



a journal of the *Society for Music Theory*

MTO 16.1 Examples: Auerbach, Pedagogy of DDR

(Note: audio, video, and other interactive examples are only available online)

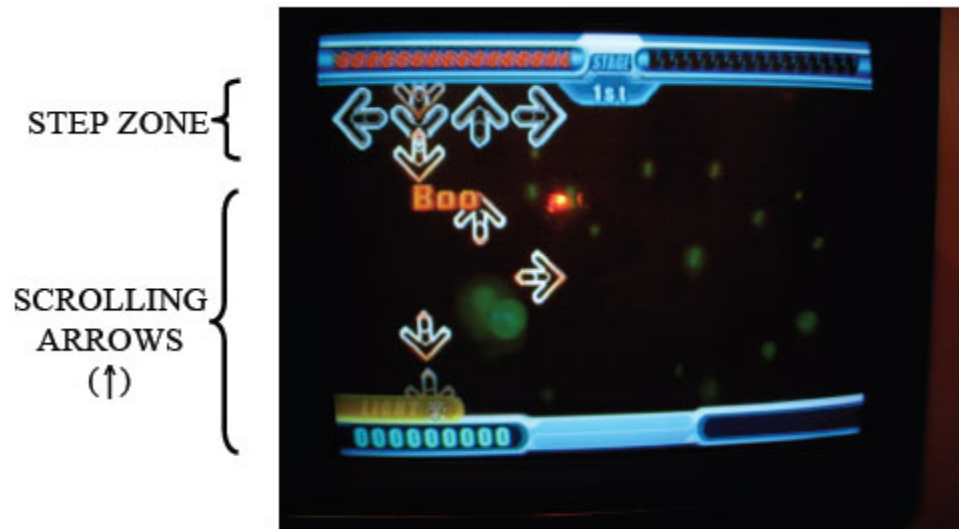
<http://www.mtosmt.org/issues/mto.10.16.1/mto.10.16.1.auerbach.php>

Example 1a. Dance mat for Konami's

"Dance Dance Revolution" video game



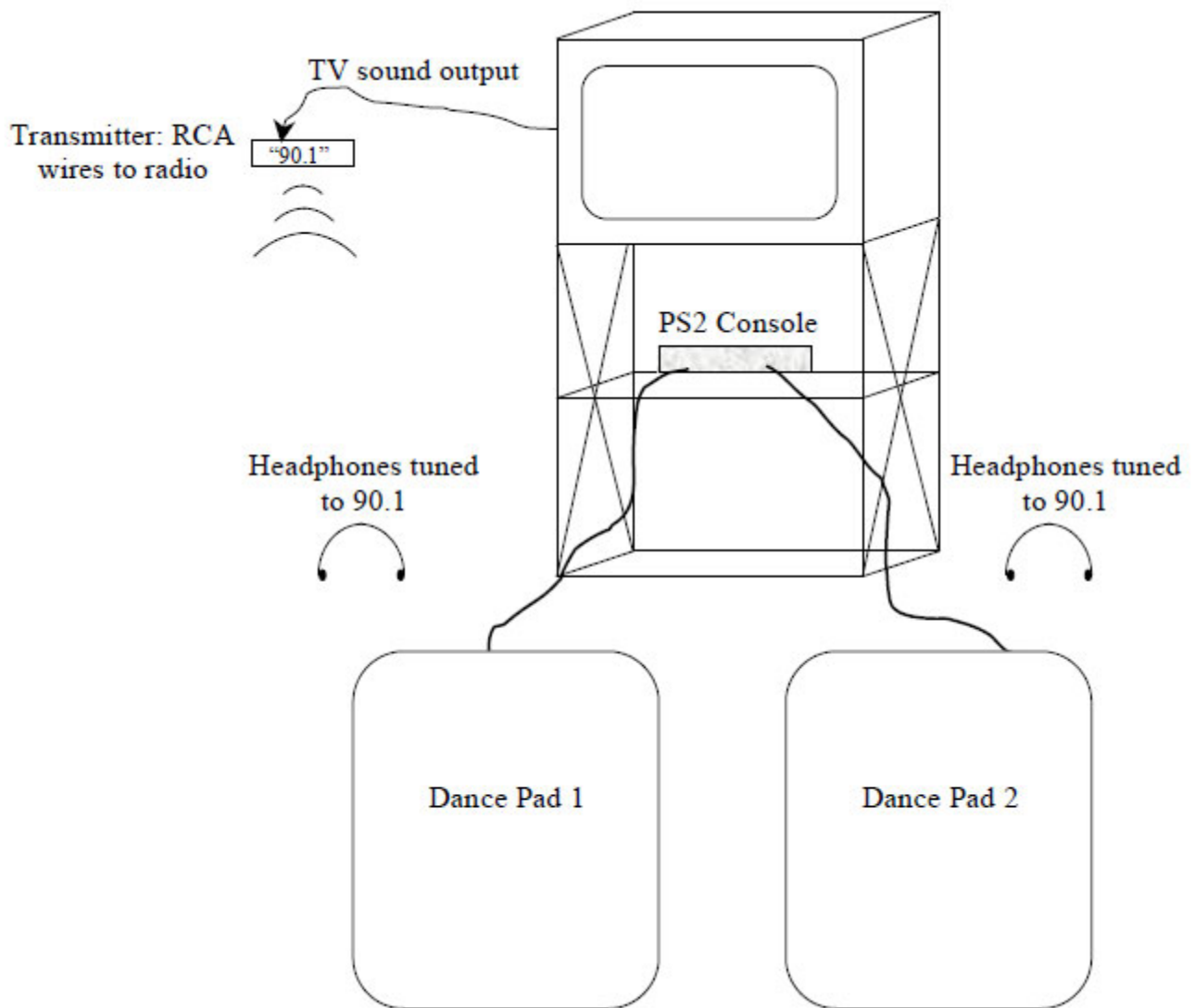
Example 1b. The game screen of *DDR*, complete with arrows and step zone



Example 2. Arrow color scheme for *Dance Dance Revolution*

| <u>Color</u> | <u>Portion of beat</u> | <u>Conventional Counting Syllable</u> |
|--------------|--|---------------------------------------|
| Red | Onbeat | 1, 2, 3, 4 |
| Blue | Offbeat | "and" |
| Yellow | 2 nd or 4 th sixteenth | "ee" or "a" |
| Green | Triplet | "1-la-lee 2-la-lee etc." |

Example 3. Arrangement of a station in the *DDR* lab at the University of Massachusetts



Example 4. Step-chart excerpt and rhythmic realization of a beat-based routine “Sana Morette Ne Ente” (Togo Project)—**Light** Level, measures 1–4



Example 5a. The syncopated, accompanimental line for the chorus of “Deep in You,” (measures 14–17)



Example 5b. Step-chart excerpt and rhythmic realization of a rhythm-based routine
 “Deep in You” - Light Level—**Light** Level, Chorus (measures 14–17)

Brackets show portion of the rhythm in each measure derived from the accompaniment figures (cf. Example 5a)

Example 5c. Step-chart excerpt and realization for “Deep in You” - Standard Level—
Standard Level, Chorus (measures 14–17)

Brackets show portion of the rhythm in each measure derived from the accompaniment figures (cf. Example 5a)

Example 6. Sample Curriculum Guide for aural skills students in their first semester of *DDR* study

Annotations in parentheses indicate song difficulty as rated by game designers and specific skills emphasized.

- Week 1: Remember You (1)
Baby Baby Gimme Your Love (1)
Ordinary World (1: half and whole notes)
Peace Out (2)
- Week 2: Secret Rendezvous (2)
Spin the Disc (2: half notes and holds)
Let's Talk it Over (2)
Sana Morette (2)
- Week 3: Overblast (3)
Look to the Sky (3: long streams of quarter notes)
You Leave Me Alone (3)
Share My Love (3: sixteenth-note push)
- Week 4: Let the Beat Hit 'em IN YELLOW (3: offbeats)
I was the One (3: jumps)
My Summer Love (3)
Let the Beat Hit 'em IN GREEN (3: eighth notes)
- Week 5: True – Trance Sunrise Mix (3)
Jam and Marmalade (4)
Logical Dash – Light mode (3)
Love Again Tonight (4: faster, first syncopations)
- Week 6: Groove 2001 (4: faster, patterned, eighth notes)
The Cube (4: syncopation)
Spin the Disc MEDIUM (5: fun, syncopation)
- Week 7: Celebrate (4)
Love Again Tonight - for Melissa Mix (4)
Holic (4)
- Week 8: Let's Talk it Over STANDARD (5)
Gambol 5.1.1 STANDARD (5)
Let the Beat Hit 'em STANDARD (5)
- Week 9: Stomp to my Beat (5)
Deep in You (5)
Drop the Bomb STANDARD (5)
Max 300 (6)
- Week 10: Let the Beat Hit 'em IN GREEN / STANDARD (5)
Sana Morette STANDARD (5)
Stomp to My Beat STANDARD (6)

Example 7. Syncopated 4/4 rhythm patterns from three popular music examples. Parentheses include slight variants

Rhythm A

Coldplay -- 'Viva la Vida': Continual accompaniment rhythm

m.m. = 135



Rhythm B

Cake -- 'Perhaps, Perhaps, Perhaps' (written by J.M. Davis/ O. Farres): Intro

m.m. = 112



Rhythm C

'Perhaps, Perhaps, Perhaps': Vocals, Verse



Rhythm D

'Airbag' - Radiohead: Recurring instrumental rhythm (intro)

m.m. = 86



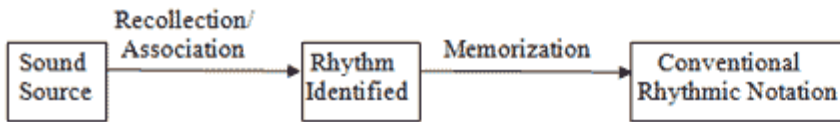
Rhythm E

'Airbag': Synth accompaniment to Rhythm D

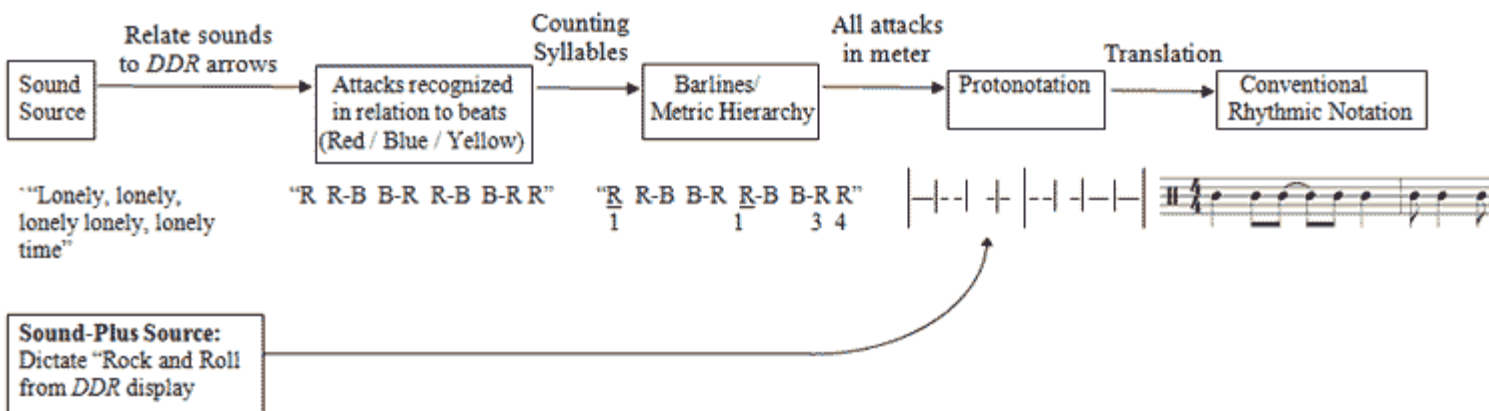


Example 8. Two models for instruction that employ rhythm shapes

a. "Direct Association" Approach



b. *DDR*-Informed Transcription: a rhythm from the chorus of Led Zeppelin's "Rock and Roll"



Example 10. Sample Source Material for Popular Music Dictation
(Opening Verse from No Doubt's "Don't Speak")

The image displays three staves of musical notation for the opening verse of the song "Don't Speak" by No Doubt. The music is in 4/4 time. The lyrics are: "You and me... We used to be... to gether... Ev'ry day... to gether al... ways. I really fe - e - l that I'm lo sing my best friend I can't be lieve this could be the end." Above the notes, there are rhythmic annotations: "X/2" is placed above the first two notes of the first staff, the second two notes of the second staff, and the first two notes of the third staff. "Rhythm X" is indicated by a bracket above the first two notes of the second staff. "X" is indicated by a bracket above the first two notes of the third staff.