Music & Dance Collaboration

World Arts and Cultures D122/C222 Winter 2019
Monday 6:00-8:50 pm
Room 208 Kaufman Hall
Professor: Robert Een
Office: Kaufman 185
Office hours by appointment: M 3-4pm and 5:30-6pm
Email: buzzbox1@gmail.com

Music and Dance Collaboration
This class is an invitation to choreographers and composers to work together creating and developing material in collaboration. We will explore archetypal forms common to both music and dance as we combine sound and image in a variety of ways and investigate the creative process. We will present material on a weekly basis, developing skills for discussing, critiquing and reviewing what we see and hear.

Goals
Undergraduates:
- To develop tools for juxtaposing sound and image
- To stimulate and encourage a dialogue that enhances communication between director/choreographer and composer
- To create new work using forms common to both dance and music
- To cultivate the ability to critically discuss what we see and hear

Graduates (additionally):
- To identify specific collaborative strategies for developing multi-disciplinary compositions
- To create a new work with switched roles as composer/choreographer

Use the following criteria for comments about each other’s work;
1) What is it? Describe what you see and hear.
2) What do you think is the intention of the piece?
3) How well was it accomplished?
This demands keen observation. Be specific.

Calendar
Week 1 M/Jan 7 Introduction, method of critique, archetypes intuition, being in the moment
Week 2 M/Jan 14 Landscapes - sound & movement
Week 3 M/Jan 21 NO CLASS
Week 4 M/Jan 28 Archetypal forms across time and space
Week 5 M/Feb 4 Director/choreographer initiated projects
Week 6 M/Feb 11 Composer initiated projects
- lighting seminar with Arsenio in 200
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<th>Week</th>
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<td>Week 7</td>
<td>M/Feb 18</td>
<td>NO CLASS</td>
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<td>Week 8</td>
<td>M/Feb 25</td>
<td>Text as inspiration</td>
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<td>Week 9</td>
<td>M/March 4</td>
<td>Text – spoken, sung, underscored</td>
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<td>Week 10</td>
<td>M/March 11</td>
<td>Visual art as inspiration</td>
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<td>Week 11</td>
<td>M/March 18</td>
<td>Final presentations/open class (Finals week)</td>
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Sunday, March 3 - 11am brunch at Bob’s house.
Winter quarter departmental showing TBA. Selections from class will be presented.

**Required text**

Book of Symbols: Reflections on Archetypal Images  
edited by Ami Ronnberg, published by Taschen

**Additional required text for graduate students**

The Soundscape: The Tuning of the World, by R. Murray Schafer  
Week 1: Introduction & Chapters 1-4  
Week 3: Chapters 5-7  
Week 4: Chapters 8-12  
Week 5: Chapter 13  
Week 6: Chapters 14-16  
Week 8: Chapters 17-19 & Epilogue

**Requirements and Evaluative/Grading Criteria**

Evaluation and grade will be based on the following percentages:
- (80%) **Class participation and weekly presentations.** Your attendance and active participation in the class is vital. This includes your presentation of weekly assignments (65%), on-time attendance as well as your lively involvement in class critiques and discussions (15%). Documented absence and tardiness due to emergencies or other extraordinary circumstances will be excused.
- (15%) **Weekly journal.** Turn in a weekly journal reflecting on each collaborative compositional study and how it relates to at least two archetypes from the Book of Symbols. (Graduate students, include ideas and concepts from the R. Murray Schafer book.) Each entry should address the intention, the compositional process and the outcome of that week’s study. Journal entries are to be emailed to the professor Wednesday (beginning week 2) and be 400-500 words in length.
- (5%) **Final presentation.** This is an opportunity to revisit a previous study. Clarify, expand, deepen and rework the original piece.

Graduate students are additionally required:
To schedule a meeting with the professor outside of class.
To switch roles for one assignment - if student is a choreographer, compose sound for one assignment; if student is a composer, direct/choreograph one assignment.