

The Music Choreography for Third Year Dance Major Students in the College of Music of Jiangxi Normal University of Science and Technology in The People's Republic of China

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Abstract

The purpose of this research was to analyze the correct cognition and understanding of music choreography.

The research method of this study is qualitative methods. the key informants were educator experts They were selected by inclusion criteria the research instrument for the data collection were interview form

The research results were found as follows; 1) The correct cognition and understanding of music choreography, 2) Music Choreography: understanding music choreography involves integrating dance movements with the structure, emotion, and style of music. Choreographers must possess a deep comprehension of music elements like tempo, rhythm, and dynamics to create a symbiotic relationship between sound and movement, 3) Attention to contrasting elements within music melodies is essential for evoking depth and nuance in dance works. The relationship between music structure and dance structure is integral to creating cohesive and expressive dance works. Choreographers merge music composition with dance design, aligning dance structures with musical forms to amplify thematic expressions and emotional nuances. Through "music choreography," incorporating symphonies, melodies, rhythms, and textures into movement sequences and stage designs enhances choreographic techniques, mutual evolution of music and dance, and convergence of structure, emotion, and style. Understanding music selection, analysis, interpretation, and utilization alongside interdisciplinary knowledge is crucial for choreographers.

Keywords: The Music Choreography; Third Year Dance Major Students; The College of Music; Jiangxi Normal University of Science and Technology; The People's Republic of China

Introduction

Dance education in China has been gaining prominence, with several universities and institutions offering dance majors. The discipline has been increasingly recognized as an important field of study within the country's educational system. Moreover, there has been a growing emphasis on traditional Chinese dance forms as well as contemporary and international dance and Chinese folk dance styles (Li & Ren, 2010). Colleges and universities need to provide policies to support teaching reform, dance teachers change their concepts to ensure teaching effects, focus on stimulating students' independent learning, and improve students' subjectivity reform strategies to improve the quality of folk dance courses in private colleges and universities in my country. It aims to improve the quality of folk-dance courses

in private colleges and universities in China. Provide theoretical support for dance teaching level (Wang, 2021).

Music Choreography refers to the art of creating and arranging dance movements in synchronization with musical compositions. It involves designing movement sequences that complement, interpret, or enhance the musical elements such as rhythm, melody, and structure. Music choreography is a vital aspect of dance performance and often requires a deep understanding of both music and dance in order to create a unified and expressive artistic presentation. "Music choreography" fosters the co-development of dance and music in addition to enhancing choreography techniques for producing dance works. In addition to having a certain professional background and creative experience, choreographers must possess a thorough understanding and accurate comprehension of music selection, analysis, feeling, and application. They should also be proficient in interdisciplinary theoretical knowledge, including that related to theater, film, literature, and opera. Therefore, when producing dance, choreographers should accurately understand the relationship between music and dance, as well as evaluate, comprehend, feel, and use music in a detailed and comprehensive manner (Wang, 2017).

From the teaching situation in the dance, Music Choreography is an important branch. If the researcher still finds that, Dance education plays a vital role in fostering artistic expression, physical well-being, and professional development among students in higher education institutions. As part of the dance curriculum, music choreography stands as a fundamental component, providing students with a platform to integrate musical elements into their dance performances. While the existing curriculum at the College of Music emphasizes the importance of music choreography, The challenges in music choreography teaching include coordinating movements with music, fostering creativity, developing effective teaching methods, managing time, adapting choreography, ensuring technical proficiency, and providing constructive feedback during rehearsals (Li, 2005).

From the problems and importance mentioned above, the researcher wanted to analyze the correct cognition and understanding of music choreography. The purpose of this study is to address the necessity for a comprehensive Music Choreography teaching tailored specifically for third-year Dance Major students at the College of Music, Jiangxi Normal University of Science and Technology, The People's Republic of China. This chapter will provide an overview of the background, rationale, and significance of the research, highlighting the existing gaps and challenges pertinent to music choreography within the curriculum.

Research Purpose

To analyze the correct cognition and understanding of music choreography.

Literature Review

Theoretical of music

Music theory is the study of music practices and possibilities. It has three interrelated uses: The first involves understanding music notation's basic elements (key signatures, time signatures, and rhythmic notation). The second delves into scholars' perspectives on music from ancient times to the present. The third constitutes a sub-topic of musicology that seeks to define processes and general principles in music. The musicological approach to theory

differs from music analysis as it focuses on fundamental materials rather than individual works or performances. Theoretical knowledge of music encompasses an understanding of the principles and concepts that form the foundation of music. This includes elements such as rhythm, melody, harmony, form, notation, scales, keys, intervals, chords, and more. Theoretical knowledge also involves an understanding of historical and cultural contexts, as well as various styles and genres of music (Alison, 2011).

Music theory often focuses on explaining how musicians and composers create music, covering topics such as tuning systems and composition methods. As the definition of music continues to expand, a more inclusive interpretation could involve considering any sonic phenomena, including silence. However, this isn't absolute. For example, in medieval Europe's Quadrivium liberal arts curriculum, the study of "music" was an abstract system of proportions, studied separately from actual musical practice. Despite this, the medieval discipline later formed the basis for tuning systems and is typically included in modern scholarship on the history of music theory. In a more advanced context, theoretical knowledge of music may include studies in music composition, music analysis, musicology, and ethnomusicology. It provides musicians, composers, educators, and music scholars with a framework to understand, analyze, and create music (Christensen, 2002).

Dance theory

Dancing is an art form that is frequently categorized as a sport. It consists of a series of artistic and frequently symbolic body motions that can be chosen on purpose or performed spontaneously. Dance can be grouped and classified according to its historical time or place of origin, its choreography, or its repertoire of movements. Dance is usually performed to musical accompaniment, though occasionally the dancer plays a musical instrument in addition (Foster, 2011). Theatrical and participation dance should be distinguished from one another; however, these two genres are not always mutually exclusive. Both can have specialized purposes, whether they be religious, ceremonial, competitive, sensual, martial, social, or liturgical. Some human movement disciplines, such as martial arts, gymnastics, cheerleading, figure skating, synchronized swimming, marching bands, and many more sports, are sometimes compared to dances. Dance is utilized as a kind of exercise and occasionally as a means of preparation for other sports and activities, so it's not just a performance art. For some people, dancing has turned into a sport, and there are dance competitions all around the world that feature a variety of styles and standards. Many people find dance to be aesthetically pleasing (Carey, Moran, & Rooney, 2019).

The philosophy underpinning contemporary dance encompasses formal ideologies, aesthetic concepts, and technical attributes. It is a relatively new field of study, largely developing in the 20th century. Considered a branch of expression theory, it is closely related to music theory, specifically musicality. While musicality focuses on finding a matching pair of dance and music that fit each other in various respects, dance theory is a broad term encompassing the origins, styles, genre, footwork, and artistic expression of dance. Dance theory seeks to determine the instinctual nature of dance and what makes various movements appear natural or forced. It is based on the founding principles of natural body movements, such as the moving of joints, limbs, and fingers. Through the use of the sphere and lines of the body, dance theory aims to derive, show, and demonstrate how dance is performed by depicting movements and their speed. It is hypothetically possible to draw and work out a dance using sphere lines and arrows, as described in many dance books (Milton & Carole, 1979).

Theoretical of Choreography

Choreography is the art or practice of designing sequences of movements of physical bodies (or their depictions) in which motion or form, or both, are specified. A choreographer is one who creates choreographies by practicing the art of choreography, a process known as choreographing. While it can refer to various forms, it most commonly refers to dance choreography. Choreography in dance refers to the design expressed through dance notation, also known as dance composition. It encompasses the use of organic unity, rhythmic articulation, theme and variation, repetition, and may involve improvisation for innovative movement ideas. Choreography specifies human movement and form in terms of space, shape, time, and energy within an emotional or non-literal context. Movement language is drawn from various dance techniques including ballet, contemporary, jazz, hip hop, folk, techno, K-pop, religious dance, and pedestrian movement, or a combination of these. The purpose of choreography is typically to create dances intended for performance in concert dance (Blom & Tarin, 1989).

"Music choreography" is one of various types of choreography methods. It is a choreography method that uses music as the basis for dance creation. Dance choreographers are required not only to be good at in-depth analysis, understanding and application of music, but also to have certain dance creation experience and solid dance theoretical knowledge. When using the "music choreography" method, dance choreographers should draw on the musical form structure of the music itself to create dance works, and follow the creative principles of dance works, emphasizing that dance works and music are established in beat, rhythm, melody, emotion, style, and structure. A relationship of "mutual complementation, harmony and unity". Reasonable use of the "music choreography" creative method in creation can enable dance choreographers to correctly understand the importance of music to dance creation, and can also enrich dance choreographic techniques from multiple levels and angles, and strengthen the dance choreographer's awareness of innovation and innovation ability, and improve the overall quality and professional level of dance choreographers (You, 2020).

In conclusion, music theory delves into the foundations and principles of music, encompassing elements like rhythm, melody, harmony, and historical contexts. Dance theory explores the artistic and symbolic aspects of dance, categorizing movements based on history, choreography, and cultural context. Choreography involves designing movement sequences, often linked to music in practices like music choreography. Understanding the relationship between music and dance enhances a choreographer's ability to create cohesive and innovative works, emphasizing the harmony between music and dance elements for enriched artistic expression.

Research Methodology

The research methodology was Qualitative Research which collected data by interviewing key informants, and documents data.

Research tools: interview form and validate research tools by three experts.

Key informants: Associate professor of School of Music and Dance, Hunan University of Arts and Sciences, Associate professor of the music choreography.

Data collection: 1) Collect, sort and analyze literature, 2) Concept definition and theoretical framework of research, 3) Create questionnaires for use in expert interviews, 4)

Examine the survey and expert interview questionnaires for quality, 5) Data Collection and analyze

Data analysis: The data from the interview will be analyzed by using content analysis.

Research Conceptual framework

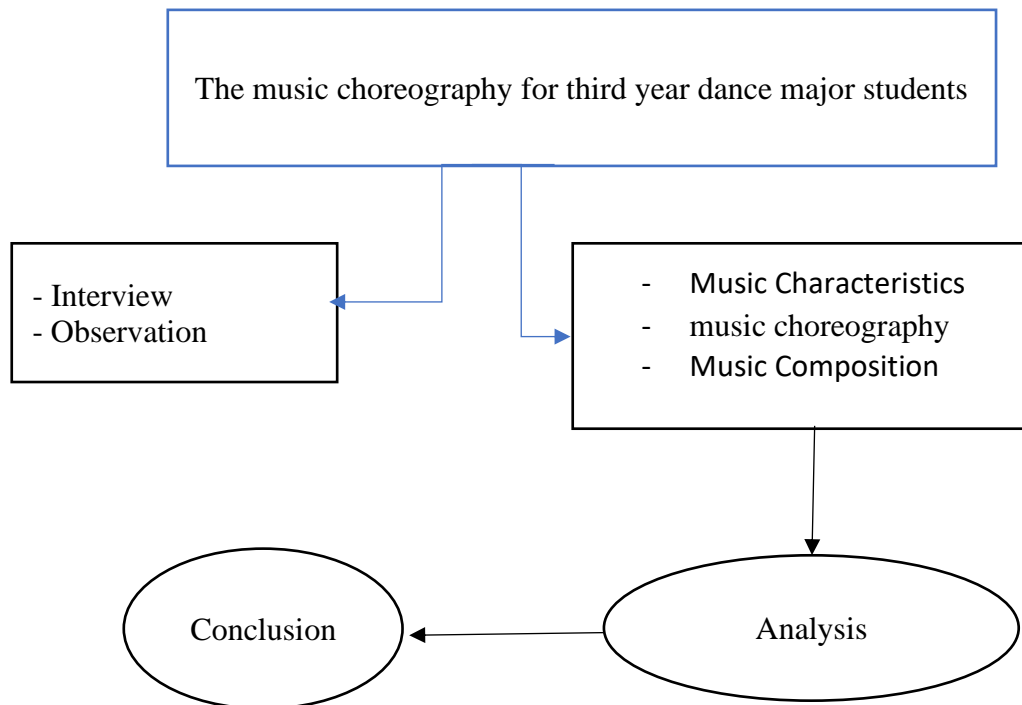


Figure 1 Research Conceptual Framework

Research Results

The correct cognition and understanding of music choreography

1. Music Choreography

Music choreography is a method where choreographers create dance works by effectively utilizing the structure of music. This approach involves choreographing movements, designing stage space, and developing themes based on elements like symphony, melody, rhythm, and texture of the music. It emphasizes the importance of achieving unity and complementarity between dance and music in terms of structure, emotion, and style. By deepening the connection between music and dance, this method not only enhances choreographic techniques but also fosters mutual development between music and dance disciplines. Choreographers must possess a profound understanding of music selection, analysis, interpretation, and utilization, alongside a solid professional foundation and creative experience. Integration of interdisciplinary knowledge from fields like drama, film, literature, and opera is essential. Therefore, choreographers should adeptly navigate the relationship between music and dance, analyzing, understanding, feeling, and utilizing music intricately and comprehensively to create impactful choreographic works.



Figure1: Music Choreography

Source: Xu Shuiliang, 2024

Choreographing a dance piece to align with specific music involves understanding the music's nuances like tempo, rhythm, dynamics, and phrasing. The choreographer should analyze the emotional arc of the music, consider accents and motifs, and create movement sequences that enhance the musical narrative. This entails creating a symbiotic relationship between sound and movement by incorporating musical elements into the choreography to deepen the audience's emotional connection to the performance.

In challenging scenarios involving complex music, choreographers can overcome difficulties by breaking down the music into segments, establishing clear cues for transitions, and collaborating closely with musicians or composers. Through intensive rehearsals focused on musical cues, spatial awareness, and dynamic responsiveness, they synchronize choreography with intricate music to captivate audiences with a seamless fusion of movement and sound. Communication, collaboration, adaptation, and creative exploration are key in successfully integrating complex music with choreography for captivating performances.

2. Characteristics of music choreography

In "music melody choreography," the seamless integration of music melody and dance movements yields a balanced interplay, where synchronization of dynamic trajectories enhances the character and rhythmic style of the dance work. By leveraging this method, choreographers enable performers and audiences to experience the captivating essence of music melodies, establishing a cohesive bond between music and dance expressions.

Conversely, "music beat rhythm choreography" tailors dance sequences to the tempo, intensity, and rhythm patterns of musical accompaniments, crafting unique styles and rhythms within dance works. The strategic utilization of beat rhythms infuses movements with unexpected dynamism and dance momentum, enriching artistic expression and imbuing performances with tension and vibrancy.



Figure2: Characteristics of music choreography
Source: Xu Shuiliang, 2024

Moreover, "music comprehensive choreography" merges elements from both music melody and beat rhythm choreography, synchronizing and intertwining movement trajectories and speeds to create a holistic and coordinated artistic expression. This method facilitates the seamless blending of music melodies and accompaniments into a unified form of expression that harmonizes music and dance intricately.

In the realm of dance creation, attention to the interplay between strong and weak, sparse and dense, fast and slow voices within music melodies and accompaniments is crucial when synchronizing movement trajectories. Through careful choreographic design, dancers can evoke contrasting yet complementary expressions, infusing their performances with depth, nuance, and artistic coherence.

Ultimately, "music choreography" stands as a transformative choreographic approach that not only enriches the creative process but also forges a profound connection between music and dance. By mastering these choreographic methods and techniques, choreographers can elevate their works to new heights of artistic excellence, captivating audiences through the harmonious fusion of music and movement. Successful collaboration between choreographers and composers or musicians relies on effective communication, mutual respect for artistic visions, and a commitment to enhancing performances. Elements such as fostering a collaborative environment, aligning on concepts, understanding creative processes, and being open to feedback are crucial. By maintaining open channels for exchange, embracing experimentation, and honoring each other's expertise, choreographers and composers can co-create impactful performances that resonate deeply with audiences through innovative synergies between music and movement.

3. The relationship between music structure and dance structure



Figure3: Characteristics of music choreography
Source: Xu Shuiliang, 2024

In the realm of "music choreography," the fusion of music structure with dance structure plays a pivotal role in the creation of cohesive and expressive dance works. The intricate relationship between music composition and dance design is essential for crafting harmonious and unified artistic pieces. Dance works typically adopt two-part and three-part structural styles, echoing the musical structures of single-two-part and single-trilogy compositions respectively. By aligning dance structures with musical forms, choreographers can leverage the symbiotic connection between music and dance to amplify thematic expressions and enrich emotional nuances within their creations.

The choreographic method of "music choreography" offers a vehicle for choreographers to integrate symphonies, melodies, rhythms, and textures into dance movements, stage designs, and thematic content. This approach expands choreographic techniques, fosters mutual evolution of music and dance, and strives for a seamless convergence of structure, emotion, and style between the two art forms. Choreographers must possess a deep understanding of music selection, analysis, interpretation, and utilization, drawing upon interdisciplinary knowledge from fields like drama, film, literature, and opera to enhance their choreographic endeavors. Profound insights into the relationship between music and dance are crucial for choreographers, demanding meticulous analysis, profound comprehension, sensitive interpretation, and strategic application of musical elements. Musical interpretation is a fundamental element in choreography, enabling the expression of emotions and themes through movement. Choreographers immerse themselves in the music, understanding its nuances and intentions to translate musical storytelling into choreographic expressions. By fostering a strong kinesthetic connection with the music and guiding dancers through imagery-based exercises and improvisation, they ensure dancers authentically convey the intended emotions and narratives, eliciting visceral responses from audiences and forging a deep connection between sound and gesture.

In summary, "music choreography" represents a holistic choreographic approach that marries the structural elements of music with dance expression. Through methods like music melody choreography, music beat rhythm choreography, and music comprehensive choreography, choreographers aim to synchronize, intensify, and integrate music and dance elements, ultimately striving for a cohesive unity in their choreographed works. By meticulously selecting and thoughtfully using the "music choreography" method, professional dance choreographers can elevate their creations to exceptional levels, embodying the essence of outstanding dance artistry.

Discussion

The passage emphasizes the need for a comprehensive approach to creating dance works. It stresses that success in this field requires not only the mastery and application of choreography skills but also a forward-looking perspective on the industry's content, existence, and development. The author highlights the necessity of professional theory and skills for anyone involved in dance performance or learning, emphasizing the importance of integrating theoretical knowledge with practical application. The text also points out the detrimental effects of disregarding theoretical knowledge in dance education, leading to a lack of understanding and coherence in teaching and performance. The author's primary focus lies in dance performance, stressing the inseparability of choreography techniques from performance research. Furthermore, the passage underscores the significance of theoretical learning in choreography, citing previous choreographers' techniques and highlighting the importance of understanding and learning such methods. It then connects theoretical analysis with practical examples, using the choreography of the original dance "regression" to illustrate creative experiences. Additionally, the author discusses the modern and contemporary dance trends, identifying personal insights and limitations within choreography practice, aiming to address existing issues and improve professional quality and creative thinking (Gao, 2019).

The choreography of the top three teams in the dance cheerleading events of the 2019 and 2021 World Cheerleading Championships from the perspective of symphonic choreography. It compares key elements of symphonic choreography in these performances based on existing research and expert interviews, utilizing video analysis as well as mathematical and statistical methods. The findings demonstrate that symphonic choreography in dance cheerleading draws from the artistic properties of program characteristics and music, leading to six key characteristics: spatial "symphonizing," mutual "resonance," dynamic "ups and downs," "modal evolution," "contradiction," and the "integration" of music and dance. Similarities are observed in movement sets, spatial levels, formation changes, and musical integration among the top three teams, showcasing the development from individual movements to dynamic sequences and the transformation from flat to three-dimensional formations. These choreographic elements convey emotional themes and collaborative performance, reflecting an overall symphonic rhythm. Moreover, the innovation path for symphonic choreography in dance cheerleading revolves around excavating artistic characteristics, integrating rational and irrational aspects, analyzing music's internal structure, understanding emotional themes, and continually innovating expression methods within set choreography. This study serves to enhance the quality and innovative approach of China's dance cheerleading choreography while shedding light on the role of symphonic choreography in the global dance cheerleading landscape (Yang, 2022).

Conclusions

The correct cognition and understanding of music choreography

Music Choreography: understanding music choreography involves integrating dance movements with the structure, emotion, and style of music. Choreographers must possess a deep comprehension of music elements like tempo, rhythm, and dynamics to create a symbiotic relationship between sound and movement. Analyzing musical nuances, emotional arcs, and collaborating closely with musicians are crucial for overcoming challenges with complex music. Successful music choreography requires communication, collaboration, adaptation, and creative exploration to deliver captivating performances that resonate with the audience.

The characteristics of music choreography encompass the integration of music melody, beat rhythm, and comprehensive elements to create a harmonious relationship between music and dance expressions. Choreographers utilize these methods to synchronize dynamic trajectories, tempo, intensity, and rhythm patterns with movement sequences, enhancing artistic expression and creating captivating performances. Attention to contrasting elements within music melodies is essential for evoking depth and nuance in dance works. Through effective collaboration between choreographers and musicians, maintaining open communication, aligning visions, and embracing experimentation, transformative choreographic works can be achieved, engaging audiences through innovative synergies between music and movement.

The relationship between music structure and dance structure is integral to creating cohesive and expressive dance works. Choreographers merge music composition with dance design, aligning dance structures with musical forms to amplify thematic expressions and emotional nuances. Through "music choreography," incorporating symphonies, melodies, rhythms, and textures into movement sequences and stage designs enhances choreographic techniques, mutual evolution of music and dance, and convergence of structure, emotion, and style. Understanding music selection, analysis, interpretation, and utilization alongside interdisciplinary knowledge is crucial for choreographers. By immersing in the music, interpreting its nuances, and guiding dancers through kinesthetic connections, choreographers ensure authentic expression of emotions and narratives, fostering a deep connection between sound and gesture. Overall, "music choreography" represents a holistic approach that elevates choreographed works to exceptional levels, embodying outstanding dance artistry through the seamless integration of music and dance elements.

Finding new knowledge:

Finding new knowledge in music choreography involves exploring innovative ways to integrate dance movements with the structure, emotion, and style of music. This process requires a deep understanding of music elements such as tempo, rhythm, dynamics, and nuances to establish a symbiotic relationship between sound and movement. Analyzing complex musical compositions, emotional arcs, and collaborating closely with musicians are essential steps in pushing the boundaries of traditional choreographic practices. By emphasizing communication, collaboration, adaptation, and creative exploration, choreographers can deliver captivating performances that resonate with audiences on a deeper level. Through continuous experimentation, open-mindedness, and a willingness to explore new avenues, choreographers can discover fresh approaches to music choreography that elevate their works and contribute to the evolution of dance as an art form.

Suggestions

1.General Recommendations

This research will help make the reader Enhance your knowledge of music choreography by delving into the intricate relationship between music and dance. Develop a profound comprehension of music elements such as tempo, rhythm, dynamics, and emotional nuances to create a cohesive blend of sound and movement. Adopt a holistic approach to music choreography that integrates symphonies, melodies, rhythms, and textures into movement sequences and stage designs. Aim for a seamless convergence of structure, emotion, and style between music and dance elements to elevate your choreographed works to exceptional levels of artistry.

Engage in reflective practice to evaluate the success of your choreographic endeavors. Analyze what worked well, what could be improved, and how you can further develop your understanding of music choreography. By incorporating these general recommendations into your practice, you can enhance your cognition and understanding of music choreography, leading to more nuanced and compelling dance performances that resonate with audiences.

2. Recommendation for future research

Recommendations for Future Research in Correct Cognition and Understanding of Music Choreography, Study the role of emotion and memory in shaping dancers' interpretations of music and choreography. Investigate how emotional responses to music influence movement choices and how memory processes affect dancers' abilities to retain and reproduce choreographic sequences. Explore the concept of embodied cognition in music choreography research, focusing on how sensory-motor experiences shape dancers' understanding and interpretation of music. Investigate how the body's interactions with music influence cognitive processes and creative decision-making in choreographic contexts. Conduct longitudinal studies to track dancers' cognitive development and learning trajectories in music choreography over extended periods. Explore how practice, experience, and exposure to different styles of music influence dancers' cognitive processes and artistic expression.

By exploring these recommendations in future research endeavors, scholars and practitioners can deepen their understanding of the cognitive mechanisms underlying music choreography, leading to innovative insights that enhance artistic creativity and performance quality.

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