

SYLLABUS

28704 / DANCE 291.02: Music for Dance, 3 Credits

Marymount Manhattan College, Spring 2015
Monday 5:30-8:20 pm, Main room DS

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COURSE DESCRIPTION

Music for Dance is the second and final music course in the B.F.A. music sequence and several B.A. concentrations. Students in this course learn conventional musical terminology, as well as elements of music history and music theory that most closely relate to dance, in order to explore: musical form in relation to dance movement; the effects of musical style on dance movement; musicality as perceived by performer and audience; and choreomusicology. The course requires analytical written and oral assignments, compositional exercises involving movement and sound, and analysis of audio and visual media. Prerequisite: DANC 203 or permission of department.

This section of the course is organized around pieces of western music from the middle ages to the present along with examples of influential music from other cultures, with an analysis of their compositional techniques, along with examples of choreographic works and approaches especially suited to the music cited. Of prime importance is to listen to a great deal of music in order to have a range of musical experiences to draw on when hearing something new. By comparing music from different genres we will notice the changing details of musical styles, which will draw our attention to properties of sound and form. Hearing these elements of music leads to greater engagement with music while dancing and choreographing.

COURSE OBJECTIVES

Students will:

- Acquire a working knowledge of the vocabulary for musical elements.
- Expand and intensify awareness of musicality in dancing.
- Expand awareness of the aural characteristics and cultural construction of a variety of musical styles, especially those of traditional categories of Western music (Medieval, Renaissance, Baroque, Classical, Romantic, early/late 20th-Century, Jazz, etc); and acquire historical context and critical perspective on present day popular styles.
- Consider how formal processes and organization result in the unique identity and nature of a musical work.
- Recognize and employ a spectrum of approaches to the design and analysis of music/dance relationships, including those of important and influential collaborations between choreographers and musicians of the past and present.
- Prepare for the some of the legal, as well as artistic, issues that may emerge in dance productions that involve music.

LEARNING OUTCOMES

After taking this class, students should be able to:

- Communicate clearly about music, especially in relationship to dance, using a musically literate vocabulary.
- Create a richer and more vital relationship to music when dancing; comment insightfully on the musicality of other dancers.
- Select music (for use with dance) with an awareness of the historical and cultural connotations delivered by the music of different styles and with an elementary understanding of the process of securing legal rights to use music.
- Identify and describe important features of the formal organization of pieces of music from a variety of historical and stylistic sources.
- Apply several models of the interaction of music and dance in choreographing and in appraising choreography to music.

MATERIALS

- There is no textbook for the course, but a variety of readings, audio, and video will be posted for your use on the Blackboard site established for the course. Be sure you have a working Blackboard log in. If you do not, contact Brian Rocco at brocco@mmm.edu.
- Students will be expected to purchase tickets to several performances that are part of the class syllabus.
- Please set up a free account with Spotify at www.spotify.com.
- The MMC library offers a large music database that will also be helpful:
www.mmm.edu/offices/library/ > Databases > Alphabetical Listing > Music Online
- Additionally, www.wnyc.org/shows/newsounds/ > Show Index is an invaluable source for listening for all purposes: journal assignments, music searches for choreography, listening enjoyment.

CLASSROOM/STUDIO EXPECTATIONS

- Please be on time and participate actively in class; take part in the class discussion and refrain from private conversations.
- 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.
- Laptops may be used in class for note taking only. You may not use laptops during class for email, IM, or the like, or surf the web. Failure to comply with this rule will result in not being allowed to use a laptop.
- Eating in class is prohibited.
- Please be prepared to stay in the classroom for the entire half of the class period; travel in and out of the classroom should be very limited. There will normally be a ten-minute break starting around 6:50 pm.

COURSE REQUIREMENTS

1. Attendance Policy / Participation

Excellent attendance and punctuality are expected for every class:

- Attendance will be taken at the beginning of every class; students not present at that time will be marked absent. If you arrive after attendance is taken you may ask the instructor at the end of class to change your attendance mark from absent to late—otherwise you will incur an absence.
- Absences will affect your grade.
- **3** late arrivals or early departures will be counted as absences.
- If you miss class, it is your responsibility to find out what you missed from classmates and make up material and/or submit assignments on time. **Quiz questions will be drawn from the readings and class notes.**
- If you miss class or if you are late, it is your responsibility to inform the teacher.

2. Last Day of Class

The last day of class is Monday, May 18. Everyone is required to be in school on May 18. Make sure now that you (or your parents) do not book a departure before that date. This is plenty of advance notice and I will not be understanding of “necessary” early departures unless they involve a well-documented emergency. Same policy for the Monday after Spring Break; you’re responsible for work and assignments covered those days.

3. Quizzes / Homework

- Four quizzes. All will include listening examples.
- There will be reading and listening assignments weekly throughout the term.
- Attendance at selected dance performances in NYC. See Attending Performances below.
- There are two take-home choreographic assignments. See Choreographic Studies below.

4. Attending Performances

You are required to attend three of the following dance events:

Feb 3-8:	The Joyce Theater: Netherlands Dans Theater 2
Feb 10-22:	The Joyce Theater: Martha Graham Dance Company
Feb 11-15:	Douglas Dunn & Dancers Present <i>Aidos</i> at BAM Fisher
Feb 19-21:	Danspace Perf. Presentations: Gilliland & Rawls / Riener & Danchig-Waring
Mar 5-7:	Danspace Perf. Presentations: Mearns & Mitchell / Hyltin & Melnick
Mar 10-15:	The Joyce Theater: Compagnie CNDC-Angers / Robert Swinston
Mar 19-21:	Danspace Perf. Presentations: Peña & Schumacher / Coates & Cohen
Mar 31-Apr 2:	The Joyce Theater: Liz Gerring Dance Company
Apr 7-12:	The Joyce Theater: Stephen Petronio Company
Apr 29-May 3:	The Joyce Theater: Lyon Opera Ballet

For each write a two-page description/analysis of how the choreographer used music. The paper is due at the first class meeting after the performance you attend.

5. Choreographic Studies

There are two choreographic group projects. For the first you will be placed in a group of three (or two) asked to make two minutes of choreography; for the second you will be placed in a group of four (or five) asked to make three minutes of choreography. The two-minute groups will present on March 23 and the three-minute groups will present on May 18. Your group chooses for their music one of the pieces on the “MMC Two-Minute Pieces” youtube playlist (or on “Three-Minute Pieces”) by a composer covered on the day assigned to your group. For example, if your group is assigned to present choreography to music covered on 4/6, it may choose for its music any of the pieces by Schoenberg, Webern, Messiaen, Stravinsky, Carter or Ligeti.

Two-minute groups presenting 3/23:

Group	Music Source
1	2/2: Medieval/Renaissance
2	2/9: Baroque
3	2/23: Classical
4	3/2: Romantic/Asian
5	3/9: End of Common Practice
6	3/16: Early 20th Century USA

Three-minute groups presenting 5/18:

Group	Music Source
7	4/6: Complex Systems
8	4/13: The Allure of Sound
9	4/27: Later Minimalism / Improvisation
10	5/4: Downtown NYC / Electroacoustics

In the one-minute pieces you should try to work closely with the music and show clear examples of music visualization, demonstrating that you hear and respond choreographically to musical events, patterns, instruments and qualities. In the two-minute pieces the focus of these projects is on creating choreography that is in counterpoint with, in conversation with, or is in some way complementary to the music. This is a much harder than making material that goes with the music; instead it is about making choreography that is independent from the music yet still intimately connected to it such that the dance adds a missing visual layer.

Along with your presentation, your group should write a brief one-page description/analysis of what elements in the music you tried to work with, and how you attempted to do so. The paper is due on the day of your presentation.

6. Papers

- All written work must be submitted on time to receive full credit.
- In order to receive an extension, please consult with the instructor.
- Papers must be in 12-inch font, 1-inch margins, double-spaced.

7. Lectures

The lectures are conceived as being as much discussion as exposition. They are not meant to simply regurgitate the material in the readings, but will expand on that material in a variety of ways. Lectures are the time to ask questions about the readings. Lectures are the time to ask questions about the music you have listened to. I expect to ask you as many questions as you ask me. Be ready.

CLASS SCHEDULE

(Readings will also be assigned on an ongoing basis and will be listed on Blackboard.)

DATE	TOPICS FOR DISCUSSION	DUE ON THIS DATE
2/2	Introduction / Medieval / Renaissance	
2/9	Baroque	
2/16	No class (Presidents Day)	
2/23	Classical	
3/2	Romantic / Asian	QUIZ 1
3/9	The End of Common Practice	
3/16	Early 20th-Century American	
3/23	Early Jazz	2-min. trios & paper / QUIZ 2
3/30	No class (Spring Break)	
4/6	Complex Systems	
4/13	The Allure of Sound	
4/20	Minimalism	QUIZ 3
4/27	Later Minimalism / Free Improvisation	
5/4	Downtown New York / Electroacoustic	
5/11	Pop Music & Dance / Legal	QUIZ 4
5/18	Evaluation	3-min. qrts & paper / "Single Ladies" paper

NOTE: Syllabus and course schedule are subject to change.

GRADING

COURSE REQUIREMENTS	PERCENTAGE
Four quizzes	40%
1-minute trio and paper	10%
2-minute quartet and paper	15%
3 performance papers	15%
Single Ladies assignment	5%
Class participation, promptness and attendance	15%

ACADEMIC HONESTY POLICY

MMC fosters an academic community where students and faculty work together to create a learning experience that imparts knowledge and forms character. To achieve this, the College requires all members of the community to adhere to the policy of Academic Honesty that can be found in the Student Handbook, the College Catalogue and website.

COLLEGE POLICY FOR STUDENTS WITH DISABILITIES:

Students with disabilities who require reasonable accommodations or academic adjustments must either enroll in the Program for Academic Access or register with the Office of Disabilities. For any accommodation, the instructor must be presented with either a letter from the Assistant Director of the Program for Academic Access or an Accommodations Card from the Office of Disabilities during the first week of classes.