

Music Skills for Dance  
Dance 211.02  
2 Credit Hours  
Tues/ Thurs 4:30-6:30 p.m.

The Ohio State University  
Department of Dance  
Arts & Humanities  
Prereq: Open only to dance majors,  
or by permission of instructor

Instructor Name:  
Phone and email:

Office and office hours:

## **DANCE 211.01 - MUSIC SKILLS FOR DANCE U 2**

### **I. Description**

This course introduces the musical skills students will utilize throughout their careers as dancers. The content will explore the fundamentals of music (rhythm, tone, melody and harmony) and how they operate in Ballet, Improvisation and Modern dance. We will also examine form, notation, drumming, music appreciation, music history, working with a musician and audio technology/production.

### **II. Learning Goals:**

At the successful completion of the course, the student will demonstrate:

- An understanding of the fundamentals of music
- The ability to demonstrate rhythms, patterns and meters
- The ability to apply musical knowledge as a student in the classroom
- The ability to employ current technology for basic audio production
- The ability to discuss music and the many relationships it has with dance

### **III. Methods and Assignments for Achieving Course Goals:**

**Class** – Classes will be a combination of lecture, discussion, listening, writing, and hands-on exploration. The lectures will focus on explaining the fundamentals of music and how they are practiced in dance. Our discussions will encourage each student to strengthen his or her ability to speak about music. We will practice writing basic rhythmic, melodic, harmonic and graphic notation. We will use a variety of listening exercises to get a broader understanding of musical styles, genres, forms and compositional approaches. Students will use drums, keyboards, computers, vocal techniques and their own bodies to create/perform sounds and rhythms.

**Weekly Journals** – Each student will submit a weekly journal entry (in .doc format, via e-mail) responding to a question/topic given each week. The goal of these short writings is to develop a clear understanding of the topics discussed in class. This will give the instructor a greater opportunity to respond to each student individually. There will be 10 total entries.

**Mid-Term Quiz/Final Exam** – There will be two exams given to test the understanding of the material covered in class. Both exams will include listening and identifying the particular music,

rhythmic structure, patterns, etc.; writing in notation, essay, and short answer forms; and performing movement phrases that exemplify rhythm, phrasing, and sounds. A thorough review will occur prior to each exam, and will be dependent on the overall progress of the class.

***Participation/Discussion*** requires more than just talk. You should pay attention and listen to others, ask questions and engage your peers in student-to-student cross talk. Help keep the conversation on track. Your participation includes being prepared and offering thoughtful comments throughout the course. Failing to pay attention, not contributing to discussions, or exhibiting distracted or distracting behavior (including, but not limited to, reading or engaging in discussion about non-course related material, or acting inappropriate with, or having disregard for, students, guests, or the instructor) during class will negatively impact your grade. If there is any reason that you cannot fully participate in class please let me know as soon as possible so we can discuss your options.

#### **IV. Requirements and Evaluation**

- Participation/Discussion (see below) 35%
- Weekly Journal 20%
- Mid-Term Quiz 15%
- Final Exam 30%

#### **V. Grading Scale**

Grade Equivalents

<u>Percentage</u>	<u>Letter</u>
94-100	A
90-93	A-
86-89	B+
83-85	B
80-82	B-
76-79	C+
73-75	C
70-72	C-
66-69	D+
60-65	D
0-59	E

Regular attendance is crucial for this course and excessive absences (more than two unexcused) will lower the final grade half of a letter grade for each day missed. Please keep the instructor informed of absences due to illness or injury, and all other times you will not be in class.

\*Failure to complete all assignments will result in a grade no higher than a “C.”

#### **VI. Required Texts**

Please bring a manuscript book, with 12 staves per page. Manuscript books can be purchased at SBX (Student Book Exchange) directly across the street from Sullivant Hall. You can also find them at Sam Ash and Guitar Center, located on Morse Rd.

## **VII. Topical Outline**

### **Week One**

An introduction to the four Fundamentals of Music: Rhythm, Melody, Harmony and Tone Color. We will look at how these “building blocks” help express ideas in sound and how musicians utilize aspects of these fundamentals, to a greater or lesser degree, for supporting movement. In class, we will read passages from of Aaron Copland’s book *How to Listen to Music* to obtain working definitions for each of the four Fundamentals of Music.

### **Week Two**

*What music is used in a Modern Dance class and why?* We will look at the role of a musician in class and how they best support the learning environment. The class will get a chance to explore the instruments commonly used by dance musicians including drums and the piano. We will also listen to the meters and rhythmic styles that occur in a technique class.

### **Week Three**

We will begin our study of writing and performing basic rhythmic notation. This will include whole notes, half notes, quarter notes, eighth notes and their relative rest values. We will also learn the most common meters/time signatures found in technique class: 2, 3, 4, 5, 6, 7 and 9. Students will get a chance to experiment with performing specific rhythmic patterns using clapping, vocalizing, stomping and other versions of body percussion.

### **Week Four**

*What music is used in a Ballet class and why?* This week, we welcome a guest to the class, Susan Chess. Susan is an accomplished pianist and a true expert in the music used by Ballet accompanists. She will cover the structure of a Ballet class and how music is used to support the learning environment. We will continue to look at rhythms, polyrhythm, meters/time signatures and develop practices to gain mastery within these structures.

### **Week Five**

This week will mark the middle of our course and include a Mid-Term Exam. At the start of the week, we will review all of the information that has been covered so far in class. The exam will be a combination of Q&A, listening and identifying meters/time signatures and performing rhythmic patterns. The patterns will be a combination of notes and rests that each student will perform using voice or body percussion. *Relax, breathe, you can do it!*

### **Week Six**

This week we will began listening to a variety of music from many different genres. We will focus on specific aspects of style in music and how that determines its genre. We will look at using the library, the web and other resources to discover new music.

### **Week Seven**

We will take a broad look at melodic, harmonic and other forms of graphic notation. This material will include scales, chords, modes and harmonic patterns used in musical composition. Students will experience looking at lead sheets and scores to get an understanding of how musical forms are constructed. We will then translate and develop some of these forms into movement studies that can be used as choreographic tools. Students will be assigned to small groups that will each begin to compose a short rhythmic based piece that incorporates voice, body percussion and movement. These pieces will be performed during the Final Exam.

### **Week Eight**

This week we will look at audio production software including iTunes and Garage Band. We will cover play-lists, CD burning, combining audio samples, digital effects and utilizing software/MIDI instruments. We will also look at free resources on the web that promote file sharing and remote collaboration between dancers and musicians. Students will have time to continue to develop their small group rhythmic pieces.

### **Week Nine**

This week we will discuss collaborating with musicians, how to hire them for new work and how to best work with them while teaching a class. Students will write mock emails requesting new scores and learn the important information that should be conveyed in the initial conversations. We will also give several students the opportunity to try teaching a combination to the rest of the class as a way of looking at the best practices in communicating with a musician during class.

### **Week Ten**

The final week of class will include a thorough review of the content covered during the entire quarter. There will be time to revisit any of the material and to practice the small group rhythmic pieces. The Final Exam will be given on the assigned date and time during Finals Week. *Relax, breathe, you can do it!*

**Suggested Readings** - Here is a list of recommended texts for further reading on the content that will be covered in this course. You can find most of these texts in the Music/Dance Library in Sullivant Hall:

Duckworth, William, "John Cage," "Lou Harrison," "Steve Reich," "Philip Glass," and "Meredith Monk," in *Talking Music* (First Da Capo Press edition, 1999)

Green, Barry with W. Timothy Gallwey, "The Mozart in Us," and "The Inner Game," (Doubleday, 1986)

Copland, Aaron, "Preliminaries," "How We Listen to Music," "The Creative Process in Music," and "The Four Elements of Music –Rhythm, Melody, Harmony and Tone," in *How to Listen to Music* (Whittlesey House, 1939)

Myers, Rollo H., "The Stage Works-Ballets," in *Erik Satie* (Dover Publications, 1968)

Huber & Runstein, "Sound and Hearing," "Microphones: Design and Application," "Digital Audio Technology," "Multimedia and the Web," "The Audio Production Console," "Signal Processors," and "Studio Session Procedures," in *Modern Recording Techniques, 5<sup>th</sup> Edition* (Focal Press, 1997)

Hall, Michael, "Rhythm," "Colour," "Three Journeys Through Dark Landscapes," "America," "After the Wake," and "Music Now," in *Leaving Home: A conducted tour of twentieth-century music with Simon Rattle* (Faber and Faber Limited, 1996)

**Academic Misconduct** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

**Disability Services** Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

The escort service is available for students enrolled in evening courses. The phone number is 292-3322