

SYLLABUS

DANC-UT 1104: Music for Dance II, 3 Credits

New York University
Tisch School of the Arts
Department of Dance
Fall 2014

Mondays 3:30-5 Studio 1
Wednesdays 3:30-5 Classroom 5M
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COURSE DESCRIPTION

This course offers an in-depth exploration of historical style and the elements of music. We cover musical masterworks of the Western Classical tradition from the Middle Ages to the present, with an analysis of their compositional techniques, along with examples of choreographic works and approaches especially suited to the music studied. The formal development of music will serve as a way of illustrating musical essentials for dancers and choreographers. In the process, students will become acquainted with western and world music, basic score reading, the ability to hear modulations of key and timbre, and other fundamentals. We will also look at the idea of “musical sensibility” in dancing and choreography.

COURSE GOALS / STUDENT LEARNING OUTCOMES

- A familiarity with the musical techniques from the 12th up until the present.
- 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). Please note there are a number of versions of this textbook. It is possible to get the book as a paperback. It is possible to get it as a paperback book with access to additional material online called MyMusicLab. Finally, the newest version and the one we are going with exists not with a hard copy component but only as an etext online in a system called Revel. The ISBN is 013386992X.
- In accordance with this textbook, you must join the online “class.” The course ID is foelsanger79456.
- 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 and Promptness

Repeated lateness and/or absence will bring your grade down. Three absences will bring a failing grade, or an incomplete (instructor's discretion). **Lateness of more than ten minutes may be counted as an absence.**

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

- Four quizzes, a midterm and a final. All will include listening examples.
- There will be reading and listening assignments for each class 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 New York. 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 Next Wave Festival dance events at the Brooklyn Academy of Music (BAM) [www.bam.org]:

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| 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 |

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

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.

6. 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 week; your group chooses for their music the beginning of one of the pieces assigned for listening that week. For example, if your group is assigned to present during the first full week of 9/8 & 9/10, it may choose for its music any of the pieces from Hildegard von Bingen's *Play of Virtues* to Alfonso el Sabio's "He Who Gladly Serves."

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 first class meeting of the week following your presentation.

GRADING

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

CLASS SCHEDULE

See the **Reading and Listening Assignments** handout for the schedule of assignments. Most of the reading and about half of the listening is at the book's website. Links to additional readings are provided on the **Music for Dance II Readings Link List** handout and links to additional audio tracks are provided on the **Listening Links Outside the Textbook** 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.