of water—in what we now call waves. **Sound** is basically the mechanical movement of an audible pressure wave through a solid, liquid, or gas. In physiology and psychology, sound is further defined as the recognition of the

[1] Clark, N. Alan; Heflin, Thomas; Kluball, Jeffrey; and Kramer, Elizabeth, "Understanding Music: Past and Present" (2015). *Fine Arts Open Textbooks*. https://oer.galileo.usg.edu/arts-textbooks/1

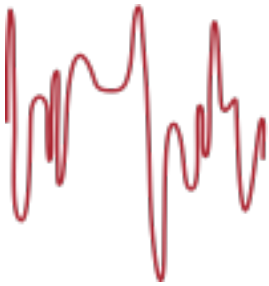
[2] Figure 1.1 – Movement of a Soundwave, created by Corey Parson, original work, CC BY-SA 4.0

vibration caused by that movement. **Sound waves** are the rapid movements back and forth of a vibrating medium—the gas, water, or solid—that has been made to vibrate.

Properties of Sound: Pitch

Another element that we tend to look for in music is what we call "definite pitch." A definite **pitch** is a tone that is composed of an organized sound wave. A note of definite pitch is one in which the listener can easily discern the pitch. For instance, notes produced by a trumpet or piano are of definite pitch. An indefinite pitch is one that consists of a less organized wave and tends to be perceived by the listener as **noise**. Examples are notes produced by percussion instruments such as a snare drum.

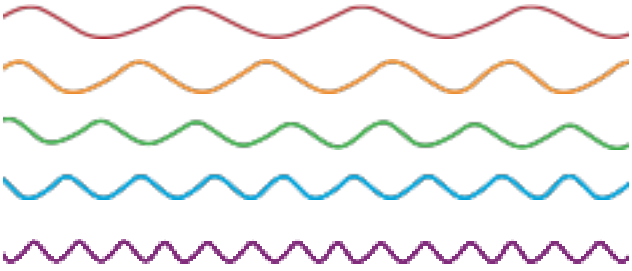
wave of an indefinite pitch



wave of a definite pitch[3]

Numerous types of music have a combination of definite pitches, such as those produced by keyboard and wind instruments, and indefinite pitches, such as those produced by percussion instruments. That said, most tunes, are com- posed of definite pitches, and, as we will see, melody is a key aspect of what most people hear as music.

sine waves of varying frequencies[4]

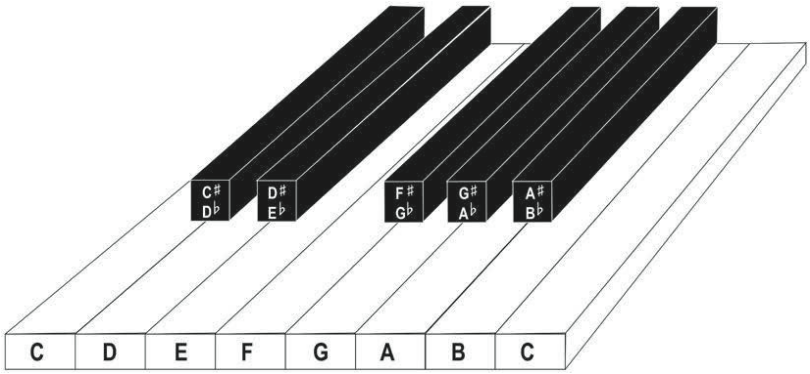


The sound waves of definite pitches may come in many frequencies. **Frequency** refers to the repetitions of a wave pattern over time and is normally measured in **Hertz** or **cycles per second (cps)**. Humans normally detect types of sound called musical tones when the vibrations range from about twenty vibrations per second (anything slower sounds like a bunch of clicks) to about 20,000 vibrations per second (anything faster is too high for humans to hear.)

[3] Figure 1.2 – Two sound waves the first an indefinite pitch and the second a definite pitch, created by Corey Parson, original work, CC BY-SA 4.0

[4] Figure 1.3 – Sine waves of varying frequencies, created by Corey Parson, original work, CC BY-SA 4.0

In the Western world, musicians generally refer to definite pitches by the "musical alphabet." The musical alphabet consists of the letters A-G, repeated over and over again, as can be seen from the illustration of the notes on a keyboard (below)[5]. These notes correspond to a particular frequency of the sound wave. A pitch with a sound wave that vibrates 440 times each second, for example, is what most musicians would hear as an A above middle C. (Middle C simply refers to the note C that is located in the middle of the piano keyboard.) As you can see, each white key on the keyboard is assigned a particular note, each of which is named after the letters A through G. Halfway between these notes are black keys, which sound the sharp and flat notes used in Western music. This pattern is repeated up and down the entire keyboard.



The distance between any two of these notes is called an **interval**. On the piano, the distance between two of the longer, white key pitches is that of a step. In other words, C to D is a step, D to E is a step, and so on. The longer, white key pitches that are not adjacent are called leaps. For example, C to E is a leap.

The interval between C and D is that of a second, C and E that of a third, the interval between C and F that of a fourth, the interval between C and G that of a fifth, the interval of C to A is a sixth, the interval of C to B is a seventh, and the special relationship between C and C is called an octave.

Other Properties of Sound: Dynamics, Articulation, and Timbre

The volume of a sound is its **dynamic**; it corresponds with the **amplitude** of the sound wave. While scientists can measure the amplitude of a sound wave in decibels, musicians use more subjective terms to describe volume. As most modern music notation is based on Italian models, many of the terminology used are Italian words; notice these Italian terms used to notate dynamics in a musical score.

Terminology of Dynamics[6]		
Term	**Symbol**	**Translation**
pianissimo	pp	very soft
piano	p	soft
mezzopiano	mp	somewhat soft
mezzoforte	mf	somewhat loud
forte	f	loud
fortissimo	ff	very loud

The **articulation** of a sound refers to how it begins and ends, for example, abruptly, smoothly, gradually, etc. The **timbre** of a sound is what we mean when we talk about tone color or tone quality. Because sound is somewhat abstract, we tend to describe it with adjectives typically used for tactile objects, such as "gravelly" or "smooth," or adjectives for visual descriptions, such as "bright" or "metallic." It is particularly affected by the ambience of the performing space, that is, by how much echo occurs and from where the sound comes.

[5] Figure 1.4 – The keyboard and the musical alphabet, created by Corey Parson, original work, CC BY-SA 4.0

[6] Figure 1.5 – Terminology of dynamics, created by Jeremy Franklin, original work, CC BY-SA

The video below is a great example of two singers whose voices have vastly different timbres – Ella Fitzgerald and Louis Armstrong. How would you describe Ella Fitzgerald's voice? Perhaps it could be called "smooth" or "silky." How would you describe Louis Armstrong's voice? Perhaps you would call it "rough or "gravelly."

Example 1: "Let's Call the Whole Thing Off" by George and Ira Gerswhin, performed by Ella Fitzgerald and Louis Armstong – https://www.youtube.com/watch?v=J2oEmPP5dTM

Musical Instruments

Music consists of the intentional organization of sounds by and for human beings. In the broadest classification, these sounds are produced by people in three ways: (1) through the human voice, the instrument with which most of us are born, (2) by using musical instruments, or (3) by using electronic and digital equipment to generate purely electronic sounds.

1. The Human Voice

The human voice is the most intimate of all the music instruments in that it is the one that most of us are innately equipped. We breathe in, and, as we exhale, air rushes over the vocal chords causing them to vibrate. Depending on the length of the vocal chords, they will tend to vibrate more slowly or more quickly, creating pitches of lower or higher frequencies. The muscles in the larynx contract, causing the vocal chords to close, and air pressure forces them open. This closing and opening can happen hundreds of times a second. To reach a higher pitch vocal chords vibrate more rapidly.

Changing the shape of your vocal cavity allows for different timbres and vowel sounds. Changing the position of the mouth and lips allows for further variety in sound and for the production of consonants. Because males tend to have thicker and longer vocal chords, they tend to have lower voices than females, whose vocal chords tend to be shorter and slimmer.

The natural speaking voice exhibits some variation in pitch. One's voice often rises at the end of a question. When you have a cold and the vocal cords are swollen, you often speak in lower pitches than normal. Singing generally differs from speaking in that it uses a wider **range** of definite pitches that often occur in a regular meter (discussed later). By range, we mean the number of pitches, expressed as an intervallic distance. A trained singer might have a range of three to four octaves, whereas the average person has a range of a little over an octave.

Within the vocal musical family, individual voices are typically broken down into four basic vocal types from highest to lowest with "soprano" referring to voices with the highest ranges and "bass" referring to voices with the lowest ranges.

2. Families of Musical Instruments

Humans have been making music with bone, stone, wood, textiles, pottery, and metals for over 35,000 years. A musical instrument is any mechanism, other than the voice, that produces musical sounds. We will be listening to two types of musical instruments, purely acoustic instruments, and electronic instruments.

Vocal Types by Range[7]

Vocal Type	Range of Pitches	Notes
Soprano	C4 – A5	The highest female vocal type. Some males can sing in this vocal range and are usually referred to as countertenors.
Alto	F3 – D5	Usually thought of as the lowest female voice type, there are many male voices that cross into the top of the alto range (and sometimes beyond). Contemporary examples would include Prince, Freddie Mercury, and Axl Rose.
Tenor	B2 – G4	The highest male vocal type, but there are many female voices that cross down into the tenor range. They are usually referred to as contraltos, and ontemporary examples would include Tracy Chapman, Stevie Nicks, and Billie Eilish
Bass	E2 – C4	The lowest male voice type.

A purely acoustic instrument is an instrument whose sound is created and projected through natural acoustic characteristics of its media. Thus, when one hits wood or bone or stone or metal, one sends vibrations through it which might be amplified by use of a small chamber like a sound box or a gourd. When one plucks a string, one creates sound waves that might be amplified through a piece of wood or box of wood, such as one finds in an acoustic guitar or violin. As with the voice, the larger the instrument, the deeper the pitches it plays—consider for example, the cello versus the violin. Instruments also differ in their ranges, some being able to produce a wide variety of notes while others are much more restricted in the pitch- es that they can play. (For example, the piano has a range of over seven octaves, while the saxophone normally plays only two and a half).

The timbre of a sound coming from a musical instrument is affected by the materials used and the way in which the sound is produced. Based on these two characteristics, we categorize acoustic instruments into four instrument families: strings, woodwinds, brass, and percussion.

[7] Figure 1.6 – Voice types by range, created by Jeremy Franklin, original work, CC BY-SA

a. **Strings:** instruments whose sound is produced by setting strings in motion. These strings can be set in motion by plucking the strings with your finger, or a piece of plastic called a "pick" (like a guitar). They can also be set in motion by bowing. In bowing, the musician draws a bow across the string, creating friction and resulting in a sustained note. Most bows consist of horse hair held together on each end by a piece of wood (see below[8]).

String examples: violins; violas; violoncellos; string bass (also known as double bass or stand-up bass); classical, acoustic, and bass guitars; harps.

For more information and listening examples of the different orchestral string instruments, go to https://insidetheorchestra.org/musical-games/. Scroll down to the "Play the Woodwinds and Strings" section and click on the individual instruments for a photo, brief description, and audio sample of the instrument being played.

b. **Woodwinds:** instruments traditionally made of wood whose sound is generated by forcing air through a tube, thus creating a vibrating air column. This can be done in one of several ways. The air can travel directly through an opening in the instrument, as in a flute. The air can pass through an opening between a reed and a wooden or metal mouthpiece as in a saxophone or clarinet, or between two reeds as in a bassoon or oboe. Although many woodwind instruments are in fact made of wood, there are exceptions. Instruments such as the saxophone and the modern flute are made of metal while some clarinets are made of plastic. These instruments are still considered woodwinds because the flute was traditionally made of wood and the saxophone and clarinet still use a wooden reed to produce the tone. Woodwind examples: flute, clarinet, oboe, bassoon.

For more information and listening examples of the different orchestral string instruments, go to https://insidetheorchestra.org/musical-games/. Scroll down to the "Play the Woodwinds and Strings" section and click on the individual instruments for a photo, brief description, and audio sample of the instrument being played. Once you've studied the instruments in both the woodwinds and strings families, click on "Start the Quiz" to see if you can pick out the instrument by hearing it played.

c. **Brass:** instruments traditionally made of brass or another metal (and thus often producing a "bright" or "brassy" tone) whose sound is generated by "buzzing" (vibrating the lips together) into a mouthpiece attached to a coiled tube. This "buzzing" sets the air within the tube vibrating. The pitches are normally amplified by a flared bell at the end of the tube. Brass examples: trumpet, bugle, cornet, trombone, (French) horn, tuba, and euphonium.

For more information and listening examples of the different orchestral string instruments, go to https://insidetheorchestra.org/musical-games/. Scroll down to the "Play the Brass and Percussion" section and click on the individual instruments for a photo, brief description, and audio sample of the instrument being played.

d. **Percussion:** instruments that are typically hit or struck by the hand, with sticks, or with hammers, or that are shaken or rubbed. Some percussion instruments (such as the vibraphone) play definite pitches, but many play indefinite pitches. The standard drum set used in many jazz and rock

[8] Figure 1.7 – Horsehair bow, User "Feitsherg, Wikimedia Commons, CC BY-SA 3.0

ensembles, for example, consists of mostly indefinite-pitch instruments. Percussion examples: drum set, agogo bells (double bells), glockenspiel, xylophone, vibraphone, bass drum, snare or side drum, maracas, claves, cymbals, gong, triangle, tambourine. Even the grand piano technically falls into the percussion family as its tone is produced by the striking of a hammer against a collection of strings.

For more information and listening examples of the different orchestral percussion instruments, go to https://philharmonia.co.uk/resources/instruments/percussion/ . Watch the short video for an introduction to a wide variety of both pitched and unpitched percussion instruments.

Once you've studied the instruments, go to https://insidetheorchestra.org/musical-games/. Scroll down to the "Play the Brass and Percussion" section and click on the individual instruments for a photo, brief description, and audio sample of the instrument being played. Once you've studied the instruments in both the brass and percussion families, click on "Start the Quiz" to see if you can pick out the instrument by hearing it played.

3. Electronic Sounds and Instruments

Instruments can be electric in several ways. In some cases, an acoustic instrument, such as the guitar, violin, or piano may be played near a microphone that feeds into an amplifier. In this case, the instrument is not electric. In other cases, amplifiers are embedded in or placed onto the body of an acoustic instrument. In still other cases, acoustic instruments are altered to facilitate the amplification of their music. Thus, solid body violins, guitars, and basses may stand in for their hollow-bodied cousins.

Another category of electronic instruments is those that produce sound through purely electronic or digital means. Synthesizers and the modern electric keyboard, as well as beat boxes, are examples of electronic instruments that use wave generators or digital signals to produce tones.

Synthesizers are electronic instruments (often in keyboard form) that create sounds using basic wave forms in different combinations. The first commercially available compact synthesizers marketed for musical performance were designed and built by Dr. Robert Moog in the mid-1960s.

A staple of twenty-first century music, synthesizers are widely used in popular music and movie music. Their sounds are everywhere in our society. Synthesizers are computers that combine tones of different frequencies. These combinations of frequencies result in complex sounds that do not exist in nature. Synthesizers can also be used to imitate the complex sounds of real instruments, making it possible for a composer to create music and have it played without having to hire a real orchestra. The video below features music created using sample-based synthesis, a method that incorporates recorded audio "samples" to approximate the sound of an orchestra through a computer.

Auto-Tune is a technique originally invented to correct for intonation mistakes in vocal performances. However, the technique quickly evolved into a new form of expression, al- lowing singers to add expressive flourishes to their singing. Eventually, the technique was used to turn regular speech into music, making it possible to create music out of everyday sounds. Listen to the clip below of the musical group, the Gregory Brothers, who regularly use Auto-Tune to create songs from viral Internet videos and news clips.

Example 2: "I Made My Family Disappear – Songify *Home Alone*" by Aaron Beaumont – https://youtu.be/mTjA4R3zuM8

The Four Elements of Music

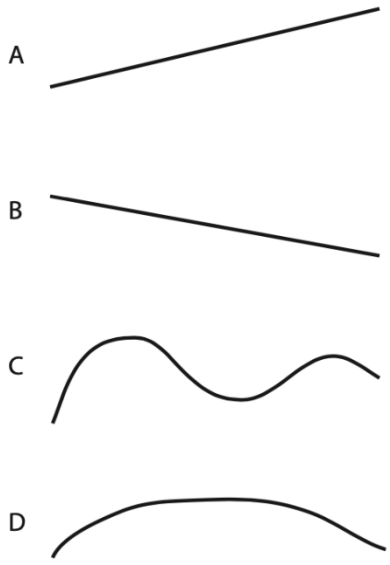
1. Melody

The melody of a song is often its most distinctive characteristic. The ancient Greeks believed that melody spoke directly to the emotions. **Melody** is the part of the song that we hum or whistle, the tune that might get stuck in our heads. A more scientific definition of melody might go as follows: melody is the coherent succession of definite pitches in time. Any given melody has range, register, motion, shape, and phrases. Often, the melody also has rhythmic organization.

The first of these characteristics, range, is one that we've already encountered as we talked about pitch. The range of a melody is the distance between its lowest and highest notes. We talk about melodies having narrow or wide ranges. Register is also a concept we discussed in relation to pitch. Melodies can be played at a variety of registers: low, medium, high.

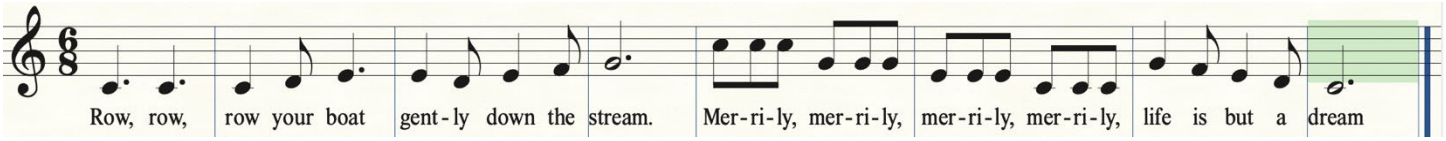
As melodies progress, they move through their given succession of pitches. Each pitch is a certain distance from the previous one and the next. Melodies that are meant to be sung tend to move by small intervals, especially by intervals of seconds or steps. A tune that moves predominantly by step is a stepwise melody. Other melodies have many larger intervals that we might describe as "skips" or "leaps." When these leaps are particularly wide and with rapid changes in direction (that is, the melody ascends and then descends and then ascends and so forth), we say that the melody is **disjunct**. Conversely, a melody that moves mostly by step, in a smoother manner—perhaps gradually ascending and then gradually descending—might be called **conjunct**.

Shape is a visual metaphor that we apply to melodies. Think of a tune that you know and like: it might be a pop tune, it might be from a musical, or it might be a song you recall from childhood. Does it correspond with any of the shapes in the example on the right[9]?



In other words, do the pitches of the melody primarily ascend; shape A? Descend; shape B? Oscillate, much like a wave; shape C? Ascend, arch up, and then descend; shape D? These are shapes that we might hear unfolding over time. As we think back to a melody that we know, we can replay it in our mind and visualize the path that it traces.

Sing the childhood tune "Row, Row, Row Your Boat" to yourself. Which shape from the options on the right do you think it is most like? "D" is the best answer. Now look below at the musical notation for "Row, Row, Row Your Boat."[10]



Even if you can't read music, hopefully you can see how the note heads trace an arch-like shape, similar to the shape labeled "D" on the previous page. Most melodies have smaller sub-sections called **phrases**. These phrases function somewhat like phrases in a sentence. They are complete thoughts,

[9] Figure 1.8 – Melodic Shapes, created by Corey Parson, original work, CC BY-SA 4.0

[10] Figure 1.9 – "Row, Row, Row Your Boat", Traditional Song, transcribed by Jeremy Franklin, original work, CC BY-SA

although generally lacking a sense of conclusion. In the song "Row, Row, Row Your Boat," the music corresponding with the words "Row, row, row your boat," might be heard as the first phrase and "gently down the stream," as the second phrase. "Merrily, merrily, merrily, merrily," comprises a third phrase, and "life is but a dream," a fourth, and final, phrase.

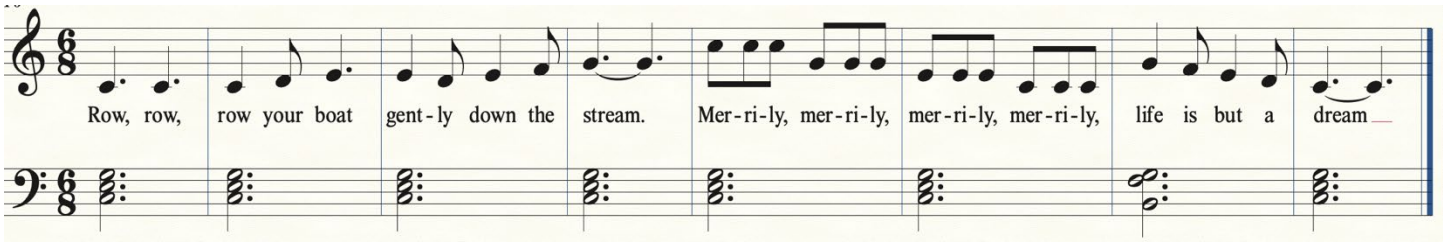
Now take a moment to play with melody. Go to https://insidetheorchestra.org/musical-games/ and scroll down to "Compose with Us Now". Type a title for your melody in the space labeled "My Song" and be sure to put your name in the by-line. Then go down and click on as many pitches on the keyboard as you like. Don't like a pitch, click on it and a "Remove Note" button will occur. Want to start over, click the "Restart" button below the keyboard. Once you have your melody as you like it, click the play triangle above the left corner of the keyboard. Be sure to save your melody by clicking "Share Your Song" and following the instructions.

2. Harmony

Most simply put, **harmony** is the way a melody is accompanied. It refers to the vertical aspect of music and is concerned with the different music sounds that occur in the same moment. Western music culture has developed a complex system to govern the simultaneous sounding of pitches. Some of its most complex harmonies appear in jazz, while other forms of popular music tend to have fewer and simpler harmonies.

We call the simultaneous sounding of three or more pitches a **chord**. Like intervals, chords can be consonant or dissonant. **Consonant** intervals and chords tend to sound sweet and pleasing to our ears. They also convey a sense of stability in the music. **Dissonant** intervals and chords tend to sound harsher to our ears, and often convey a sense of tension or instability. In general, dissonant intervals and chords tend to resolve to consonant intervals and chords. Seconds, sevenths, and tri-tones sound dissonant and resolve to consonance. While some of the most consonant intervals are unisons, octaves, thirds, sixths, fourths, and fifths. From the perspective of physics, consonant intervals and chords are simpler than dissonant intervals and chords. However, the fact that most individuals in the Western world hear consonance as sweet and dissonance as harsh probably has as much to do with our musical socialization as with the physical properties of sound.

The **triad** is a chord that has three pitches. On top of its root pitch is stacked another pitch at the interval of a third higher than the root. On top of that second pitch, another pitch is added, another third above. Look at the example below where simple triads have been added to the melody of "Row, Row, Row Your Boat"[11]; listen and follow along as the harmony is added to the melody.



Key (sometimes called "tonality") is closely related to both melody and har- mony. The key of a song or composition refers to the pitches that it uses. A key is a collection of pitches, much like you

[11] Figure 1.10 – "Row, Row, Row Your Boat", Traditional Song, transcribed by Jeremy Franklin, original work, CC BY-SA

might have with a collection of stamps, bottles, etc. The most important pitch of a key is its **tonic,** that is, the note from which the other pitches are derived. For example, a composition in C major has C as its ton- ic; a composition in A minor has A as its tonic; a blues in the key of G has G as its tonic. A key is governed by its **scale**. A scale is a series of pitches, ordered by the interval between its notes. There are a variety of types of scales. Every major scale, whether it is D major or C major or G-sharp major, has pitches related by the same intervals in the same order. Likewise, the pitches of every minor scale comprise the same intervals in the same order.

Major and minor keys are most often found in Western music today. The difference of sound in the major keys as opposed to the minor keys are in the perception of the sound. Major keys sound relatively bright and happy. "Happy Birthday" and "Row, Row, Row Your Boat" are based on the major mode. Minor sounds relatively more subdued, sad, or melancholy. The jazz standard "My Funny Valentine" is an example of a song in a minor key.

Example 3 – "My Funny Valentine" by Richard Rodgers and Lorenz Hart, as performed by Frank Sinatra – https://youtu.be/Are-c0BLyIg

3. Rhythm

When you think of the word rhythm, the first thing that might pop into your head is a drum beat. But rhythm goes much deeper than that. Earlier, we defined music as intentional organization of sounds. **Rhythm** is the way the music is organized in respect to time. It works in tandem with melody and harmony to create a feeling of order. The most fundamental aspect of rhythm is the **beat**, which is the basic unit of time in music. It is the *consistent* pulse of the music, just like your heartbeat creates a steady, underlying pulse within your body. The beat is what you tap your feet to when you listen to music. Imagine the beat as a series of equidistant dots passing through time as in the figure below[12].

It should be noted that the beat does not measure exact time like the second hand on a clock. It is instead a fluid unit that changes depending on the music being played. The speed at which the beat is played is called the **tempo**. At quick tempos, the beats pass by quickly, as represented by the figure below[13] showing our beats pressed against each other in time.

At slow tempos, the beats pass by slowly, as seen in the figure below[14] showing our beats with plenty of space between them.

Composers often indicate tempo markings by writing musical terms such as "allegro" which indicates that the piece should be played at a quick, or brisk, tempo. In other cases, composers will write the tempo markings in beats per minute (BPM), when they want more precise tempos. Either way, the

[12] Figure 1.11 – The Beat, created by Thomas Heflin, original work, CC BY-SA 4.0
[13] Figure 1.12 – Fast Tempos, created by Thomas Heflin, original work, CC BY-SA 4.0
[14] Figure 1.13 – Slow Tempos, created by Thomas Heflin, original work, CC BY-SA 4.0

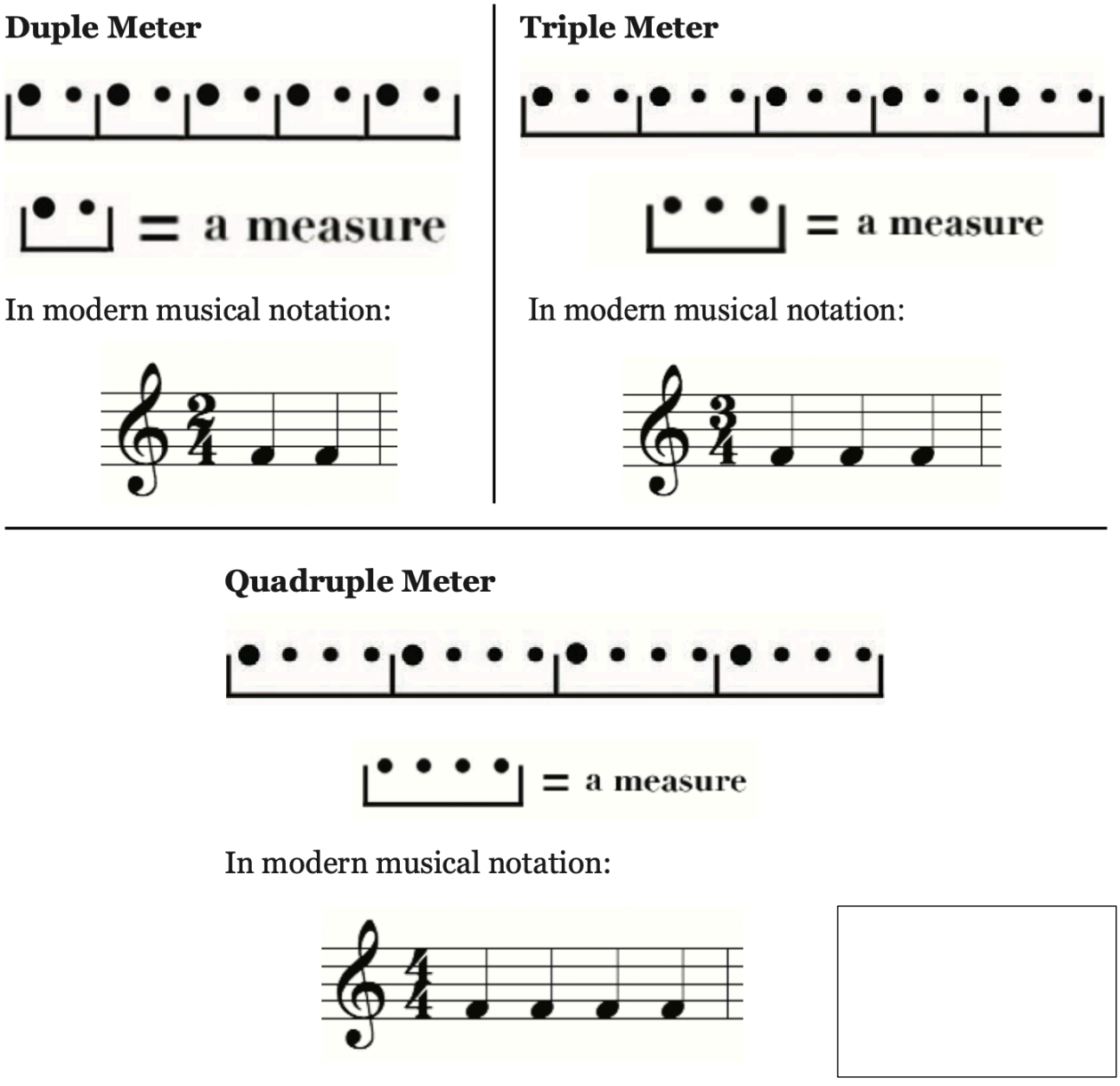
tempo is one of the major factors in establishing the character of a piece. Slow tempos are used in everything from sweeping love songs to the dirges associated with sadness or death. Take for example, Chopin's famous funeral march:

Example 4 – *Sonata No. 2 in B-Flat Minor*, Mvt. 3 "Marche funebre" by Frédéric Chopin, performed by Artur Rubenstein - https://youtu.be/ido55uT5U0k

Fast tempos can help to evoke anything from bouncy happiness to frenzied madness. One memorable example of a fast tempo occurs in "Flight of the Bumblebee," an orchestral interlude written by Nikolai Rimsky-Korsakov for his opera *The Tale of Tsar Saltan*, which evokes the busy buzzing of a bee.

Example 5 – "Flight of the Bumblebee" by Nikolai Rimsky-Korsakov - https://youtu.be/aYAJopwEYv8

Beats are the underlying pulse behind music, while **meter** refers to the way in which those beats are grouped together in a piece. Each individual grouping is called a **measure** or a **bar** (referring to the bar lines that divide measures in written music notation). Most music is written in either duple meter (groupings of two), triple meter (groupings of three), or quadruple meter (groupings of four). These meters are conveyed by stressing or "accenting" the first beat of each grouping. In the figure below[15], you can see examples of triple and quadruple meter. The first beat of each bar is larger than the rest to indicate this accent. These larger beats are often referred to as strong beats, while the smaller beats between them. are referred to as weak beats.



To illustrate how vital rhythm is to a piece of music, let's investigate the simple melody "Mary Had a Little Lamb." Below, the melody and chords are conveyed through standard musical notation. The meter is indicated by the two numbers four over four. (This is known to music readers as the **time signature**.) This par- ticular time signature is also known as "common time" due to the fact that it is so widely used. The top number indicates the meter, or how many beats there are per measure. The bottom

[15] Figure 1.14 – Meter, created by Thomas Heflin, original work, CC BY-SA 4.0

number indicates which type of note in modern musical notation will represent that beat (in this case, it is the quarter note). The vertical lines are there to indicate each individual measure. As you can see, the melody on the top staff and the chords on the bottom staff line up correctly in time due to the fact that they are grouped into measures together. In this way, rhythm is the element that binds music together in time.

Now it's time to play with rhythm. Go to https://musiclab.chromeexperiments.com/Experiments. Click on the third square with the icon of the monkey and drum labeled "Rhythm". Play with the rhythmic options and see what different combinations you can come up with. If you create a phrase you like, record it on your phone and save it!

4. **Texture**

Texture refers to the ways in which musical lines of a musical piece interact. We use a variety of general adjectives to describe musical texture, words such as transparent, dense, thin, thick, heavy, and light. We also use three specific musical terms to describe texture: monophony, homophony, and polyphony. Of these three terms, homophony and polyphony are most important for fine art, jazz, rock, and popular music.

Monophonic music is music that has one melodic line. This one melodic line may be sung by one person or 100 people. The important thing is that they are all singing the same melody, either in unison or in octaves. Monophony is rare in jazz, rock, and popular music. An example would be a folk melody that is sung by one person or a group of people without any accompaniment from instruments. Gregorian chant is another excellent example of monophonic music.

Example 6 – *Sicut cervus*, traditional Gregorian chant - https://youtu.be/HlFvSA8ymPM

Homophonic music is music that has one melodic line that is accompanied by chords (see "Row, Row, Row Your Boat" and "Mary Had a Little Lamb" above). A lot of rock and popular music has a homophonic texture. Anytime the tune is the most important aspect of a song, it is likely to be in homophonic texture. Elvis Presley's "Hound Dog" (1956), The Carter Family's version of "Can the Circle Be Unbroken" (1935), and Billy Joel's "Piano Man" (1973), are relatively good examples of homophony.

Polyphony simultaneously features two or more relatively independent and important melodic lines. In it's earliest forms, polyphony was explored in canons, rounds, and fugues. If we were to sing "Row, Row, Row Your Boat" in a round with each of us starting at the beginning phrase when the person before us had reached the beginning of the next phrase, this would be an example of simple polyphony. Listen to this example of simple polyphony created by the voices of the choir entering on the same melody in **canon**, or one after the other:

Example 7 – *Ave Maria* by Josquin des Prez - https://youtu.be/FNbIyFlvxlk

Polyphony can be more complex when more than one melodic phrase is being played at the same time. Dixieland jazz and bebop are often polyphonic, as is the music of jam bands such as the Allman Bros. "Anthropology" (ca. 1946) for example, a jazz tune recorded by Dizzy Gillespie, Charlie Parker, and others reflects the busy polyphony typical in bebop. Some jazz played by larger ensembles, such as big bands, is also polyphonic at points, although in this case, there is generally a strong sense of a main melody. Much of the music exists somewhere between homophony and polyphony. Some music will

have a strong main melody, suggesting homophony, and yet have interesting countermelodies that one would expect in polyphony.

Musical Forms

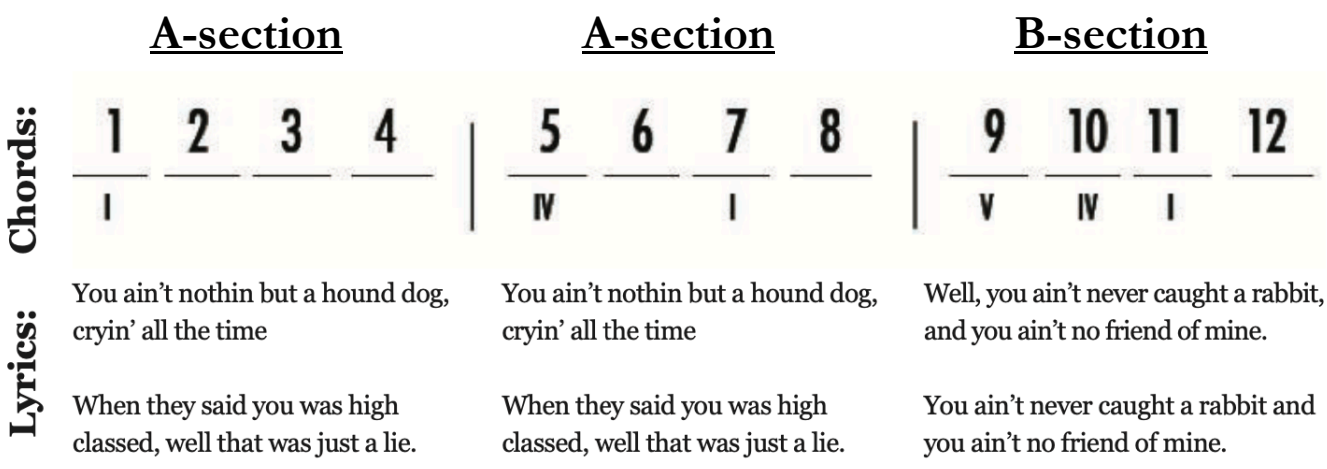
When we talk about musical **form**, we are talking about the organization of musical elements—melody, harmony, rhythm, texture, timbre—in time. Because music is a temporal art, memory plays an important role in how we experience musical form. Memory allows us to hear repetition, contrast, and variation in music. And it is these elements that provide structure, coherence, and shape to musical compositions.

A composer or songwriter brings myriad experiences of music, accumulated over a lifetime, to the act of writing music. He or she has learned how to write music by listening to, playing, and studying music. He or she has picked up, consciously and/or unconsciously, a number of ways of structuring music. The composer may intentionally write music modeled after another group's music: this happens all of the time in the world of popular music where the aim is to produce music that will be disseminated to as many people as possible. In other situations, a composer might use musical forms of an admired predecessor as an act of homage or simply because that is "how it's always been done." We find this happening a great deal in the world of folk music, where a living tradition is of great importance. The music of the "classical" period (1775-1825) is rich with musical forms as heard in the works of masters such as Joseph Haydn and Wolfgang Amadeus Mozart. In fact, form plays a vital role in most Western art music all the way into the twenty-first century. While there are more complex forms, for the purpose of this introduction, we will focus on those that might be more familiar to the modern listener from popular music styles.

1. **The Twelve-Bar Blues, AAB Form**

Many compositions that on the surface sound very different use similar musical forms. A large number of jazz compositions, for example, follow either the twelve-bar blues or an AABA form. The twelve-bar blues features a chord progression of I-IV-I-V-IV-I. Generally the lyrics follow an AAB pattern, that is, a line of text (A) is stated once, repeated (A), and then followed by a response statement (B). The melodic idea used for the statement (B) is generally slightly different from that used for the opening a phrases (A). This entire verse is sung over the I-IV-I-V-IV-I chord progression. The next verse is sung over the same pattern, generally to the same melodic lines, although the singer may vary the notes in various places occasionally. Listen to Elvis Presley's version of "Hound Dog" (1956) using the link below, and follow the chart[16] below to hear the blues progression.

Example 8 – "Hound Dog" by Jerry Leiber and Mike Stoller, performed by Elvis Presley – https://youtu.be/5ZdC6oQKU-w



[16] Figure 1.15 – Format Breakdown of Elvis's "Hound Dog", created by Thomas Heflin, original work, CC BY-SA 4.0

This blues format is one example of what we might call musical form. It should be mentioned that the term "blues" is used somewhat loosely and is sometimes used to describe a tune with a "bluesy" sound, even though it may not follow the twelve-bar blues form. The blues is vitally important to American music because it influenced not only later jazz but also rhythm and blues and rock and roll.

2. AABA Form

Another important form to jazz and popular music is AABA form. Sometimes this is also called thirty-two-bar form; in this case, the form has thirty-two measures or bars, much like a twelve-bar blues has twelve measures or bars. This form was used widely in songs written for Tin Pan Alley, Vaudeville, and musicals from the 1910s through the 1950s. Many so-called jazz standards spring from that repertoire. Interestingly, these popular songs generally had an opening verse and then a chorus. The chorus was a section of thirty-two-bar form, and often the part that audiences remembered. Thus, the chorus was what jazz artists took as the basis of their improvisations.

"(Somewhere) Over the Rainbow" is a well-known tune that is in thirty-two-bar, AABA form. Use the link below to listen while you follow the form breakdown beneath the link.

Example 9 – "(Somewhere) Over the Rainbow" by Harold Arlen & Yip Harburg from *The Wizard of Oz*, performed by Judy Garland – https://youtu.be/PSZxmZmBfnU

Section[17]	Lyric	Notes
A	Somewhere over the rainbow, way up high, there's a land that I heard of once in a lullaby.	8-bars
A	Somewhere over the rainbow, skies are blue, and the dreams that you dare to dream really do come true.	8-bars; different lyrics, but melodically, harmonically, and rhythmically the same as the first section
B	Someday I'll wish upon a star and wake up where the clouds are far behind me. Where troubles melt like lemondrops, away above the chimney tops, that's where you'll find me.	8-bars; something musically and lyrically different than the first two sections
A	Somewhere over the rainbow, bluebirds fly. Birds fly over the rainbow, why then, oh, why can't I?	8-bars; a repeat of the first two sections with new lyrics
Coda/Tag	If happy little bluebirds fly beyond the rainbow, why, oh why can't I?	This song ends with a slightly different version of part of the A-section intended to bring the song to a close.

After an introduction of four bars, Garland enters with the opening line of the text, sung to melody A. "Somewhere over the rainbow way up high, there's a land that I heard of once in a lullaby." This opening line and melody lasts for eight bars. The next line of the text is sung to the same melody (still eight bars long) as the first line of text. "Somewhere over the rainbow skies are blue, and the dreams that you dare to dream really do come true." The third part of the text is contrasting in character. Where the first two lines began with the word "somewhere," the third line begins with "someday." Where the first two lines spoke of a faraway place, the third line focuses on what will happen to the singer.

[17] Figure 1.16 – Form breakdown of "Somewhere Over the Rainbow" by Harold Arlen and Yip Harburg, created by Jeremy Franklin, original work, CC BY-SA

"Someday I'll wish upon a star, and wake up where the clouds are far, behind me. Where troubles melt like lemon drops, away above the chimney tops, that's where you'll find me." It is sung to a contrasting melody B and is eight bars long. This B section is also sometimes called the "bridge" of a song. The opening a melody returns for a final time, with words that begin by addressing that faraway place dreamed about in the first two A sections and that end in a more personal way, similar to the sentiments in the B section. "Somewhere over the rainbow, bluebirds fly. Birds fly over the rainbow. Why then, oh why can't I?" This section is also eight bars long, adding up to a total of thirty-two bars for the AABA form.

Although we've heard the entire thirty-two-bar form, the song is not over. The arranger added a conclusion to the form that consists of one statement of the A section, played by the orchestra (note the prominent clarinet solo); another restatement of the A section, this time with the words from the final statement of the A section the first time; and four bars from the B section or bridge: "If happy little bluebirds...Oh why can't I." This is a good example of one way in which musicians have taken a standard form and varied it slightly to provide interest. Now listen to the entire recording one more time, seeing if you can keep up with the form.

3. Verse and Chorus Forms

Most popular music features a mix of verses and choruses. A chorus is normally a set of lyrics that recur to the same music within a given song. A chorus is sometimes called a refrain. A verse is a set of lyrics that are generally, although not always, just heard once over the course of a song.

In a simple verse-chorus form, the same music is used for the chorus and for each verse. "Can the Circle Be Unbroken" (1935) by The Carter Family is a good example of a simple verse-chorus form. Many childhood songs and holiday songs also use a simple verse-chorus song.

Example 10 – "Can the Circle Be Unbroken" by Charles H. Gabriel & Ada R. Habershon, performed by The Carter Family – https://youtu.be/qjHjm5sRqSA

In a simple verse form, there are no choruses. Instead, there is a series of vers- es, each sung to the same music. Hank Williams's "I'm So Lonesome I Could Cry" (1949) is one example of a simple verse form. After Williams sings two verses, each sixteen bars long, there is an instrumental verse, played by guitar. Williams sings a third verse followed by another instrumental verse, this time also played by guitar. Williams then ends the song with a final verse.

Example 11 – "I'm So Lonesome I Could Cry" written and performed by Hank Williams – https://youtu.be/oyTOZCfp8OY

A contrasting verse-chorus form features different music for its chorus than for the statement of its verse(s). "Light my Fire" by the Doors is a good example of a contrasting verse-chorus form. In this case, each of the two verses are repeated one time, meaning that the overall form looks something like: intro, verse 1, chorus, verse 2, chorus, verse 2, chorus, verse 1, chorus. You can listen to "Light my Fire" by clicking on the link below. See if you can follow the form described here.

Example 12 – "Light My Fire", written and performed by The Doors – https://youtu.be/qoX6AKuYWL8

DANCE

Adapted from *Discover the Arts, vol. 1: Intro, Visual Art, Music, and Dance*[1] and *So You Think You Know Dance?*[2] for Colorado Mesa University's FINE 101: The Living Arts by Jeremy Franklin

What is Dance?

Dance is the movement of the human body through time and space – almost always to music. Responding physically to music is an innate part of the human experience, so much so that babies, even before they start to mimic or imitate their parents, will respond physically to music they hear by moving their hands or feet, or rocking their bodies. Young children will almost always respond to music with the freedom and joy of moving their bodies in response to a beat or melody. Physically responding to music, for most people, is natural, easy and fun. Almost every culture has dance in some form – historically many cultures use dance as part of religious or spiritual ceremonies, or use dance as a rite of passage, or for a special segment of society – other cultures may use dance for social or entertainment purposes, or as part of community celebrations and events.[3]

Poetry, prose, and music are arts that exist in time. It is through the manipulation of rhythm and tempo that these arts are created. Painting, sculpture, and architecture are arts that exist in space. It is through the design of space that these arts are created. Dance is the only art that is a creation in both time and space.[4]

Purposes of Dance

Dance can be studied in terms of its purpose and function within a culture. Cultures impact how people engage with the world, as environmental influences, societal behaviors, and attitudes are intertwined within the development and shaping of dance forms. In this respect, dance is a carrier of culture. The purposes of dance include:

- **Religious Dance / Dance to Please the Gods**
  Religious dances serve to imitate animals or natural elements, to achieve healing, to commemorate an occasion, or to reach spiritual connection.
- **Social Dance / Dance to Please Ourselves**
  Social dances can serve in courtship, to find unity in work, unity in war, or camaraderie in the community.
- **Performance Dance / Dance to Please Others**
  Performance dance is created and practiced for presentation to an audience. Western performance dance forms that have developed include ballet, modern, tap, jazz, and hip hop. In this chapter, we will primarily focus on performance dance, though performance dance has been heavily influenced by religious and social dance.

Elements of Dance

The Elements of Dance are the basic building blocks of dance that help us identify and describe movement, assisting in the ability to analyze, interpret and speak/write about dance as an artistic practice. When viewing dance,

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[1] Boggs, Jean and Chamberlain, Anne. "Discover the Arts, vol.1: Intro, Visual Art, Music and Dance". OER Commons. Institute for the Study of Knowledge Management in Education, 08 Aug. 2017. Web. 27 Jun. 2023. https://oercommons.org/authoring/22157-discover-the-arts-vol-1-intro-visual-art-music-and

[2] Kanamoto, Vanessa; Perlis, Susan; Spears, Roshanda D. and Whipp, Mary Francis "Cissy". "So You Think You Know Dance?". Merlot. LOUIS: The Louisiana Library Network, 01 Aug 2022. Web. 21 Apr. 2023. https://merlot.org/merlot/viewMaterial.htm?id=773416604

[3] Excerpted from Boggs and Chamberlain.

[4] Excerpted from Kanamoto, et al. The remainder of the chapter is adapted from this source.

we want to put into words what we are witnessing by analyzing its most important qualities. The elements of the dance provide us with the tools to do so.

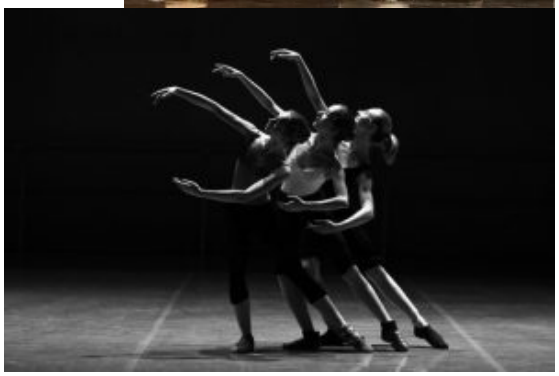
In dance, the body can be in constant motion or arrive at points of stillness. However, even in stillness, the dancers are inherently aware of themselves. No matter the case, all forms of dance can be broken down into four primary elements: **BODY**, **ENERGY**, **SPACE**, and **TIME**. To easily remember the dance elements, use the acronym: B. E. S. T. Dance can be seen as the use of the **BODY** with different kinds of **ENERGY** moving through **SPACE** and unfolding in **TIME**. Watch the video below for a brief introduction to the elements of dance.

Example 1 – "Elements of Dance" by Randy Barron - https://youtu.be/oIKVEmlbSO8

1. **Body**

The body is the dancer's instrument of expression. When an audience looks at dance, they see the dancer's body and what is moving. The dance could be made up of a variety of actions and still poses. It could use the whole body or emphasize one part of the body. Exploring body shapes and movement actions increases our awareness of movement possibilities.

   a. **Body Shapes**



The choreographer who is designing a dance may look at their dancers as sculpture. They choose shapes for the dancers to make with their bodies. These can be curved, straight, angular, twisted, wide, narrow, **symmetrical**, or **asymmetrical**. These shapes can be geometric designs, such as circles or diagonals. They could make literal shapes such as tree branches or bird wings. They can also make conceptual shapes (abstract) such as friendship, courage, or sadness. Sometimes a choreographer emphasizes the **negative space** or the empty area around the dancers' bodies instead of just the **positive space** the dancer occupies. Look at the positive and negative spaces in the photos on the right[5].

   b. **Body Movement/Actions**

Dance movements or actions fall into two main categories:

- **Locomotor**: (traveling moves) walk, run, jump, hop, skip, leap, gallop, crawl, roll, etc.
- **Nonlocomotor**: (moves that stay in place) melt, stretch, bend, twist, swing, turn, shake, stomp, etc.

Watch this short excerpt from Modern Dance choreographer Paul Taylor's *Esplanade*. Observe how the dancers use locomotor movement as they run, form circular formations, and create lines in space. Also note the contrast created by the rare moments of nonlocomotor movement.

[5] Both photos taken from Kanamoto, et al. Top Photo - Fig 2. photos/dancer-performer-theatre-acting-5420494/ – Attributed Clarence Alford. First found on Jul 24, 2020 Filename: dancer-5420494_640.jpg (599 x 640, 61.9 kB) CC-BY. Bottom Photo - Fig 3. www.orenda.net.in/ – First found on Nov 17, 2019 Filename: coach-1-550×380.jpg (550 x 380, 19.1 kB)

Example #2 – Excerpts from *Esplanade*, choreographed by Paul Taylor, performed by Ballet am Rhein - https://youtu.be/3jinWT_xLTQ

c. Body Parts

Each part of the **body** (head, shoulders, elbows, hips, knees, feet, eyes, etc.) can move alone (isolated) or in combination. In the classical Indian dance form Bharatanatyam, dancers stomp their feet in a **percussive** rhythm. At the same time, the dancer performs hand gestures, known as mudras, codified hand gestures that are important in the storytelling aspect of Bharatnatyam to communicate words, concepts, or feelings.

Observe in the video below, how the dancer alternately emphasizes her feet and legs with her hand and arm gestures. In Classical Indian dance forms, facial expressions and hand gestures play an important role in storytelling.

Excerpt 3 – Excerpt from *Bharatanatyam*, performed by choreographer Savitha Sastry - https://youtu.be/SgiLOzFQh14

2. Energy

An exploration of "how" a movement is done rather than "what" it is, gives us a richer sense of dance as an expressive art. A dancer can walk, reach for an imaginary object and turn, making these movements look completely different by changing the use of energy. For example, anger could be shown with a loud quick walk, a sharp reach, and a strong twisting turn. Happiness could be depicted by using a delicate gliding walk, a gentle reach out, and a smooth light turn. Energy is what brings the dancer's intent or emotion to the audience. The element of energy is sometimes called **efforts** or **movement qualities**.

- **Efforts**

  Dancer and movement analyst Rudolf Laban broke it down into four efforts, each of which is a pair of opposites:

  - **Space** (direct or indirect use of space): When the dancer is paying attention to the use of space, they can be direct, single-focused, and targeted in their use of space. Conversely, they can be indirect, multi-focused, and aware of many things in the space around them.
  - **Weight** or **force** (strong or light use of weight): The dancer can emphasize the effort or use of force by fighting against it, throwing their weight and strength into movements. The opposite is using a yielding, light sense of weightlessness in their movements.
  - **Time** (sudden or sustained use of time): Not to be confused with tempo, the dancer's use of time can be reflected in their movement. It can appear hurried, as though fighting against time. Conversely, the dancer can have a relaxed attitude toward time as though they have all the time in the world.
  - **Flow** (bound or free use of the flow of movement): When the dancer's flow is bound up, they can appear to be careful and cautious, only allowing small amounts of flow. The opposite is when the dancer appears to throw the movement around without inhibition, letting the movement feel carefree.

- **Movement Qualities**

Another way we can define energy is by looking at movement qualities. Movement qualities are energy released during various time spans to portray distinct qualities. There are six dynamic movement qualities.

- **Sustained** (slow, smooth, continuous)
- **Percussive** (sharp, choppy, jagged)
- **Swinging** (swaying, to and fro, pendulum-like)
- **Suspended** (a moment of stillness, the high point, a balance)
- **Collapsed** (fall, release, relax)
- **Vibratory** (shake, wiggle, tremble)

Watch the videos below. Notice the kinds of energy the dancers are displaying in the examples below. In Example 4 the dancers are using efforts of direct, strong, sudden and bound movements. In terms of Movement qualities the dancers are using percussive, vibratory, and moments of collapse. In Example 5, the dancers are using efforts of light and free, and the movement qualities are sustained and suspended:

Example 4 – "Year in Review: A Promo", a compilation of performances by Kaba Modern dance crew - https://youtu.be/OjmzWORYfTA

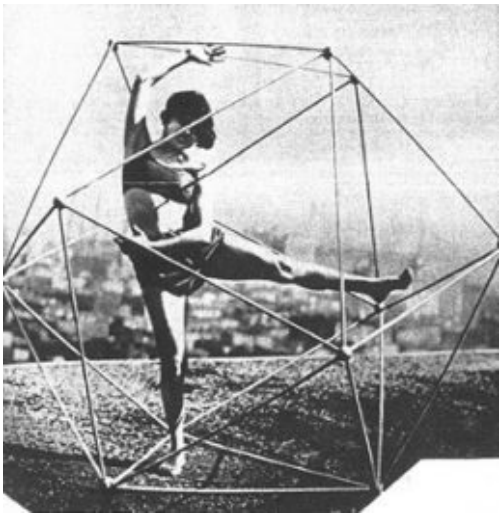
Example 5 – Prelude from *Chopiniana*, performed by the National Opera of Ukraine, featuring Olga Golitsa - https://youtu.be/f38NXEjsmBQ

3. **Space**

Let's look at where the dance takes place. Is the dance expansive, using lots of space, or is it more intimate, using primarily personal space? An exploration of space increases our awareness of the visual design aspects of movement.

- **Personal Space**: The space around the dancer's body can also be called near space. A dance primarily in personal space can give a feeling of introspection or intimacy.
- **Negative Space/Positive Space**: Sometimes, a choreographer emphasizes the negative space or the empty area around the dancers' bodies instead of just the positive space the dancer occupies. Look at the positive and negative space in the photograph below.
- **General Space**: The defined space where the dancer can move can be a small room, a large stage, or even an outdoor setting.
- **Levels**: Dancers use a variety of levels: high, middle, or low. High movements can reach upward using jumps, leaps, or when lifting each other. A middle level move is generally a move that takes place between the height of the dancer's shoulders and knees. Low level moves can include sitting, kneeling, sinking to the ground, rolling, or crawling.
- **Directions**: While dances made for the camera often have the performers facing forward as they dance, they can also change directions by turning, going to the back, right, left, up, or down.

- **Pathways** or Floor Patterns: Where the dancer goes through space is often an important design element. They can travel in a circle, figure eight, spiral, zig-zag, straight lines, and combinations of lines.
- **Range**: Movements or shapes can be near reach, mid-ranged, or far reach. Range is associated with one's kinesphere (see top photo at right[6]).
  Kinesphere is the immediate area surrounding the body and is described as a three- dimensional volume of space. Imagine a bubble around the dancer's body, with their arms and limbs extended to their fullest extent in every possible direction without moving from a fixed spot, this is considered a personal kinesphere. Movement occurs in a person's kinesphere and includes near reach (movement that is close to the body, small or condensed), mid-reach (movement that is neither near not far, but comfortably in the middle), and far reach (large and expansive movement).
- **Relationship:** Dancers can explore the relationship between different body parts; the relationship of one dancer to another dancer or a group of dancers; or the relationship to a prop or to objects in the dance space (see bottom photo at right[7]).



Watch this excerpt from choreographer George Balanchine's ballet *Apollo*. Notice the interlocking of circles of the dancer's arms and the straight lines made by the dancer's legs:

Example 6 – Excerpt from *Apollo*, choreographed by George Balanchine, performed by the Houston Ballet - https://youtu.be/DUNQjjbozF8

In this next video, notice various floor patterns such as circular pathways and straight lines that are made by the group of dancers. Observe the dancers' use of gestures that go from near to far reach, from personal space to filling the general space. The choreography also uses levels from low to high:

Example 7 – "Cry Me a River", video directed and choreographed by Andrew Winghart - https://youtu.be/-I-SE6Q9Le0

4. Time

Dance is a time art; movement develops and reveals itself in time. Adding a rhythmic sense to movement helps transform ordinary movement into dance and informs when the dancer moves.

- **Pulse**: The basic pulse or underlying beat

[6] Photo taken from Kanamoto, et al. Fig 5. Français : Épreuve gélatino-argentiq ue 1925 24,5 x 21 cm 18 May 2017 Mathildemultiple. CC Attribution-Share Alike 4.0 International license.

[7] Photo taken from Kanamoto, et al. Fig. 6. Egyptian Modern Dance Theatre in performance "devil hope." 27 September 2016, 21:43:59 Esraa abd el khalla. CC Attribution-Share Alike 4.0 International license.

- **Speed** (tempo): Fast, moderate, slow
- **Rhythm Pattern**: A grouping of long or short beats, accents or silences
- **Natural Rhythm**: Timing which comes from the rhythms of the breath, the heartbeat, or natural sources like the wind or the ocean.
- **Syncopation:** Accents the off-beat in a musical phrase.

Compare the different uses of **Time** in the two videos below. In Example 8, the dancers have no musical accompaniment and use their breath to initiate movement and cue each other for the timing. Their movement is also slow to moderate tempo and imitates the natural rhythm of the ocean.

Example 8 – Excerpt from *Water Study*, choreographed by Doris Humphrey - https://youtu.be/b7EnaTzRdBM

In Example 9, the dancers are creating rhythm patters with body percussion. There is an emphasis on syncopation and varying tempos with accents.

Example 9 – Promotional video for Step Afrika! - https://youtu.be/8xQYr6P_qBc

Prominent Performance Dance Styles

1. **Ballet**

Ballet is the epitome of classical dance in Western cultures. **Classical dance** forms are structured, and stylized techniques developed and evolved throughout centuries requiring rigorous formal training. Ballet originated with the nobility in the Renaissance courts of Europe. The dance form was closely associated with appropriate behavior and etiquette. Eventually, ballet became a professional vocation as it became a popular form of entertainment for the new middle-class to enjoy. Ballet spread throughout the world as dance masters refined their craft and handed their methods down from generation to generation. Over 500 years, it has developed and changed. Dancers and choreographers worldwide have contributed new vocabulary and styles, yet ballet's essence remains the same.

Ballet Characteristics

a. **Codified Technique**

Ballet is a **codified** dance form ordered systematically and has set movements associated with specific terminology. Ballet is a rigorous art and requires extensive training to perform the technique correctly. The first ballet creators' principles have survived intact, but different regional and artistic styles have emerged over the centuries. Ballet classes follow a standard structure for progression and are comprised of two sections:

The first part of ballet class typically begins with a warm-up at the barre. The **barre** is a stationary handrail that dancers hold while working on balance (see picture to the right[8]), allowing them to focus on placement, alignment, and coordination. The second half of the ballet class is performed in the center without a barre. Dancers use the entire room to increase their spatial awareness and perform elevated and dynamic movements.

b. Alignment & Turnout

Ballet emphasizes the lengthening of the spine and the use of **turnout,** an outward rotation of the legs in the hip socket. This serves both to create an aesthetically pleasing line and increase mobility. Watch these videos to observe the alignment and turnout codified into ballet technique:

Example 10 – "Insight: Ballet Glossary – Feet Positions" from the Royal Opera House - https://youtu.be/1fSa3ESmA1s

Example 11 – "Insight: Ballet Glossary – Alignments" from the Royal Opera House - https://youtu.be/zQl78gCPHxs

Example 12 - "Insight: Ballet Glossary – Développé" from the Royal Opera House - https://youtu.be/m4A6PLeGIB4

[8] Photo taken from Kanamoto, et al. Fig. 1 www.sortiraparis.com scenes/danse/agenda/33610-le-grand-ballet-de-cuba-au-casino-de-paris-le-18-11-2010 – First found on Jun 7, 2015 Filename: 52529-le-grand-ballet-de-cuba.jpg

c. Foot Articulation

Ballet demands a strong articulated foot to perform demanding movements and create an elongated line.

Pointe shoes, a ballet staple, add to the illusion of weightlessness and flight (see photo at right[9]). They are constructed with a hard, flat box to enable dance on the tips of the toes; it is a technique called **en pointe** that requires years of training and dedication to develop the needed strength in the feet, ankles, calves and legs.

Watch these videos to observe the foot articulation required in ballet technique:

Example 13 – "Insight: Ballet Glossary – Relevé" from the Royal Opera House - https://youtu.be/dim7AaoQrC8

Example 14 – "Insight: Ballet Glossary – Petit Battement" from the Royal Opera House - https://youtu.be/1jiqrMb4Lu0

Example 15 - "Insight: Ballet Glossary – Entrechat" from the Royal Opera House - https://youtu.be/9VhxpHgPTy8

d. Elevated Movement

Traditionally, ballet favors a light quality, called ballon, with elevated movements. Dancers seem to overcome gravity effortlessly and achieve great height in their leaps and jumps. Watch these videos to observe the elevation in ballet performance:

Example 16 – "Insight: Ballet Glossary – Fouettés" from the Royal Opera House - https://youtu.be/Fo250jmBl6I

Example 17 – "Insight: Ballet Glossary – Pirouette" from the Royal Opera House - https://youtu.be/fm-XZCi9skQ

Example 18 – "Insight: Ballet Glossary – Grand Allegro" from the Royal Opera House - https://youtu.be/Acc5akNgImA

e. Pantomime & Storytelling

Ballet can tell a story without words through a language of gestures called **pantomime**. Some movements are easily understood or have simple body language, but more abstract concepts are given specific gestures of their own to convey meaning. The facial expressions, the musical phrasing, and dynamics all play a role in communicating the story. Pantomime developed in ballet's Romantic period and was further incorporated during the Classical era.

[9] Photo taken from Kanamoto, et al. Fig.3 Modern pointe shoes, modeled by Daria L. The edge of the toe pad, which is inserted between the foot and toe box for cushioning, can be seen on the right foot. CC Public Domain Public Domain

Example 19 – "Insight: Ballet Glossary – Mime" from the Royal Opera House - https://youtu.be/WaZnAyXsX4k

2. Modern Dance

In the early twentieth century, choreographers broke away from the strict traditions of ballet to develop dance as varied and rich as the American melting pot. Choreographers drew upon the styles of many cultures to create a new dance form as diverse as the citizens and expressive of the independence of the American spirit. Black dancers and choreographers explored their African and Caribbean roots and shaped their own form of expressive modern dance. Others sought new movement to depict the human condition. Inevitably, dances were shared, merged, and reimagined. No matter the case, early pioneers of modern dance explored new ways to express themselves in more natural and free form while conveying the spirit of their times.

Modern Dance emerged as a contrast or rejection of the rigid constraints of Ballet. From individual free expressions to Contemporary Modern Dance, just like its beginnings, Modern Dance is forever changing. Today, combining unifying elements of other genres of dance (African, Ballet, Jazz, Hip-Hop), Modern Dance is interested in the communication of emotional experiences, through basic and uninhibited movement. Currently, through all its variations, it has become whatever the choreographer would like it to be according to the artist's background, teachings, technique, style, and imagination. Because it is so personal and individualistic, this artform will remain popular and viable for years to come.

Modern Dance Characteristics

Modern dance technique is unlike ballet's codified set of movements used worldwide. Modern dance styles are individualized and, for the most part, named after the person who developed them; for instance, José Limón created Limón Technique. Although modern dance techniques vary, movement concepts are embedded throughout techniques, sharing overarching principles. Let's take a look at the movement concepts in modern dance.

a. Dynamic Alignment & Flexibility

All dancers use dynamic alignment. However, in Modern dance, emphasis is given to the core along with the pelvis, which is the center from which all movement originates. The core keeps the dancer grounded and stable. Modern dancers also use freer or unrestrained movement of the torso that allows for flexibility in all directions.

Watch this video of dancers discussing and demonstrating **contractions** – the torso in a concave shape created by the core (abdominals) contracting; as a result, the pelvis "tucks under", and the chest reacts by rounding forward:

Example 20 – "The Martha Graham Dance Legacy Project" - https://youtu.be/vitRYWTQuys

b. Gravity

In modern dance, gravity is accepted, which acts as a partnership with the body utilizing the dancer's weight paired with momentum.

Watch these videos for examples in use of gravity in Modern dance. In Example 21, see an example of the Limón Technique called **fall and recovery** that uses the body's weight with momentum to surrender into gravity. The dancer is demonstrating arm swings, known as release swings. In this action, the dancer begins with the body in a vertical position and the arms swing in any direction. The dancer allows the momentum from the swing to propel the body in the direction of the arm, giving in to gravity:

Example 21 – "Contemporary Dance Technique Exercises: Limon Technique Back Bounces" by Gillian Rhodes – https://youtu.be/dG4COu9V7x0

In Example 22, the Tanz Theater Münster company dancers interact with the floor. They can quickly move between **floor work** and standing movement:

Example 22 – "Contemporary Class: Floor Work" by Marcelo Moraes with Tanz Theater Münster - https://youtu.be/nQkCGsBI-aY

c. Breath

The use of breath is a prominent component of modern dance. Dancers do not always attempt to hide their breathing. The inhalation and expiration of breath provide a natural physical rhythm that assists in executing movement.

d. Bare Feet, Flexed Feet, & Parallel Feet

Modern dance is often performed barefoot. Many exercises utilize the feet in a parallel position. Unlike traditional ballet, modern dance can use a flexed foot instead of a pointed foot.

e. Improvisation

Improvisation is the practice of unplanned movement. Many choreographers use improvisation as the basis for generating movement ideas for choreography. Through active investigation, choreographers select and further develop the movements explored from their improvisation to consider how they can be applied in their dance concept.

In this video, a dance improvises movement that includes floor work and standing movement:

Example 23 – "Floor work contemporary dance improvisation" by yfujinami - https://youtu.be/ePFrljXV0BI

3. Tap Dance & Jazz Dance

The development of jazz and tap dance forms resulted from West African dance forms that were eventually blended with other cultures, beginning with the transatlantic slave trade in the mid-late 16th century. While slaves were transported to what we now know as the United States, the ship's captains wanted to keep their cargo healthy. The enslaved people were brought on top of the ship to actively perform what was called "dancing the slaves." They stayed shackled; however, they came up with creative ways to exercise and mimicked the **percussive** sounds derived from drums that were an integral

part of their culture. The Africans used their bodies to maintain some of these sounds and rhythms, such as **hambone**. From African, Spanish, Irish, and other cultural dance roots, tap and jazz dance forms were unstructured, and over time, became structured forms of dance that have blended and evolved over the years. The American inventions of tap and jazz were built from African drumming rhythms mixed with other forms of dance cultures and rhythms.

Tap Dance Characteristics

a. Dancers wear shoes that can be either flat-soled or heeled, usually with metal 'taps' attached, which strike the floor to make **percussive** sounds. Each part of the shoe makes a particular beat and sound.
b. Dance steps use quick **polyrhythmic** and **syncopated** sounds.
c. Dancers often use improvisation to create their own rhythms.

Watch these videos showcasing tap dancers past and present. In Example 24, Bill "Bojangles" Robinson dances his iconic stair tap with Shirley Temple. In Example 25, Gregory Hines discusses his origins in tap while improvising. In Example 26, see a more contemporary performance of tap from the Broadway show *Bring in 'da Noise, Bring in 'da Funk*:

Example 24 – "Little Colonel Bojangles Dance" - https://youtu.be/wtHvetGnOdM

Example 25 – "Gregory Hines Tap Dance" - https://youtu.be/mnbSrnGmErs

Example 26 – "Bring in 'da Noise with Savion Glover", choreographed by Savion Glover - https://youtu.be/0-2kUSSzKwI

History of Jazz Dance

During the Vaudeville era, New Orleans' Congo Square became a pivotal location where various cultures came together and shared their customs and traditions through music, song, and dance. The exchange of cultural elements brought about jazz music combining blues and ragtime. It incorporates **polyrhythms**, polycentrism, **syncopation**, and improvisation that dance mirrored as it developed alongside jazz music. During the 1940s, when bebop music was introduced, **jazz dance** branched out to use other music genres.

As Hollywood became the new ground for entertainment, **jazz dance** forms and music continued to evolve in jazz clubs. The Harlem Renaissance (1921-1933) was the cultural movement highlighting African- American artists, authors, and philosophers in New York. Jazz clubs, such as the Cotton Club and Apollo Ballroom, promoted African-American jazz musicians and dancers that attracted a broad audience, gaining widespread attention to jazz.

Katherine Dunham is known as the Matriarch of Black Dance. Dunham integrated the syncopated rhythms of Haiti, Cuba, Brazil, and the Caribbean into American dance. She is credited with the technique of body **isolation**ism and incorporating it into her dance style. Katherine Dunham's influence and dance technique had a huge impact on the world of jazz dance. Today almost all jazz dancers use her technique in their dance.

Jazz Dance Characteristics

a. **Jazz dance** often contains elements of social dance, but in a performance manner.

b. Dancers use **isolations**, accentuating one specific part of the body, such as the head, rib cage, or hip.
c. Dancers keep a low center of gravity, and often bend their knees for more freedom of movement.
d. **Percussive** or **syncopated** movements are used to accent offbeats or surprising aspects of the music.
e. Sensuality in **jazz dance** is emphasized more than in traditional styles.

Watch these examples of jazz dance through the past century. Example 27 is from a silent film called *The Revue of Revues* featuring Josephine Baker, one of the original jazz dancers in the Roaring 20's. Example 28 is a performance from the Broadway musical *Damn Yankees* starring Gwen Verdon and choreographer Bob Fosse. Example 29 is the music video for "Single Ladies" which was choreographed by JaQuel Knight and heavily influenced by jazz dance. Example 30 is an excerpt from "Transitions" by the JazzAntiqua Dance and Music Ensemble.

Example 27 – "Josephine Baker – 1927" - https://youtu.be/cOdPGZkQaFE

Example 28 – "Who's Got the Pain?" from *Damn Yankees*, choreographed by Bob Fosse, performed by Gwen Verdon & Bob Fosse - https://youtu.be/BIiZuAVZH4w

Example 29 – "Single Ladies (Put a Ring on It)" choreographed by JaQuel Knight, performed by Beyoncé - https://youtu.be/4m1EFMoRFvY

Example 30 – Excerpt from *Transitions*, choreographed by Pat Taylor, performed by JazzAntiqua Dance & Music Ensemble - https://youtu.be/nuMVL5a2YDg

4. Hip-Hop

Hip-hop is an umbrella term that includes several dance styles that are highly energetic and athletic. Hip-hop dance forms began as social dances that expanded to respond to socioeconomic conditions faced by marginalized African-American and Latinx youth in inner cities. These dance styles hold the meaning and values of the community, resulting in a cultural movement that gained widespread attention through media that has led to its global popularity today.

Hip-Hop Characteristics

Hip-Hop dance forms are situated in aesthetics that communicate the African-American culture's traditions, values, and heritage. Dance scholar E. Moncell Durden identifies the cultural characteristics as "individuality, creativity, improvisation, originality, spirituality, stylization, dance posture (bending forward from the waist with the knees bent and the spine slightly curved), vocalization, pantomime, percussion, competition, polyrhythm, and polycentrism."

Watch this short video on the history of Hip-Hop:

Example 31 – "History of Hip Hop in the Bronx" - https://youtu.be/D5ZpQ73R_z4

The Components of Hip-Hop Dance

Hip-Hop is a cultural expression characterized primarily by five foundational components: **graffiti**, **deejaying**, **emceeing**, **breaking**, and **knowledge**:

a. **Graffiti** is"the visual language of the hip-hop community" (Durden). (see photo to right[10]) Graffiti gained attention in the late 1960s when political activists illegally "tagged" or marked public places in defiance of government policies. Later, crews used graffiti to claim territories.
b. **Deejays** (DJs), or disc jockeys, emerged as "the sounds and memories of the community" (Durden). DJs initially hosted dance parties as part of social events. Through their experimentation with turntables and records, DJs found innovative ways to manipulate, isolate, extend, and loop the musical rhythms for dance.
c. **Emcees** (MCing) are also known as the Master of Ceremonies. It was the emcees' responsibility to pump up the crowd during parties. They became the community's voice, using improvised spoken words and rhymes to tell the social conditions and experiences of the community, often shedding light on social injustices. This is known as rap today. Rapping has roots in West Africa, where griots, or storytellers, were responsible for preserving their people's "genealogies, historical narratives, and oral traditions" (Britannica).
d. **Breaking** is considered the original street dance associated with the Hip-Hop subculture. Breaking is improvisational and emphasizes the dancer's style and athleticism while responding to the musical accompaniment, typically funk music.
e. **Knowledge** is the culmination of the Afro-diasporic cultural components to recover power from oppressive systems through spiritual and political awareness. This refers to having gratitude for your heritage that will give you insight into your future and self-understanding.

Example 32 – "Robot Remains" performed by the Jabbawockeez - https://youtu.be/mZg93y13rJo

Example 33 – "*Once Upon a One More Time* Sneak Peak – "Circus"" - https://youtu.be/w1nZq3vm1jY

[10] Photo taken from Kanamoto, et al. Fig. 4. Queens, rear of five pointz. Attributed to Vinnebar CC-BY-SA-3.0