

Music, Media and Sound Design for Dance
Dance 615
2 Credit Hours
Tues/ Thurs 4:30-6p.m.

The Ohio State University
Department of Dance
College of Arts & Humanities
Prereq: Open to dance majors and
minors, or with permission of
instructor

Instructor Name:
Phone and email:

Office and office hours:

DANCE 615 – SOUND DESIGN FOR DANCE U G 3

I. Description

This course will focus on how Music/Sound design techniques are used in composing for dance. We will create sound scores using *Logic Pro 8* software. Additionally, we will explore ways to virtually share and collaborate with dancers/choreographers via the Internet.

II. Learning Goals”

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

- the fundamentals in producing music for dance, video dance and live movement based environments
- an understanding of the collaboration process between choreographer and composer
- skills in digital audio creation, manipulation and editing
- knowledge of the audio editing software *Logic Pro 8*
- how to virtually share content over the Web to facilitate broader collaboration

III. Methods and Assignments for Achieving Course Goals:

This course is a hands-on exploration into creating music for movement. Within *Logic Pro 8*, we will cover sound processing, MIDI, virtual instruments, samplers, sound capture, editing, mixing and mastering.

Solo Projects – There will be 4, 3-5 minute, projects focusing on the fundamentals of digital audio production for dance:

Loops – This project will focus on manipulating loops and samples to create sound scores.

Ambient/Quiet – This project will focus on quiet sound ambience, EQ design, reverb, delay and how to create a balanced Master mix.

Loud – This project will focus on how to make very dense/loud sound using distortion, delay feedback, compression, gates and adaptive limiters in the Master Mix.

Text/Voice – This project will focus on recording and manipulating the voice and spoken text, and mixing that into a sound design.

For each project, the sound design must be created for a specific video clip of movement. When turning in a project, please email or copy on to a CD a .mov file of your project. (We will go over how to do both of these options in class) Video clips will be provided at the beginning of the quarter. These clips have been donated to us from choreographers and dancers active in the dance community today. Also, students are encouraged to create their own video or collaborate with someone outside of the class.

Final Collaboration – Each student will find a dancer/choreographer outside of the class to create music for. A 5-10 minute video of the collaboration will be due Week 10.

Virtual Collaboration and Essay– *This is the final project for Graduate Students only.* Students will reach out to a dancer/choreographer that is, at least, out of state to do a 5 minute Virtual Collaboration Project. The goal is to collaborate with someone outside of our community using the Internet and software applications. An essay, (2 pages) documenting your project, must accompany the final video. Due Week 10.

Round Table Discussion – *This is for Graduate Students only.* During Week 2, Graduate students will meet and review the assigned readings for the quarter. During Week 8, we will meet outside of class for a discussion of the readings. The discussion will cover the compositional styles and differences of the musicians covered in the readings. Students will express qualitative distinctions of the musicians/composers using direct musical language and the possible correlations with dance. These two sessions are required and will be assessed as

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. Active engagement in the course materials and characteristics of comments will be assessed each class session. 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

Undergraduates:

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|----------------------------|-----|
| * Participation/Discussion | 40% |
| * Solo Projects (4) | 40% |
| * Final Collaboration | 20% |

Graduates:

* Participation/Discussion	30%
* Round Table Discussion	10%
* Solo Projects (4)	40%
* Final Virtual Collaboration Project	20%

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. Topical Outline Spring 2009 (20 Classes)

Tuesdays – Sullivant Hall, Studio 5

Thursdays – Hopkins Hall, ETS Lab Room#346

Week One

Tue 1.6 - Introduction

Thu 1.8 – Ultrabeat and Loops

Week Two

Tue 1.13 – Loops

Thu 1.15 – Sound Processing Effects

- Meeting with Graduate students, Virtual Collaboration planning. (Reading Assignments Given)

Week Three

Tue 1.20 – EQ and MIDI manipulation

- **DUE** Solo Loops Project

Thu 1.22 – Ambient/Quiet

Week Four

Tue 1.27 – MIDI and Virtual Instruments
Thu 1.29 – Ambient/Quiet

Week Five

Tue 2.3 – MIDI manipulation
- **DUE** Solo Ambient Project
Thu 2.5 – Loud
- Meeting with Graduate students, Virtual Collaboration planning.

Week Six

Tue 2.10 – Collaboration
Thu 2.12 – Loud

Week Seven

Tue 2.17 – Capturing Sound
- **DUE** Solo Loud Project
Thu 2.19 – Text/Voice

Week Eight

Tue 2.24 – Text/Voice
- **DUE** Solo Text/Voice Project
Thu 2.26 – Text/Voice
- Round Table Discussion with Graduate Students only.

Week Nine

Tue 3.3 – Composers and Dancers
Thu 3.5 – Collaboration

Week Ten

Tue 3.10 – Live Environments
- **DUE** Collaboration Projects
- **DUE** Virtual Collaboration Project and Essay (Grads only)
Thu 3.12 - Final Showing

VII. Bibliography

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, 5th Edition* (Focal Press, 1997)

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)

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).

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