

## SYLLABUS

### 61004 / DPD 2660: Spring Semester Music II, 2 Credits

Purchase College, Spring 2015

Allen Fogelsanger

Thursday 8:30-10:10 am, Music 1002 (except 2/26 & 4/18) allen.fogelsanger@purchase.edu

#### COURSE DESCRIPTION

This is the second semester of a year-long in-depth exploration of historical style and the elements of music. In the spring we cover contemporary musical masterworks from approximately 1945 to the present, 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 GOALS / STUDENT LEARNING OUTCOMES

- A familiarity with contemporary musical techniques.
- The ability to listen critically and to understand the elements of music.
- A broad understanding of the philosophical, cultural, religious and political contexts that produced the works studied.

#### REQUIRED

- Bonds, Mark Evan, *Listen To This*, 3rd edition (2014): chapters 52-59
- A free account with Spotify that you may set up at [www.spotify.com](http://www.spotify.com), along with a computer to access it.

#### 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 class period; travel in and out of the classroom should be very limited.

## 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.
- You are allowed only **1** unexcused absence.
- Additional 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. **Exam questions will be drawn from the textbook, other readings and class notes.**
- If you miss class or if you are late, it is your responsibility to inform the teacher.

#### **General Conservatory of Dance (COD) Attendance Policy:**

The COD's department-wide attendance policy excuses absences due to observance of a religious holiday, documented illness, death of a close family member or other circumstances beyond the control of the student at the discretion of the instructor. If you plan to be absent due to a religious holiday, you must inform the instructor in writing at least one class ahead of planned absence.

#### **Absences Not excused by the Director's Office:**

These are **unexcused** absences.

- a) Medical appointments.
- b) Driving another student to the doctor without the Director's permission.
- c) Family weddings.
- d) Off-campus auditions which have not been individually approved by the BOS.
- e) Rehearsals not related to Purchase COD courses or activities.
- f) Extended vacations, etc.

*- Please refer to the Conservatory of Dance BFA handbook for a complete Attendance Policy-*

### 2. 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.

### 3. Quizzes / Exams / Homework

- Two quizzes, a midterm and a final. 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 one 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

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

This semester the two choreographic studies are group projects presented in one of the dance studios instead of the lecture hall. For the first you will be placed in a group of four (or five) asked to make two minutes of choreography; for the second you will be placed in a group of five (or six) asked to make three minutes of choreography. The two-minute groups will present on February 26 and the three-minute groups will present on April 16. Your group chooses for their music one of the pieces on the “Purchase 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 1/22, it may choose for its music any of the pieces by Schoenberg, Webern, Messiaen or Stravinsky.

Two-minute groups presenting 2/26:		Three-minute groups present 4/16:	
Groups	Music Source	Groups	Music Source
1+2	1/22: Complex Systems I	11+12	3/12: Free Jazz & Improvisation
3+4	1/29: Complex Systems II	13+14	3/19: Postmodern / Bang On A Can
5+6	2/5: The New York School	15+16	3/26: The Late Soviet Empire
7+8	2/12: Minimalism I	17+18	4/9: East Asia / Electroacoustics
9+10	2/19: Minimalism II		

Last semester you all consistently showed clear examples of music visualization, demonstrating that you hear and respond choreographically to musical events, patterns, instruments and qualities. This semester 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.

After your group presents it 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 at the class meeting following 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.

**CLASS SCHEDULE** (online links to the e-readings are on the “Readings Link List” pdf)

DATE	TOPICS FOR DISCUSSION	DUE ON THIS DATE
1/22	Introduction; Complex Systems I	
1/29	Complex Systems II	Readings on Schoenberg, Webern, Messiaen, Stravinsky, Carter, Xenakis, Ligeti and Stockhausen
2/5	The New York School	Bonds ch. 53-54 and other readings on Varèse, Cage, Feldman and Tudor
2/12	QUIZ; Minimalism I	Bonds ch. 55 and other readings on Riley, Reich and Glass
2/19	Minimalism II	Readings on Nyman, Anderson, Adams and Monk
2/26	Choreography I [in Dance Studio TBA]	Two-minute quartet (quintet) group projects
3/5	Minimalism III; Review	Readings on Ravel, Bryars and Young
3/12	MIDTERM; Free Jazz & Improvisation	Readings on Coleman, Coltrane and Bailey
3/19	Post-Modern Music; Bang On A Can	Bonds ch. 58 and other readings on Zorn, León, Lang, Gordon and Wolfe
3/26	The Late Soviet Empire	Readings on Shostakovich, Ustvolskaya, Schnittke and Pärt
4/2	No class (Spring Break)	
4/9	QUIZ; East Asia; Electroacoustics	Readings on Yun, Takemitsu, Harada, Saariaho and Willems
4/16	Choreography II [in Dance Studio TBA]	Three-minute quintet (sextet) group projects
4/23	Popular Music, Dance & Video I	Bonds ch. 52, 56-57, 59
4/30	Popular Music, Dance & Video II; Review	Readings TBA
5/7	FINAL, 9-11:30 a.m.	

**NOTE:** Syllabus and course schedule are subject to change.

## GRADING

COURSE REQUIREMENTS	PERCENTAGE
Class participation, promptness and attendance	15%
Assignments and presentations	20%
Two quizzes	15%
Midterm	25%
Final	25%

### College-wide grade definitions:

**A+, A, A-** = Superior

**B+, B, B-** = Good

**C+, C, C-** = Satisfactory

**D** = minimum passing grade

**F** = failing grade, below College standard

**AU** = Audit, **W** = Withdrawal, **I** = Incomplete

***However, a C- or D falls below the professional standard of the Conservatory of Dance!***

## PURCHASE COLLEGE ACADEMIC INTEGRITY POLICY

The Purchase College Academic Integrity Policy

<<http://www.purchase.edu/Policies/AcademicIntegrity.aspx>> explicitly forbids cheating, plagiarism and other forms of academic dishonesty. Plagiarism is the appropriation or imitation of the language, ideas, and/or thoughts of another person and the representation of them as one's own original work. Students are responsible for familiarizing themselves with the definition of plagiarism and the acceptable methods of attribution.

Violation of any of the above may lead to formal disciplinary action and the following sanctions:

- Minimum Sanction: Failing grade on the assignment or examination. Maximum Sanction: Expulsion.
- Recommended Sanction (First Offense): Failing grade for the course.
- Recommended Sanction (Second Offense): Expulsion.

Students who have any questions or doubts about whether any activity is academically permissible should check with the instructor.

## STUDENT DISABILITIES

Students with documented physical, learning, psychological and other disabilities are entitled to receive reasonable accommodations. To receive accommodations, students must first register with the Office of Special Student Services at 251-6035.