

The International Guild of Musicians in Dance



The International Guild of Musicians in Dance (IGMID) is an organization that is dedicated to fostering collaborative relationships between dancers and musicians. IGMID was formed in Brockport, NY in the winter of 1990 to address the particular concerns of musicians working in the field of art dance, and to promote its members' efforts in the field. It does this through publications, conferences, the website, listserv, and other special initiatives.

IGMID goals include:

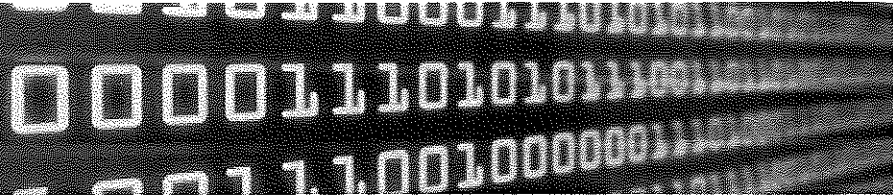
- To document the history of musicians in dance
- To foster collaborations between dancers and musicians
- To establish standards of excellence for musicians in dance
- To establish training programs for musicians in dance

Both the US/World chapter and the European chapter of the Guild have members who create, perform, write about, and teach music for ballet, modern dance, contemporary dance, and concert ethnic dance. Although many of our members undoubtedly gig in clubs, we are concerned with music for dance on the concert stage, not recreational dance.

The College at
BROCKPORT
STATE UNIVERSITY OF NEW YORK

DIGITAL TRANSFORMATIONS
in Music for Dance:

INTERNATIONAL DIALOGUES
October 10-13, 2013
State University of New York
The College at Brockport



My Dear Colleagues in the Fields of Music and Dance,

It is with the utmost joy and enthusiasm that I welcome you all to this Conversations in the Disciplines Conference, *Digital Transformations in Music for Dance: International Dialogues*. It is a dream come true for me to have you gathered here at The College at Brockport, a place which resonates with significance for so many of you. It is my great delight that we have this window of time and space in which to celebrate, to share, to inspire, to explore, to forge new pathways and new collaborations, and to expand our academic footprint.

I am most grateful to the State University of New York Conversations in the Disciplines Program, which made this conference possible through their competitive grants program. I would also like to acknowledge generous support of this conference from The International Guild of Musicians in Dance, as well as The College at Brockport School of The Arts, Humanities and Social Sciences; Department of Dance; and Department of Theatre and Music Studies.

In the words of Les Baxter, "Any good music must be an innovation." Let us now begin our dialogues about the innovations that today put at our fingertips a feast of new sound possibilities and a palette of colors previously unimagined.

Sincerely,

Tamara Wilcox, Conference Chair Assistant
Professor/Music Director, The Department of Dance,
The College at Brockport, SUNY



The College at
BROCKPORT
STATE UNIVERSITY OF NEW YORK

ASPIRE. ENGAGE. EXCEL.

A MESSAGE FROM THE IGMID PRESIDENT



To all of the conference participants, and to the membership of the International Guild of Musicians in Dance at large:

What a privilege it is for me to write this welcoming note to all of you for the *Digital Transformations in Music for Dance: International Dialogues* conference. This letter is my first official act as incoming President of the International Guild of Musicians in Dance, but to me the conference's location, Brockport, NY, adds extra significance. Through the great efforts of this year's keynote speaker, Bill Moulton, the Guild was founded on this campus in 1990, and the SUNY Brockport Dance Department offered me my first significant university position as a musician in Dance here in 1991 (thank you Bill!). To return so many years later to this campus in this role astonishes me. I take great delight in having known all of you, learned from you, laughed with you and grown as an artist with all of you over these past 22 years. These conferences always ignite new impetus, and I look forward to coming away with renewed energy, refined purpose, and a nice dose of autumn foliage after all of these years.

Alan Terricciano

Professor of Dance, University of California, Irvine
President, International Guild of Musicians in Dance

KEYNOTE

"On the Cusp, The Digital Age and The Aural Tradiation"



William Moulton has served on the faculties of California Institute of the Arts, College of the Canyons, Florida State University, and The College at Brockport, SUNY. He is co-founder and first president of the International Guild of Musicians in Dance and co-founder of the contemporary music and dance ensemble *Footnote*. In addition he is composer of numerous solo, chamber, and electronic scores, as well as over fifty works for dance. Currently he is co-director of Dance and New Media at New York University, a composer and lyricist of numerous theatre works, the author of articles published in scholarly journals and presented at international conferences, and a recipient of several grants and commissions.

Conference Program

Thursday, October 10th 2013

Welcome Reception

Brockport Alumni House

7:30-9:30pm

Welcome Reception with Hors d'oeuvres

Welcoming Remarks:

Dr. Darwin Prioleau

Professor and Dean, School of the Arts, Humanities and Social Sciences,
The College at Brockport, SUNY

Alan Terricciano

Professor of Dance, University of California, Irvine,
President of the International Guild of Musicians in Dance

Friday, October 11th 2013

Conference Registration

8:30-9:30 am

Hartwell Hall Lobby

Breakfast *Munchies*, a wake-up Coffee
and Hot Tea selection available in the department kitchen

9:00-9:30 am

Hartwell Hall Lobby

The Department of Dance Tour (optional)

Kevin Warner, Chair, The Department of Dance,
The College at Brockport, SUNY

9:30 - 11:00 am

Hartwell Hall, Strasser Studio RM 152

Welcoming Remarks

Kevin Warner, Chair, The Department of Dance,
The College at Brockport, SUNY

Round Robin Ballet Technique Class

Moderator: Dr. Suzanne Knosp, Professor of Dance,
University of Arizona

William Patterson, Graduate Student, University of Arizona

Faculty: Stevie Oakes, Visiting Assistant Professor, The
Department of Dance, The College at Brockport, SUNY

* Participating musicians are invited to use laptops and/or iPads as musical devices.

11:00 - 11:15 am

Break

11:15 am - 12:45 pm

Hartwell Hall, Strasser Studio RM 152

Round Robin Open Modern Dance Technique Class

Moderator: Natalie Gilbert, Former Music Director of Dance,
American Dance Festival and The Ohio State University

Instructor: Nicole Kaplan, Adjunct Lecturer, The Department
of Dance, The College at Brockport, SUNY

*Participating musicians are invited to use laptops and/or iPads as musical devices.

12:45 - 2:15 pm

Cooper Hall, New York Room

Lunch

1:30 - 2:00 pm

Hartwell Hall, Hartwell Dance Theatre

Skype: International Dialogues

Presenters: Manjunan Gnanaratnam, Founder and Chief
Technology Officer, Open Source Dance

Johannes Birringer, Choreographer and Professor of
Performance Technologies, Brunel University, London, England

*"Conversations on 21st Century Technologies and The State of A
Global identity in Dance and Music."*

Johannes Birringer and Manjunan Gnanaratnam will discuss a wide
range of topics related to today's technologies in dance and music.
Specifically, they will discuss Johannes Birringer's current work in
general terms in relation to performance, collaborations, education,
research, theory, philosophy and identity. The audience will have the
opportunity to pose questions in the last half hour.

3:45 - 4:00 pm

Hartwell Hall, Hartwell Dance Theatre

Film Screening

Collaborative work from David Yoken, Professor of Music, Arts
Academy of the Turku University of Applied Sciences, Finland

4:00 - 5:30 pm

Hartwell Hall, Hartwell Dance Theatre

Skype: Discussion on Copyright Law

Moderators: John Toenjes, Professor of Dance,
University of Illinois Urbana-Champaign

Ty Turley-Trejo, Music Licensing Administrator,
Copyrights Licensing Office, Brigham Young University

5:30 - 7:30 pm

Break

Evening Gathering

Home of Tamara Wilcox
10 South Ave.
Brockport, NY 14420

7:30-10:30 pm

Food, Fun and Refreshments

Saturday, October 12th 2013

9:00 - 9:30 am

Cooper Hall, New York Room

Keynote Address

Introduction: Greg Ketchum, Senior Professional Music Faculty,
The Department of Dance, The College at Brockport, SUNY
Keynote Speaker: William Moulton, Professor of Dance, NYU
Tisch School of the Arts

"On the Cusp, The Digital Age and The Aural Tradition"

9:30 - 9:45 am

Break

9:45 - 11:15 am

Cooper Hall, New York Room

Interview/Presentation

Presenter: Andrew Hasenpflug, Music Director, Slippery Rock
University Department of Dance, and American Dance Festival

*"Integrating the use of Digital Technology Devices for
Collaborative Musicians in the Contemporary Modern Dance
Class."*

This session addresses the general state of 'technology' as it applies
to creating live dance class music (as a performer and manager of
dance musicians), mentioning Ableton Live, playing an example
by Adam Crawley, and then showing/demonstrating/answering
questions about specific gear including:

- ~TC Helicon Voice Live
- ~Digitech VX400
- ~Thumbjam (particular microphone to midi conversion)
- ~TC Helicon's Looping App.
- ~Alesis IO Dock
- ~Other iPad-Based Stuff
- ~Other Pedal Effects
- ~Routing/Daisy-Chaining

11:15 - 11:30 am

Break

11:30 am - 12:30 pm

Cooper Hall, New York Room

Interview/Presentation

Presenter: Marjorie Landmark-DeLewis,
Professor Emerita, Sarah Lawrence College

*"Exploring and Honoring our Roots: How Technologies Enhance
Archival, Historical and Ethnographical Research in the Field."*

12:30 - 1:30 pm

Cooper Hall, Presidents Dining Room

Lunch

11:00 am - 12:30 pm

Cooper Hall, New York Room

Presentation

Presenter: Richard Cameron-Wolfe, Professor Emeritus,
SUNY Purchase

*"Composition for Dance in the Twenty-First Century: Modern
Dance in Soviet and post-Soviet Latvia and Ukraine"*

Part I: Inspired by Cameron-Wolfe's 2012 workshops and
collaborations with Latvian and Ukrainian modern dancers, he
will offer a capsule history of modern dance in these Eastern
European countries - including the role of music, musicians,
and composers in its evolution.

Part II: Portal - brief account of his 90-minute multimedia
event presented on September 8 in a 19th-century Riga factory,
involving chamber choir, chamber orchestra, 16 dancers, 2
poets, sculptor, video installation artist - with guest
choreography and solo performance by Trisha Brown dancer
Leah Morrison.

Part II: Open Secret- brief account of a dance concert
developed through two weeks of workshops and presented in
Kiev on November 23 - with works by 10 Ukrainian
choreographers (all using contemporary classical music) and
with guest choreography and solo performance by Jose Limon
dancer Gregory Livingston.

4:00 - 5:30 pm

Cooper Hall, New York Room

Presentation/Workshop

Moderators: **John Toenjes**, Professor of Dance, University of Illinois Urbana-Champaign
William Moulton, Professor of Dance, NYU Tisch School of the Arts

Abstract: Bill Moulton and John Toenjes began working on their project of long distance collaborative teaching through the internet several years ago. They did many experiments over a couple of years trying to find a successful way of streaming full high definition over the internet with a minimum of latency for collaborative work combining their two classes over the internet. The work they did culminated in four classes last year where they used projected images of each class to create a sensation of merging the two spaces at New York University and the University of Illinois Champagne Urbana. Their work also is informed by Bill's work in video and John's interactive dance work and long distance collaborations.

5:30 - 7:30 pm

Break

Conference Dinner

Bad Apples Bistro
42 Nichols St. Ste. 4
Spencerport, NY 14559

7:30-9:30 pm

W(h)ining & Dining with the Gang

Sunday, October 13th 2013

9:30 - 11:00 am

Alumni House

IGMID Planning Meeting: "Future Exchanges and Collaborations"

Presenter's Biographies

Johannes Birringer

Johannes Birringer is a choreographer and artistic director of AlienNation Co (www.aliennationcompany.com), and professor of performance technologies at Brunel University, London. He has directed numerous multimedia theatre, dance, and digital performances in Europe, the Americas, China and Australia, collaborated on site-specific installations, and exhibited work at film and video festivals. His interactive dance installation "Suna no Onna" was performed at the Laban Centre in 2007, and his mixed reality installation "UKIYO [Moveable Worlds]" premiered in 2009 before touring Eastern Europe in 2010. He founded a laboratory (<http://interaktionslabor.de>) providing artist residencies for collaborative interactive and screen-based performance projects, and co-directs the DAP-Lab (<http://www.brunel.ac.uk/dap>), conducting research into sensor choreography, wearable computing and soft technologies. His current production, "for the time being," premiered at London's Watermans Art Center in 2012.

He is the author of *Theatre, Theory, Postmodernism* (1991), *Media and Performance* (1998), *Performance on the Edge* (2000), *Performance, Technology and Science* (2009), and he also co-edited two books on *Dance and Cognition* (2005) and *Dance and Choreomania* (2011).

Richard Cameron-Wolfe

Richard Cameron-Wolfe accompanied his first ballet class at age 12, his first modern class at 16, and his first dance concert (Cleveland, Ohio) at 17. He accompanied, taught Music for Dancers, and composed for dance (*Liebestod*, *The Initiate*, *The Awakening*) as a student at Indiana University (to 1974).

Richard has served as Musical Director of the Radford (Va.) University Dance Dept. (1969-70); IU Modern Dance Dept. (1971-72); UWM-Milwaukee Dance Department (1974-7); freelance class/rehearsal/concert pianist and composer in NYC and Limon Co. Summer Residencies (1975-78); Musical Director, SUNY-Purchase Dance Dept. (1978-2002); and has performed with the Paul Taylor Company.

Since 1974 Richard's arts administration work includes: Friends of American Music; New Mexico Music Festival; Music from Angel Fire Festival; Charles Ives Center for American Music; CESAME: Center for Soviet/American Musical Exchange; Nicolai Fechin Museum Concert Series (as producer); and the American Composers Alliance (Board of Governors, current).

Greg Ketchum

Greg Ketchum, musician and sound, video and technologies specialist, has been a percussionist/composer/performer and dance musician in the department since 1982. His compositions have been commissioned by faculty and guest artist choreographers and premiered nationally, in Japan and India. He is also the department's audio technician, video technician and MAC expert. He teaches Music for Dance, Music Literature for Dance, Music Resources and Computers and Music.

Marjorie Landsmark-DeLewis

A remarkable pianist and musician, Marjorie Landsmark-DeLewis is considered one of the most versatile and revered dance musicians of the twentieth century. She received her classical piano training from the Juilliard School and was one of the first African-Americans to graduate from the program. Landsmark-DeLewis became involved with dance shortly after graduation, playing for Aubrey Hitchins at Jacob's Pillow. From there, she worked with Agnes de Mille and became the rehearsal pianist for the Broadway shows *Oklahoma!* and *Carousel*. She followed de Mille to American Ballet Theatre in New York and became the rehearsal pianist for the company, learning a vast repertoire of ballet scores.

Following her time at ABT, Ms. Landsmark-DeLewis played for the Harkness Ballet and School. She also accompanied classes for Antony Tudor and David Howard. Her last academic appointment was as the Music Director for Dance at Sarah Lawrence College. At nearly 90 years of age, she is still active as a composer and performer and is Musician in Residence at St. James the Less in Scarsdale, New York. Her numerous recordings for David Howard are still used in studios today.

Throughout her career, Ms. Landsmark-DeLewis has been acclaimed for her sensitivity towards dancers' needs from her unique quality of sound and improvisation. By taking inspiration from the dancing and utilizing the technique from her training and experience, Ms. Landsmark-DeLewis accommodates the needs of the teacher and student of the dance class and unites music and movement uniquely and creatively.

Natalie Gilbert

A teacher, accompanist, composer, and improviser, Natalie Gilbert was Music Director of the American Dance Festival for over 30 years. She has a private piano studio where she teaches students of all ages with a unique approach that includes improvisation. Natalie was previously music coordinator at the OSU Department of Dance, and on faculty at NYU Tisch School of the Arts, New World School of the Arts, Miami, and ADF/Korea 1990-1992. She earned a BA at Oberlin, and an MA at OSU. She still plays for class at Duke University Dance Department and the Carolina Ballet Summer Intensive.

Natalie is also a licensed massage therapist (LMBT) in the state of NC and is certified nationally (NC BTMB.) She works as an independent contractor at Duke Diet and Fitness and has a private practice as well. She combines many methods of massage, including Thai Yoga massage which she studied in Chiang Mai in 2012.

Manjunan Gnanaratnam

Manjunan Gnanaratnam, interdisciplinary artist, dance musician and technologist, is the founder of Open Source Dance [<http://www.opensourcedance.org/>] a comprehensive methodology that provides a multifaceted transitional environment, from student to professional, for the 21st century dance graduate. His current work and research also include applications in physical computing methodologies & multidisciplinary identities in dance, most recently in SHIFT: Northern SPARK-2012 [<http://2012.northernspark.org/project/vanessa-voskuil.html>] for choreographer Vanessa Voskuil [Choreographer, ADF, 2013]; workshops on negotiating 21st century multidisciplinary identities utilizing the APTAR process and The Choreographic Quotient; reconstruction of Composer Karlheinz Stockhausen's "CEYLON"; and his forthcoming book, *Modern Dance [Western Movement Vocabulary]: The catalyst for deviation and extension in Post Structural Sound, Choreoperiodicity, Optimum Creative Dialog and the Dummist Period in Music:1960-2010*. Born and raised in Sri Lanka, having inadvertently participated in the global migratory pattern known as the third world brain drain to New York in the early eighties, he made stops as a staff musician at The Department of Dance at The College at Brockport, SUNY [1990-1995] and University of Minnesota Dance Program [1997-2007]. He now works and explores from Minneapolis, MN. Further information on his work in dance can be found at [<http://www.manjunan.com/>]

Andrew Hasenpflug

Andy Hasenpflug has been accompanying and composing music for dance since 1989. He has played and/or composed for artists such as Bill T. Jones, Joe Goode, members of the Merce Cunningham and Bebe Miller Dance Companies, Doug Varone, Rosie Herrera, LabCo, Dance Alloy, the Seldoms, and Zephyr Dance. During the academic year, Andy works at Slippery Rock University as Music Director of the Dance Department. In the summers he is the Music Director for the American Dance Festival.

Dr. Suzanne Knosp

Dr. Suzanne Knosp is a Professor of Dance and the Music Director for Dance at the University of Arizona School of Dance in Tucson, Arizona. She teaches undergraduate and graduate courses in music and dance and accompanies dance technique classes.

As a pianist and composer, Suzanne has collaborated with many choreographers and musicians. Her work with Melissa Lowe includes three DVDs distributed internationally on the KULTUR label (*Ballet Workout II*, *The New Ballet Workout*, *Steps Towards Intelligence*). Her book, *Ballet Barre and Center Combinations, Volume II: Music* (Princeton Book Company) and accompanying CD provides original music for notated ballet class exercises. Her scores and recordings for *The New Ballet Workout* and her book, *My Favorite Classical Music for Ballet Class* are available from the National Dance Education Organization.

For the past 15 years, Dr. Knosp has worked collaboratively with double bassist Patrick Neher, in a variety of concert venues including solo and chamber works for double bass, and through multimedia improvisatory presentations as a member of the group Crossing Barriers.

Dr. Knosp is a specialist in the research, education and training of dance musicians. She has created the curriculum for the Master of Music in Dance Accompaniment in both piano and percussion performance in the UA School of Music. She has lectured and performed at numerous national and international festivals and conferences, and is an active member of the National Dance Education Organization and the Music Teachers National Association.

Her current research interests include identifying and archiving music for modern/contemporary technique classes. She is a musical consultant for Dr. Ann Hutchinson-Guest, who is publishing a book on the class exercises of Sigurd Leeder. In addition, she is collecting and archiving music for Doris Humphrey's classes, as well as materials on Louis Horst.

Dr. Knosp recently completed a three-year term as President of the International Guild of Musicians in Dance. She has been a member of the Guild since 1991 and has served as Vice President and Treasurer of the Guild.

In 1988, she received a DMA in piano performance and pedagogy from the University of Iowa where she was a student of Kenneth Amada and studied dance accompaniment under ballet teachers Francoise Martinet, Alicia Brown and the late Linda Crist.

John Toenjes

John Toenjes is Associate Professor and Music Director of the University of Illinois Urbana-Champaign (UIUC) Department of Dance, and past President of the International Guild of Musicians in Dance. John has played numerous dance classes and workshops internationally for master teachers, and has received over 30 dance commissions. Works include the evening-length interactive music/dance work *Inventions Suite*, last performed at the 2008 Cleveland Ingenuity Festival, and *e's of water*, a dance/computer installation at UW-Milwaukee in 2007. John wrote the score and designed the wireless sensor networks used in Trisha Brown's *Astral Convertible Reimagined* at UIUC in February 2010, and repurposed it as an installation at the Krannert Art Museum. In 2011 John wrote the music for and designed the computer systems used in *FraMESHift I*, premiered in Turin, Italy, and was invited back as a consultant the following year to produce the *FraMESHIFT II* at Teatro Astra. For the past 2 ½ years he served as Technical Director for IJPAN, the Illinois-Japan Performing Arts Network, where he oversaw multiple online broadcasts, culminating in the online performance *Timings*, which he produced just this past December. Along with colleague Ken Beck, John is currently in the process of establishing NOTABLE, the New Order Tablet Ensemble, as a performing group on campus.

Ty Turley-Trjo

Ty Turley-Trejo is the Music Licensing Administrator for the Copyright Licensing Office at Brigham Young University (BYU). While assigned to the University, he is primarily responsible for copyright compliance in the specific facets of BYU's College of Fine Arts and Communications. Most of his time is spent researching and clearing music for the live dance performances of BYU's seven dance ensembles (6 touring), totaling nearly 120 domestic and international performances and nearly 600 music clearances annually. His copyright research largely focuses on the issues of live stage rights as it pertains to dance, and digital media rights clearances (e.g. YouTube). He also assists with and participates in general copyright awareness programs across campus and facilitates educating the University community on their rights and responsibilities of copyright law.

Prior to his work with BYU's Copyright Licensing Office, Ty owned and managed a business that specialized in copyright clearances for film/television, internet, and live performances. He completed a Bachelor of Music degree in Media Music Studies from BYU and is currently pursuing a Master of Music degree from BYU, in Instrumental Conducting.

Tamara Wilcox

Tamara Wilcox, M. M., currently serves as Assistant Professor/Music Director for the Department of Dance at The College at Brockport, SUNY. From 2000-2011, she held the full-time position of Professional Dance Musician/Adjunct Faculty for the Dance Program at Eastern Michigan University. Her work as a dance musician includes Regional Dance America Festivals, American Ballet Theatre Summer Intensives, Royal Academy of Dance exams, and work as a collaborative musician in master classes with numerous modern dance artists over the last decade. Her teaching/research interests include applications of Dalcroze and Music Learning Theory in the music for dance curriculum, as well as keyboard skills, score study, and music composition as pathways to informed teaching, refined performance and inspired choreography. She offers the healing art of Jin Shin Jyutsu for dancers and in 2012 released a cd entitled *Inspirations en Pointe: Original Music for Ballet Class*.

Contacts for Technical Support

Brockport ITS Help Desk	(585) 395-5151, option 1	
Tamara Wilcox	(734) 277-0194	Office: Hartwell Hall RM 234
Adrian Safar	(417) 217-8242	Office: Morgan Hall RM 2105
Pam Callan	(585) 395-2153	Office: Hartwell Hall RM 141

Campus WiFi Access

For your convenience, WiFi access is available during the conference. Please use the username and password below to access the Internet:

Username: **dhguest02**
Password: **0impscc4**

NOTES

NOTES

NOTES

Special thanks to the many members of our campus community who have contributed to the conference, including:

Benoit Beauchamp
Pam Callan
Robert Cushman
Colleen Donaldson
Nicole Kaplan
Greg Ketchum
Dr. Suzanne Knosp
Frank Mancini
Stevie Oakes
John O'Connor
Dr. Darwin Prioleau
P. Gibson Ralph
Adrian Safar
Khalid Saleem
Mary Tarbrake
Allan Terricciano
and
Kevin Warner

as well as

The International Guild of Musicians in Dance
The School of The Arts, Humanities and Social Sciences, The College at Brockport
The Department of Dance, The College at Brockport
The Department of Theatre and Music Studies, The College at Brockport



The Conversations in the Disciplines (SUNY CID) grant program is designed to bring together SUNY faculty and visiting scholars from non-SUNY institutions to examine new trends, address changes and challenges, review promising research findings, and become acquainted with professional developments in their fields and on other campuses. SUNY CID focuses on scholarly and creative development rather than administrative, curricular, or instructional matters designed to foster both professional and personal growth of participants and their respective campuses.

Proposals are reviewed by the University Faculty Senate's Committee on Programs and Awards (Committee). The Committee in turn makes recommendations to the SUNY Executive Vice Chancellor and Provost who makes the final award determinations.



RF President and SUNY Vice Chancellor for Research

Since 1965, nearly 484
Conversations have been held on
various campuses in numerous
disciplines.

The Power of SUNY

Visit: https://sln.suny.edu/help/help_overview.shtml

Please direct all questions to:

Dr. Catherine Regan, Program Coordinator

Conversations in the Disciplines Program

Email CID@suny.edu or

Call (518) 320-1422.



The Research
Foundation for

The State University of New York