

DANCE 846 - ISSUES OF CHOREOGRAPHY II G 4

1 quarter course; 3 classes per week

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:

- The ability to relate a choreographic idea to a musical composition
- An increased understanding of time, rhythm, phrasing, and structural devices
- The use of music for development of a choreographic structure
- The use of music to create a context for movement
- An increased awareness of the variety of musical resources
- An understanding of the diversity of approaches and aesthetic issues involved in music/dance relationships

II. Course Content and Procedure

- Movement explorations, lectures, discussions, readings, concerts and video viewings which will examine musical concepts, forms and styles and correlative choreographic ideas
- In-class and library listening assignments, focusing on analysis of musical compositions
- Dance composition assignments which examine various aspects of music/dance relationships

III. Requirements

- Regular attendance and active participation (More than 10% absences will affect the final grade.)
- Choreographic assignments
- Music listening and written responses
- Concert attendance and written responses
- Final paper

IV. Evaluation

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

V. Grading

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| • Participation in class work | 10% |
| • Choreographic studies | 60% |
| • Written responses | 20% |
| • Final paper | 10% |

Dance 846
Hadley/Gilbert

TOPICAL OUTLINE

WEEK ONE

Jan. 5 Introduction, dance/music relationships, music listening, music writing

Jan. 7 Departmental meeting

Jan. 9 Lecture/Listening: European Roots of 20th Century Music

WEEK TWO

Jan. 12 Movement: Choreographic Devices

Jan. 14. Movement: Jazz, Blues, Rhythm, Improvisation

Jan. 16. Lecture/Listening: African Roots of 20th Century Music

WEEK THREE

Jan. 19 DAY OFF

Jan. 21 Lecture/Listening: Latin and Asian Roots of 20th Century Music

Jan. 23 Movement: Systems, Repetition, Transitions

WEEK FOUR

Jan. 26 Lecture/Listening: Contemporary Music, Technological Influences

Jan. 28 Movement: Development

****Jan. 29 JAMES CARTER QUARTER 8 PM****

Jan. 20 Discussion: James Carter Quartet
LAB DAY

WEEK FIVE

Feb. 2 Lecture/Listening: reading music scores
introduction of the music score study

Feb. 4 Movement: reflecting music physically: tempo, rhythm, phrasing

Feb. 6 LAB DAY

WEEK SIX

Feb. 9 FIRST STUDY SHOWINGS; SOLOS

Feb. 11 Movement: four approaches to the same music

Feb. 13 LAB DAY

****Feb. 14 GRAND ORCHESTRA DE TANGO 8 PM****

WEEK SEVEN

Feb. 16 Discussion: Grand Orchestra de Tango
Movement: Text

Feb. 20 LAB DAY

WEEK EIGHT

Feb. 23 Creating Scores

Feb. 25 Video Viewing

****THARP DANCE CONCERT 8 PM****

Feb 27 SECOND STUDY SHOWINGS: GROUP WORKS

WEEK NINE

Mar. 2 Discussion: Tharp Concert
Discussion: Issues in Dance Making: Context

Mar. 4 Video Viewing

Mar. 6 LAB DAY

****Mar. 5-7 BUTO-SHA TENKEI 8 PM (Mar. 8, 3 PM)****

WEEK TEN

Mar. 9 Discussion: Buto-Sha Tenkei Concert

Discussion: Issues in Dance Making

Mar. 11 Video Viewing

Mar. 13 FINAL SHOWING: DUETS