

Survey of Contemporary Music for Dance ***Music of the 20th Century and Beyond: Fall 2014***

DANC-GT 2028: Survey of 20th Century Music
Allen Fogelsanger
alf431@nyu.edu

NYU Tisch School of the Arts Dept of Dance
Mondays 11:00 am – 1:00 pm
Classroom 5M

This course will present an overview of music from the past hundred years or so with a focus on listening and imaginative analyses. We will work on the basic musicianship required to understand musical forms and stylistic developments. The skills acquired in this class will assist students in interactive uses of music to enrich choreography, pedagogy, dance criticism and dance technique. Course materials are adapted from those used by Dr. Andy Teirstein in previous years.

REQUIREMENTS

- Duckworth, William, *20/20: 20 New Sounds of the 20th Century*, Schirmer Books (1999).
- A free account with Spotify that you may set up at www.spotify.com, along with a computer to access it.
- Attendance at selected dance performances. See Attending Performances below.

OBJECTIVES

- A deepened awareness of the music of the past century. Particular focus will be on European and American art music, with some attention to roots and vernacular traditions (blues, jazz, folk, rock) and world musics that have influenced art music.
- A knowledge of musical terminology and an understanding of the music-theory concepts that are at the basis of new music.
- A new or revitalized music listening consciousness.
- Continued development of writing and presentational skills.

CLASS GUIDELINES

- Listening: Please make time at home for focused listening.
- Participation: You will be asked to sing and to move as part of this learning experience.
- Note taking: If you are ill, you must get the notes for the class from a classmate. **Exam questions will be drawn from both the textbook and class notes.**
- Attendance and Promptness: Repeated lateness and/or absence will bring your grade down.
- Please turn off cell phones, beepers, and other such devices at the start of class. If you need such devices for personal obligations, please inform the instructor in advance and put these items on vibrate.
- Eating in class is prohibited.

EVALUATION

- Two quizzes, a midterm and a final. All will include listening examples.
- An 8- to 12-page final paper, double-spaced, typed, with citations and bibliography. Term paper topics are due October 20. The final paper will involve a class presentation. See Final Paper below.

GRADING

Your grade will be based on class participation and assignments (20%), quizzes and exams (40%), the final paper (25%) and its presentation (15%). Attendance will also have an impact; see Attendance below. As agreed upon by the dance department faculty, A = outstanding, B = good, C = adequate, D = barely passing.

ATTENDING CLASS

Attendance is crucial, especially because we only meet once a week. Unexcused lateness and/or absence will bring your grade down. **Lateness of more than ten minutes may be counted as an absence.** If you must miss a class, you are required to get the notes from a fellow student and also to speak to the instructor.

ATTENDING PERFORMANCES

You are required to see the following two performances at the Brooklyn Academy of Music (BAM): the L.A. Dance Project, Oct. 16-18; and *Kontakthof* by Tanztheater Wuppertal Pina Bausch, Oct. 23-Nov. 2. We will discuss the performances and their use of music in class. It is also suggested you see Ryoji Ikeda's *Superposition* at the Metropolitan Museum of Art, Oct. 17-18, and *Sadeh21* by the Batsheva Dance Company at BAM, Nov. 12-15.

DANCE REQUIREMENT

There is one take-home choreographic assignment. The class will divide into three groups (of three, three and four students respectively). Each group will choose one of the pieces of music on the listening list, choreograph to some 1- to 2-minute portion of it and present it to the class on the day the music is discussed. Your choreography should respond both to events or qualities you perceive in the music and to meanings placed in the music by the circumstances of its production. The class will briefly discuss your work and how it meets these requirements. You are encouraged NOT to use the music in the way it was originally intended to be used, but to instead comment on the music and its meanings through your choreography, thus complicating the network of interpretations within which you find it.

CLASS SCHEDULE

See the **Reading and Listening Assignments** handout for the schedule of assignments. Links to additional readings are provided on the **Readings Link List** handout and links to additional audio tracks are provided on the **Listening Links** handout. Both of these handouts exist as pdf files available at the course website on NYU Classes.

NOTE: Syllabus and course schedule are subject to change.

ACADEMIC INTEGRITY

Each student in this course is expected to abide by the Tisch School of the Arts Academic Integrity Policy, found online at http://students.tisch.nyu.edu/object/tisch_acad_integ.html. Any work submitted by a student in this course for academic credit will be the student's own work.

FINAL PAPER

The Final Paper will be presented in three stages.

- I. Rough draft (presented to the instructor for critical feedback) due on or before November 10.
- II. Class presentation (15-20 minutes). This is not a reading of the paper, but a symposium-style presentation of your research. 3-5 presentations per class will be scheduled from November 24 through December 8. The presentation will receive written feedback from the instructor.
- III. Final draft. Due December 15.

Choose from the following (A or B). Term paper topics (A: composer, or B: short paper) are due on or before October 20.

A. Write about the goals of and influences on the music of one of the composers listed on the next page. Focus in particular on the influences of the following: non-Western cultures; musical genres outside of the composer's own; technology; political, social or environmental concerns; formal compositional problems; and other composers. Evaluate the problems this composer's music may pose for choreographers, what makes this music suitable or unsuitable to be choreographed to and why. The list includes both famous composers and composers who have just begun their careers; your choice will direct you to perhaps well-known music we have passed by, little-known music that may prove useful for choreography, or music of the last fifteen years that has yet to be fully evaluated. In some cases you will find copious material for your research; in others you may have difficulty finding anything at all.

B. Create a topic of your own related to our syllabus. The topic must be approved by the instructor. Successful topics will offer an opportunity to pursue a subject that you find interesting and should relate to music of the last hundred years. Pop or commercial music, while vital to your musical vocabulary, is not the focus of this class and most likely will not be a challenging and expansive paper topic.

Composers for Term Paper Topics

John Luther Adams
Masami Akita
Geri Allen
Maryanne Amacher
Charles Amirkhanian
Arnaldo Antunes
Robert Ashley
Albert Ayler
Milton Babbitt
Curtis Bahn
Samuel Barber
Béla Bartók
Jonathan Bepler
Luciano Berio
William Bolcom
Pierre Boulez
Glenn Branca
Benjamin Britten
Earle Brown
David Byrne
Cornelius Cardew
Unsusuk Chin
Henry Cowell
George Crumb
Alvin Curran
Sebastian Currier
Chaya Czernowin
William Duckworth
Brian Eno
Brian Ferneyhough
David First
Bill Frisell
Fred Frith
Heiner Goebbels
Michael Gordon
Henryk Górecki
Annie Gosfield
Sofia Gubaidulina
John Harbison

Lou Harrison
Dirk Haubrich
Jennifer Higdon
Paul Hindemith
Billie Holiday
Toshio Hosokawa
Zakir Hussain
David Hykes
Ryoji Ikeda
Vijay Iyer
Scott Johnson
John King
Guy Klucevsek
Jo Kondo
David Lang
Mario Lavista
Tania León
George E. Lewis
Ottmar Liebert
Lukas Ligeti
Magnus Lindberg
Annea Lockwood
Christian Marclay
Ingram Marshall
Min Xiao-Fen
Charles Mingus
Misato Mochizuki
Ikue Mori
Nico Muhly
Gordon Mumma
Conlon Nancarrow
Francisco Núñez
Michael Nyman
Dustin O'Halloran
Pauline Oliveros
John Oswald
Harry Partch
Astor Piazzolla
Dafnis Prieto

Serge Prokofiev
Eliane Radigue
Shulamit Ran
Bernice Johnson Reagon
Max Richter
Max Roach
George Rochberg
David Rosenboom
Christopher Rouse
George Russell
Frederic Rzewski
Erik Satie
Somei Satoh
Giacinto Scelsi
Pierre Schaeffer
R. Murray Schafer
Michael J. Schumacher
Roger Sessions
Ravi Shankar
Elliott Sharp
Caroline Shaw
Matthew Shipp
Dmitri Shostakovich
Sun Ra
Tan Dun
Toru Takemitsu
Cecil Taylor
Virgil Thomson
Michael Torke
Frances-Marie Uitti
Galina Ustvolskaya
Lois V. Vierk
Carl Vine
Adam Wiltzie
Christian Wolff
Charles Wuorinen
Isang Yun
Pamela Z
Zhou Long