

SYLLABUS

40260 / DPD 2650: Fall Semester Music II, 2 Credits

Purchase College, Fall 2014
Thursday 8:30-10:10 am, Music 1002

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COURSE DESCRIPTION

This is the first semester of a year-long in-depth exploration of historical style and the elements of music. In the fall we cover musical masterworks from the Middle Ages into the beginning of the 20th century, 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 times and places 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 the musical techniques from the 12th up until the early 20th centuries.
- 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)
- A free account with Spotify that you may set up at www.spotify.com, along with a computer to access it.

CLASSROOM/STUDIO EXPECTATIONS

- Please be on time and participate actively in class.
- 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.
- Please return promptly from breaks.
- 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.

COURSE REQUIREMENTS

1. Attendance Policy / Participation

Excellent attendance and punctuality are expected for every class:

- Attendance will be taken at every class.
- 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 both the textbook 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 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.
- 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.
- Attendance at selected dance performances in NYC. See Attending Performances below.
- There are two take-home choreographic assignments. See Choreographic Studies below.

3. Attending Performances

You are required to attend one of the Next Wave Festival dance events at the Brooklyn Academy of Music (BAM) [www.bam.org]:

Oct 2-4:	<i>QUANTUM</i> by Gilles Jobin and Julius von Bismarck
Oct 8-11:	<i>Moment Marigold</i> by Jodi Melnick
Oct 15-18:	<i>Wild Grass</i> by Beijing Dance Theater
Oct 16-18:	L.A. Dance Project; by Benjamin Millepied, Justin Peck, William Forsythe
Oct 23-Nov 2:	<i>Kontakthof</i> by Tanztheater Wuppertal Pina Bausch
Nov 12-15:	<i>Sadeh21</i> by Ohad Naharin and Batsheva Dance Company
Nov 13-16:	<i>Oxbow</i> by Ivy Baldwin Dance
Nov 19-22:	<i>Birds with Skymirrors</i> by Lemi Ponifasio and MAU
Dec 3-6:	<i>The Wanderer</i> by Jessica Lang Dance

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.

4. Choreographic Studies

The two choreographic studies are group projects presented in the limited space of our classroom. For the first you will be placed in a group of two (or three) asked to make 30 seconds of choreography; for the second you will be placed in a group of three (or four) asked to make 45 seconds of choreography. In both instances you are assigned a presentation day; your group chooses for their music the beginning of one of the pieces examined in the reading due for that day. For example, if your group is assigned to present at the second class meeting on 9/4, it may choose for its music any of the pieces examined in chapters 1-6.

While a choreographer may use music simply as a background for the choreography, in this course the idea is to engage with the music, both in terms of what you hear in it and what you have learned about it. 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 people that made it and the culture it comes from. 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.

After your group presents it should write a brief one-page description/analysis of what elements in the music you tried to respond to, what original meanings you tried to comment on, and how you attempted each. The paper is due at the class meeting following your presentation.

5. 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.

GRADING

COURSE REQUIREMENTS	PERCENTAGE
Class participation, promptness and attendance	15%
Assignments and presentations	15%
Two quizzes	15%
Lower of the grades on the midterm and final	25%
Higher of the grades on the midterm and final	30%

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!

CLASS SCHEDULE

DATE	TOPICS FOR DISCUSSION	DUE ON THIS DATE
8/28	overview; elements; begin Middle Ages	
9/4	conclude Middle Ages; Renaissance	pp. 1-64: Elements; ch. 1-6
9/11	Baroque I	pp. 65-117; ch. 7-13
9/18	Quiz; Baroque II	pp. 118-147; ch. 14-17
9/25	No class	
10/2	conclude Baroque; Haydn	pp. 148-190; ch. 18-21
10/9	Mozart; Review	pp. 191-226; ch. 22-25
10/16	Midterm	
10/23	19th Century I	pp. 227-254; ch. 26-28
10/30	19th Century II	pp. 255-278; ch. 29-32
11/6	19th Century III	pp. 279-293, 311-328; ch. 33-34, 37-38
11/13	Quiz; the end of common practice	pp. 294-310, 329-351; ch. 35-36, 39-40
11/20	Schoenberg and Stravinsky	pp. 352-368, 426-431; ch. 41-42, 51
11/27	No class	
12/4	early jazz	pp. 369-401; ch. 43-46
12/11	early modern dance music; Review	pp. 402-407, 420-425; ch. 47, 50
12/18	Final, 9-11:30 a.m.	

NOTE: Syllabus and course schedule are subject to change.

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.

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.