

# **Music for Dance**

**DAA 4930 2 Credit**

**Spring 2020**

**Class Meeting: M/W 12:50-2:45**

**Location: G6**

## **Contact Information**

**Instructor:** Kenneth K. Metzker

**Email:** [kmetzker@arts.ufl.edu](mailto:kmetzker@arts.ufl.edu)

**Office Hours:** By Appointment

\*Email Policy: Use ONLY your UFL.EDU email account for e-mail correspondence related to class. Please include your name & class in the subject line or within the body of all correspondence.

Syllabi are posted at CFA website under: Student & Parents:

<http://arts.ufl.edu/syllabi/>

## **Class Description**

The Music for Dance course will introduce students to the fundamental elements of music most closely connected to the practice of dance. Students will study music theory, music terminology, aural training, singing, rhythm, music embodiment, improvisation, music history and compositional approaches. Kenneth's expertise in music of the African Diaspora, as well as his training in classical percussion and piano, will make the course well rounded, exploring a variety of both Western and NonWestern musical styles and cultural influences as they relate to dance. Students will develop a deeper understanding of musicality and how it relates to their dance practice through class exercises, music-based compositional approaches to choreography, embodying music vocabulary and understanding how to communicate with collaborating musicians and composers. Students will develop listening skills and keep a journal throughout the entire course. Test quizzes, exercises, journaling and creating musical/dance compositions created from the material studied will provide students with an intimate understanding of music and how it relates to the world of dance.

## Objectives

- Educate students in the basics of theoretical music analysis as it applies to the dance discipline.
  - Expand the awareness of musicality and create a richer and more vital relationship to music when dancing.
  - Acquire knowledge and a working vocabulary of musical elements.
  - Obtain a basic understanding of music theory, particularly rhythmic motives and key structure.
  - Acquire historical context and critical perspective on historical and present day popular and folkloric styles from diverse world cultures.
  - Explore the formal processes of musical composition and apply these concepts to dance.
  - Expand awareness of the aural characteristics and cultural construction of a variety of musical styles: Western music and popular and folkloric styles from world cultures.
- Apply the processes of musical composition explored in class to dance.
- Jazz and Blues - evolution of African Diaspora within the American experience

## Learning Outcomes

- Communicate clearly about music, especially in relationship to dance, using a musically literate vocabulary.
- Create a richer and more vital relationship to music when dancing; comment insightfully on the musicality expressed through choreography and by individual dancers.
- Identify and describe important features of the formal organization of pieces of music from a variety of historical and stylistic sources.
- Know the use of musical concepts and terminology and how they might affect movement.
- Identify (aurally) forms of melodic and harmonic sonorities and specific emotions that each might suggest.

- Select music (for dance) with an awareness of the historical and cultural connotations delivered by the music of different styles.
- Practice application of above outcomes in choreography and performance.

## Methodology

- Video observation, lecture discussions, written responses, readings.
- Solo, duet and group exercises, choreographic studies and readings/assignments, both in and out of class.
- Physical exercises and structured improvisations designed to explore the interface between movement and music.
- Percussion labs in which students will learn how to play a variety of percussion instruments.

## Lectures

I approach lectures as being as much discussion as exposition. They are meant to expand on and ask critical questions of the assigned readings and listening assignments. Every student has something valuable to contribute to our collective learning (myself included), and lectures are the time to ask questions and offer informed opinions about the readings and the music you have listened to.

## Course Text Materials

- “Ear Training for the Body: A Dancers Guide to Music.” By Katherine Teck (please purchase and have with you during class.)
- Other course readings, audio, and video files will be provided electronically or in class. - Please set up a free account with Spotify at [www.spotify.com](http://www.spotify.com).

## Journal Entries

Students will keep a journal during the course of the semester to document: 1) the learning process 2) important concepts and thoughts from class readings 3) creative exercises and processes explored in class.

Journals should be typed, but there are no style or length requirements. Entries should show thoughtfulness on the class readings, lectures, listening, and exercises and connect these ideas to their larger artistic practice and goals.

## Quizzes

Two quizzes will be administered throughout the semester. Each quiz will consist of short answer questions, listening identification, and a short essay related to the class readings. Quizzes are open note, but you are expected to take the quiz alone and do your own work.

## Performance reviews

Students will be required to attend 2 performances: one related to dance and one purely a musical performance. For each performance, write a brief (1-2 pages) description/analysis of the performance.

Try to incorporate and interact with ideas and concepts from our class readings and discussions in your analysis. The paper is due at the first class meeting after the performance you attend.

## Choreographic Studies

Students will work to create short choreographies based on musical elements and styles studied throughout the course, incorporating a variety of approaches:

### Study #1: Meter and Rhythm

Students will individually choreograph a 60-second piece that explores the rhythmic concepts covered in class. This should be choreographed to an excerpt of music that prominently features rhythm. (Suggested music TBD).

### Study #2: Applying compositional approaches to choreography

In small groups, students will choose one stylistic period of music and create a 60-second choreography based on the compositional strategies/concepts of the time period.

## Final Project

Selecting music for choreography:

In groups, students will collaboratively choreograph a three-minute work applying musical compositional approaches to choreography. Students will then apply their knowledge of musical styles as well as concepts and theories about music selection to choose appropriate music for their choreography.

## Course Policies

UF Absence Policy <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

- Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting.
- In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for courtimposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved.
- You cannot participate in classes unless you are registered officially or approved to audit with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors.
- If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course.
- You must not assume that you will be dropped, however, the university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences.
- Mindful participation in each class meeting is the only way to meet the objectives of this course.
- Attendance, which is mandatory, means that when you enter the classroom, you are present, alert, and contributing to the progress of the class every second.
- If you are not present when attendance is taken or class begins you are marked absent.
- In the case of extended health issues, refer to the Injury and Illness Policy in the SoTD 2016-17 Handbook (SoTD website) and included in this syllabus.

## Grading and Evaluation Method

Attendance & Participation: 20 points

Choreographic Studies: 20 points  
Quizzes: 20 points  
Journal Entries: 10 points  
Performance reviews: 20 points  
Final Project: 10 points

You will be evaluated primarily on your performance in class including:

- Work- the amount of effort a student gives to master new concepts.
- Progress- the growth and development of physical and musical capabilities and understanding.
- Attitude- a constructive, positive interest must be apparent toward the group and the material, with a willing, open approach to try new methods and ideas.
- Discipline- the student's consistent commitment to performing the exercises and carrying out the assignments.
- Achievement- the understanding and refinement of assignments. The total accomplishment made over the course of the semester.

### Grading Scale

Total:	100 points
A	93-100 points
A-	90-92
B+	86-89
B	83-85 points
B-	80-82
C+	77-79
C	73-76 points
C-	70-72
D+	67-69
D	63-66 points
D-	60-62
E	59 and below

### Grades

Grading will be in accord with the UF policy stated at <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

## Academic Integrity

Students in this class must know, observe, and not compromise the principles of academic integrity. It is not permissible to cheat, to fabricate or falsify information, to submit the same academic work in more than one course without prior permission, to plagiarize, to receive unfair advantage, or to otherwise abuse accepted practices for handling and documenting information. The grade for this course includes the judgment that the student's work is free from academic dishonesty of any type. Violations or infractions will be reported to the Vice President for Student Affairs and may lead to failure of the course and other sanctions imposed by the College.

## Syllabus Change Policy

This syllabus is a guide for the course and is subject to change with advanced notice.

## COURSE SCHEDULE AND OUTLINE

<u>Week 1:</u>	Intro to Music Theory/Rhythm
<u>Week 2:</u>	Intro to Harmony and Melody/Terminology
<u>Week 3:</u>	Music Theory/Rhythm/Melody/Terminology
<u>Week 4:</u>	Intro to Musical Form
<u>Week 5:</u>	Phrasing/Musical Sonorities/Form Structure/
<u>Week 6:</u>	Phrasing/Musical Sonorities/Form Structure/
<u>Week 7:</u>	Musical Expression/Sonorities
<u>Week 8:</u>	Quiz#1/ Review Material
<u>Week 9:</u>	Review
<u>Week 10:</u>	Choreographic study #1 due/ West African/Afro-Caribbean/South/Central American music
<u>Week 11:</u>	Asian/Middle Eastern/Indian music
<u>Week 12:</u>	American Folk Music
<u>Week 13:</u>	Jazz/Latin Jazz/Dixieland/New Orleans/Swing/

- Week 14: Choreographic Study #2 due/
- Week 15: Quiz#2/American Popular Music
- Week 16: Review
- Week 17: Final Project Presentations

## UF POLICIES

### UNIVERSITY POLICY ON ACCOMMODATING STUDENTS WITH DISABILITIES:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester

### UNIVERSITY POLICY ON ACADEMIC MISCONDUCT:

Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code:

<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

- UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

### COUNSELING AND WELLNESS CENTER CONTACT INFORMATION

<http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392- 1111 or 9-1-1 for emergencies.

### NETIQUETTE: COMMUNICATION COURTESY

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats.

<http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>



Fall

Welcome meeting  
August 20<sup>th</sup>, 2019 at 6:30pm in G6

Faculty Works Audition  
August 21<sup>st</sup>, 2019 at 6:30pm in G6

BFA Showcase Dancer Audition  
August 22<sup>nd</sup>, 2019 at 6:30pm in G6

Audition for BFA Program  
October 11<sup>th</sup>, 2019 (All Day)

Unshowings

# 1 – September 9<sup>th</sup>, 2019 at 6:30pm in G6  
# 2/Adjudication – October 14<sup>th</sup>, 2019 at 6:30pm in G6  
# 3/ Final – December 2<sup>nd</sup>, 2019 at 6:30pm in G6

B.F.A Showcase  
October 18<sup>th</sup> – Load in for BFA Showcase  
October 19<sup>th</sup> – 22<sup>nd</sup> – Tech and Dress Rehearsals  
October 23<sup>rd</sup> -26<sup>TH</sup> at 7pm and 27<sup>th</sup> Program A at 1pm  
and Program B at 3pm – BFA Showcase  
Performances (strike following last performance)

Young Dancers Workshop of Northern Central Florida  
November 1<sup>st</sup> and 2<sup>nd</sup>, 2019 from 7:30am to  
12:30pm (master classes) November 1<sup>st</sup>, 2019 at  
8pm (performance at Santa Fe College)

Agbedidi  
November 22<sup>nd</sup> -23<sup>rd</sup> at 7:30pm and 24<sup>th</sup> at 2pm in  
Constans Theater

UF Performing Arts Center Dance Events

Black Label Movement  
October 11<sup>th</sup> at 7:30pm

Dance Alive National Ballet
Anna Karenina
October 24th at 7:30pm
October 25 <sup>th</sup> at 7:30pm