

DANCE 648 - MUSIC IN DANCE COMPOSITION U G 5

1 quarter course; 3 classes per week, 1 ½ hours

Prerequisites: Music 250 or 251, Dance Improvisation, Dance 211.03, and Dance 645, or permission of instructor

The study of choreography in relation to sound and music and the various approaches to the use of music in dance composition.

I. Objectives

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

- an understanding of musical forms
- the ability to recognize and describe basic musical elements such as rhythm, phrasing, dynamics and relate them to movement
- the ability to select appropriate musical compositions for a given choreographic idea
- a critical appreciation of music-dance relationships
- an awareness of a variety of musical resources appropriate for choreography
- a knowledge of western classical music, world music, folk, jazz, and contemporary music and their relationship to dance

II. Course Content and Procedure

- Movement explorations, lectures, discussions, readings and video viewings which will introduce students to musical forms and styles and correlative choreographic ideas
- in-class and library listening assignments, focusing on techniques of analyzing musical compositions
- Dance composition assignments which examine various aspects of music/dance relationships
- Library searches for appropriate accompaniment for dance

III. Requirements

- Regular attendance and participation
- Attendance of music and dance concerts
- Music listening assignments
- Choreographic assignments
- Journal, to include:
 - responses to the listening assignments
 - observations of concerts attended
 - weekly reflections upon class material

IV. Evaluation

- Participation in class activities and discussions
- Degree of consideration given to responses in journals
- Comprehension of musical materials as reflected in choreographic presentations
- Choreographic assignments:
 - Comprehension of musical elements
 - Degree of personal exploration and originality
 - Investigation of choreographic form

V. Grading

- Participation in class work 20%
- Journal 20%
- Choreographic project 60%

Absence from more than 10% of classes will affect the final grade by lowering it a half a grade for each additional absence. Failure to complete all of the assignments will result in a final grade no higher than a “C”.

Grading Scale

95-100	A	80-82	C+
92-94	A-	77-79	C
89-91	B+	74-76	C-
86-88	B	71-73	D+
83-85	B-	68-70	D
		65-67	D-

Academic Misconduct Statement: 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/resource_csc.asp).

Disability Statement: 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/>.

Phone Number for the University Escort Service - 292-3322

Sample Topical Outline

WEEK ONE

Class 1

Distribute and review course outlines, concert schedules, listening lists, student questionnaires.
Discuss library procedures and resources.

Class 2

Compositional devices, discussion and movement exploration.

WEEK TWO

Class 3

Review and overview of musical forms
Listen to music of first period, Early 20th Century
Read through the musical score to the above listening

Class 4

Departmental meeting (one hour)
Discuss music/dance relationships

Class 5

Lab Day, students working on their first studies

WEEK THREE

Class 6

3 Composer Reports: Debussy, Satie, Stravinsky
Historical overview of Early 20th Century Music
Piano examples of this period
Discuss the classical/romantic dichotomy

Class 7

Viewing of *Sacre du Printemps* videotape
Lecture on the Ballets Russes
Discussion about Diaghileff, collaboration, other art forms

Class 8

Lab Day

WEEK FOUR

Class 9

Movement improvisations to a variety of jazz styles
Rhythm exercises: trading fours, call and response
Try solos-in progress to jazz music

Class 10
Overview of jazz history, jazz styles
In-class listening to the above styles

Class 11
Discussion of Fagan/Marsalis' GRIOT NEW YORK
Composer Reports: Ellington, Joplin, Smith

WEEK FIVE

Class 12
Lab Day

Class 13
Showings of first study

Class 14
Showings of first study

WEEK SIX

Class 15
Discussion and listening to Folk Music
Discussion of PRETTY UGLY DANCE COMPANY

Class 16
Overview of other 20th Century Developments
Listening

Class 17
Lab Day

WEEK SEVEN

Class 18
Composer Reports: Varese, Boulez, Boulanger
Movement improvisation to music from this period

Class 19
View Alwin Nikolais video, discuss
Movement improvisation: create a system for one body, then for four dancers/swap music/try to
create movement that is not "romantic", that is not lyrical

Class 20
Lab Day

WEEK EIGHT

Class 21

Introduce American Innovators
Listen to Ives
Discuss EIKO AND KOMA Concert
Discuss creativity, making solos, how to create with inspiration

Class 22
Showings of second studies

Class 23
Showings of second studies

WEEK NINE

Class 24
Composer Reports: Ives, Cage, Partch
Listening

Class 25
Guest Speaker, Karen Woods, on Cage and Cunningham

Class 26
Lab Day

WEEK TEN

Class 27
Discussion of Faculty Concert
Introduction of the Minimalist composers
Listening and improvisation to minimalist music
Improvisation: take one action and transform it gradually, imperceptibly into something else, in
three minutes
Address repetition
Create simple running, locomotor patterns

Class 28
Four groups within the class address the same score differently, from ambient sound to music
visualization

Class 29
Composer Reports: Part, Harrison, Art Ensemble of Chicago
Discussion: High and low art, making work that is "popular"
In four groups, create own piece of composed music

Class 30
Present the above scores, improvise to them
Wrap-up course

Class 31

Lab Day

FINAL EXAM WEEK
Showing of third studies