

Course Content

Artistic values, parameters, and concerns of music (sound design), dance, and lighting design will be compared and contrasted. The combination of these design elements will be analyzed in contemporary dance. Writing will include responses to readings, audio and video recordings, and performances. Some classes will be devoted to creating sound, movement, and lighting.

Objectives

1. To develop an understanding of the vocabularies of music, dance, and lighting design.
2. To explore combining these three media through juxtaposition and synthesis.
3. To gain insight into interpreting a creative work with these three media, and to be able to discriminate between methods of interpretation, such as narrative, emotional, or structural.
4. To develop a methodology of description, analysis, and interpretation in response to an artistic work.

Attendance

Class participation is essential to this course; attendance is mandatory. Each absence beyond two will lower the final grade one letter. Chronic tardiness will be considered as absence. Attendance at the departmental dance concerts is also mandatory. Late work will be accepted only at the instructor's discretion under emergency circumstances and will be lowered at least one letter grade. This class will uphold all University policies regarding academic integrity, discrimination, plagiarism, observance of religious holidays, and assistance with student impairment.

Text and Requirements

What to Listen for in Music by Aaron Copland

[Inspired by Bach Vol. 2: Falling Down Stairs / Sarabande \(Cello Suites 3 & 4\)](#) by Yo-Yo Ma

Course Packet

Blackboard site with additional course materials at: <http://blackboard.cornell.edu/>

Three 1-2 page responses to the music, light, and dance in *Falling Down Stairs* will each be worth 5% of the grade. Two 3-5 page papers will each be worth 15% of the grade: a summary of the three media and their vocabulary and a critique and analysis of the in-class exercises. Two 6-8 page papers will each be worth 20% of the grade, an analysis of Twyla Tharp's *In the Upper Room* and a final exploration of the issues and concepts raised in this course, using the Dance Theatre Concert as a starting point. Finally, participation during discussions and the in-class projects involving manipulation of these three media will be worth 15% of the final grade.

MUSIC, DANCE & LIGHT--Daily Schedule

TUESDAY	THURSDAY
Introduction	Simple music structures Copland--pp.9-19, 33-77, 101-126, 176-191
Complex music structure Rothstein Morton Carter (recording)	Sound structures Feldman Feldman, (recording)
Making Music Response 1 Due	Making Music
Light-aesthetic Ackerman Appia (2) Jones	Light-collaborative Kittler Shyer Holmberg
Making Light Response 2 Due	Making Light
Dance-expression vs. formalism Jowitt Aloff Copeland Baner, Choreographic Methods Carroll, Post-Modern Rainer	Dance-synthesis Acocella Moore
Making Dance Response 3 Due	Making Dance Attend Dance Concert
<i>Four Temperaments</i> Structure Sontag Siegel Wilkins	<i>Four Temperaments</i> Meaning Daly Copeland Jordan and Thomas Attend Farrell
SPRING BREAK	
View Juxtapositions Paper I Due	View Shaped Juxtapositions
Abstraction Cunningham Cunningham Mumma Vaughan Carter Baner, Dancing Jowitt	“Natural” Cunningham Copeland Kuhn
Making Compositions (4 of 3) Paper II Due	View Compositions
<i>Twelve Ton Rose</i> Langer Levinson	<i>Twelve Ton Rose</i> Carroll Schnebel
Making Compositions (2 of 6) Paper III Due	View Compositions Discuss <i>In the Upper Room</i>
Class Wrap-up, Discuss Final Papers Thesis and outline due	Discuss Dance Theatre Revised thesis and outline due

FINAL PAPER DUE