

# MUSICIANS IN DANCE

## Journal - Update

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Vol. I, No. 1

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### Letter from Bill...

I wanted to take the opportunity of this newsletter to thank everyone for their support and enthusiasm for the conference. I don't think I said that to you all strongly enough. (For myself, I got thanked everytime I turned around that weekend.)

What I've heard from other people is similar to my experience after the conference -- it got me thinking about all kinds of things and gave me a real shot in the arm. Then I was hit by the crush of activities here and I began to wonder how any of us would have time to get some of the things happening that we would like to have happen. Even the conference next year will take enormous effort on many people's parts, not to speak of money from each of us to attend it.

I guess this will test our commitment to the field, not just to our own interests, and our own work. Personally, I feel that this commitment to the field as a whole is an important part of our work; to make an impact that will help others coming after us have an easier time of it. Can I, can we do enough in our lifetimes to make a difference

for them? It's doing a service without a great deal of reward, maybe rather like playing for dance class. (I didn't *really* mean that.)

This whole tract of thinking was not as negative as it may sound. It was just the reality of how much work there was ahead of us. The strengths that we bring to this is that we are all composers use to tackling big projects. And how do you handle big projects? You get organized and hack off one small piece of it at a time.

The first piece we should hack off is our proposals for the 1992 conference. The second thing is to all get off our duffs and write some thought provoking articles for the first journal. This journal will be a success if we get enthused by the kind of ideas and information that's in it. The added benefit is that it will help our field gain some credibility in academia and help everyone for their applications for tenure and advancement. I know that most of us have never dealt with trying to upgrade the field in terms of academic credibility, but I think that it's important for the future that we do it! A strong journal and next January's conference will be an enormous accomplishment for one year.

To end on a personal note -- when I was thinking of doing this first conference, I talked it over with my uncle who had done similar work in his field as it was first getting established. He said that all the professional desires I had for my field were very nice, but the real benefit in the long run was not in the area of professional accomplishments. What he valued the most was friendships that he had made and kept throughout the years -- people that he had met and grown close to and kept in touch with and visited. I have a sense now of what he meant, and look forward to being with you all again with great anticipation.

Fondest regards,  
Bill Moulton  
SUNY - Brockport

### Thoughts on the '91 Conference...

A few of you wrote in some wonderful thoughts on the '91 Conference which need to be shared. Thank you for the following input.

"I would like to thank everyone involved in putting this long, overdue conference together. **Bravo!** It was a truly uplifting experience. After years of feeling fairly isolated in a

position thoroughly misunderstood and undervalued by administration and faculty, the conference felt like a breath of fresh air. I've had so many thoughts about what I'd like to see the Guild stand for and do... I want an activist Guild...for the sake of people like myself and the scores of other musicians out there who can't go to conferences, who don't do committees and who are probably feeling exploited and discouraged, we need support and we deserve recognition. Hopefully I.B.O.B. can become instrumental in elevating the status of musicians in dance at all levels of the field."

David Karagianis  
UCLA

"It was exhilarating to finally legitimize what so many of us had been doing for so many years. You need only look at our acronym, I.B.O.B. (International Butts on Benches) to get the true *flavor* of the First Annual Conference of Musicians in Dance. I was struck by the varied talents of the people in the room and by the non-competitive way people shared ideas. And a special toast to all the wonderful musicians (we've eliminated the word **accompanist** by National Proclamation) who weren't there."

Natalie Gilbert  
New World School of the Arts

**THE TEN COMMANDMENTS OF I.B.O.B.  
FOR ALL TEACHERS OF DANCE**  
*Courtesy - Larry Attaway*

- I. Thou shalt not use the word "accompanist" in reference to your dance musician, but rather treat them as the true collaborative artists they are.
- II. Thou shalt never say "four for nothing;" after all if it is for "nothing" then why bother; you of course really mean "four to prepare;" or "four for tempo," etc.
- III. Thou shalt demonstrate all movement sequences in "real" time, giving your musician a chance to see exactly how you want it performed.
- IV. Thou shalt refrain from adding any unnecessary expressions of sound while the musician is playing.
- V. Thou shalt never expect a musician to play more than two classes without a substantial period of rest and rejuvenation.
- VI. Thou shalt avoid teaching an entire class in only one meter or tempo.
- VII. Thou shalt at all times emphasize dancing with the music being played and encourage students to actually listen to the musician.
- VIII. Thou shalt never allow any musical instrument to be used as a desk or ballet barre.
- IX. Thou shalt make every effort to converse with your musician as to your needs in matters of style, quality, timbre, etc.
- X. Thou shalt at all time acknowledge the musicians and their efforts at the end of each and every class, and thou shalt pass along this point of etiquette to your students.

## '92 Conference...

The Second Annual National Conference of Musicians in Dance will again be hosted at SUNY-Brockport, **January 16-19, 1992**. A wide range of topics will be discussed at the conference such as: techniques of teaching and accompaniment; Midi madness; improv/jam sessions; composition; and lecture-demonstrations. The conference also hopes to include a guest speaker (or two) on different aspects of the field.

Conference agenda and applications will be available this summer, however; proposals are now being accepted for presenter ideas and they should be submitted to:

**Robert Kaplan**  
Arizona State University  
Department of Dance  
Tempe, Arizona 85287-2102  
Fax: 602/9659073

All proposals should be presented to Rob by **May 1, 1991**.

## Member News...

Ray Brooks (Florida State University) along with Greg Presley is currently involved with helping students transform 3-part rhythmic scores to atonal scores of three voices which will be used for choreographic studies. Some students are combining computer animation with the MIDI scores. Three Amiga 2500 Computers and the Korg M1 as well as an assortment of electronic equipment is being used.

### First Annual Conference Quiz

Courtesy - Natalie Gilbert

1. How many cups of coffee per capita were actually consumed?
2. How much money did Richard find under his mattress?
3. What airline finally honored Natalie's *EASTERN* ticket?
4. What exactly is "bourbon slush?"
5. How far is Niagra Falls?
6. What two people have the same name and same birthday?
7. Gwendolyn Watson led a group improv in the Erie Canal. T/F
8. WHO is writing that textbook for *MUSIC I*?
9. Just how contagious is "THREES DISEASE?"

(Answers in the next issue?)

Robert Kaplan (Arizona State University) recently co-directed a multi-media, computer-based performance titled *Reversing the Spell* March 13-16, 1991 in Tempe, Arizona, along with John D. Mitchell. The production combined computer technology with theatre, dance, music, visual arts and poetry.

Marc W. Katz (University of South Florida) has just completed directing the video documentary *Music and Dance: The Collaborative Process*. This program documents nationally recognized choreographer Rachel Lampert during her past residency at USF in collaboration with Katz. The documentary will be premiered in March and will be made available to PBS.

David Karagianis (UCLA) recently completed *Tales of a Shuo-Shu-Che* (Story Teller) a 22-minute piece for computer-piano and narrator in collaboration with choreographer Angelia Leung for the UCLA Dance Company. The work will premiere at Royce Hall - UCLA in March, 1991. Karagianis used the Emu Performance/1 Piano Module and the Yamaha KX-88 Master Keyboard and Opcode Vision Software.

Beth Mehocic (University of Nevada, Las Vegas) directed the Las Vegas Music & Dance Ensemble in *Multimedia '91 - A concert of Dance, Music, Theatre, Visual Art and Poetry* in February, 1991 for which she collaborated with choreographers Carole Rae and Victoria Dale on two

separate works. Her percussion scores *Atmospheres*, *Circle Dances* and *Sculptures* have recently been bought and distributed by Komaki Music, Inc., Japan's largest music distributor and Agenda Music, Bologna, Italy. Mehocic was commissioned in 1990 by the University of Utah School of Dance for the score *Generations: Ladies of the Dance* choreographed by Loa Mangelson-Clawson.

Steven Rush (University of Michigan) received a commission from the Big 8 Band Directors Association for a Wind Ensemble work to be premiered at their 1991-92 conference. Choreographer Gay Delanghe commissioned an electronic score based on *Pride and Prejudice*, premiered at Interlochen, July, 1990 and People Dancing commissioned an electronic score to be premiered in October, 1991. *Seventh Heaven Rag for Saxophone Quartet* was published by Dorn Publications and *Three Etudes for Carillon, ed. by Margo Halsted*, were published by Carillon Music. *Rebellion for trombone, piano and percussion* was choreographed by Linda Spriggs. *At Last Departs* was performed with choreography by Bill DeYoung in Pecz, Hungary and Bonn, West Germany, Summer, 1990.

Katherine Teck (New York) has devoted a second volume to an under-appreciated realm of music making, the art of dance composing and accompanying. *Movement to Music* (Greenwood Press, \$45) joins her previously released *Music for the*

*Dance*. Like the prior volume, it is a fascinating study of the unseen musicians who have made dance music the dynamic force it is.

Gwendolyn Watson (Stanford) was commissioned to compose a score for the hour-long dance production *Paint Me Desert* choreographed by Lila Nett for her company in Lyon, France. Watson returned to France to play her score for cello and voice in 5 performances. In October, 1990, Watson was featured in a chapter on improvisation in Katherine Teck's book *Movement to Music -- Musicians in the Dance Studio*, published by Greenwood Press. Currently, Watson is collaborating with Julia Maxwell on a dance and cello work portraying East Indian and Western influences.

Richard Cameron-Wolfe (SUNY-Purchase) received a world premiere of "*...as he seemed to appear to the beast in the distance...*" for dancing percussionist, during the Summer Dance and Music Weeks Festival in Oulu, Finland performed by David Yoken (formerly of Laura Dean Dancers and Musicians). *Time Refracted*, originally commissioned for dance, will receive its concert premiere at Scripps College, March, 1991. It will receive its international premiere at the Leningrad Spring Festival, USSR, April, 1991.

## Notes Aside...

Pia Gilbert is at Juilliard and her book can be purchased through The Dance Mart, a catalog of rare books, etc., Box 48, Homecrest Station, Brooklyn, New York 11229.

Elizabeth Sawyer's *Dance with the Music* (Cambridge University Press, 1985; Paperback) may be of interest since she teaches two courses in "music for dancers" at SUNY-Purchase.

## Editor's Notes...

Many thanks to all of you who sent in information for the first Journal-Update.

There will be a scholarly/professional Journal that will be published in the winter along with four quarterly

Journal-Updates. This will be a major undertaking since our finances are fairly limited, however; I feel the Updates are an important way to keep us in touch with each other and to provide additional information not covered in the Journal. Please feel free to submit any item that you would like to share.

The Journal will be published in November, 1991 and I would like to encourage you to be thinking of articles, musical-laban analysis, criticism, etc., for this first issue. I would like the material to be presented in journal style using the MLA Style Sheet. Proposals only should be submitted by **June 1, 1991**.

The Journal-Update will be published four times and member news deadlines are:

**May 1, 1991**

**August 1, 1991**

**November 1, 1991**

Please make a note of these on your calendars.

Please start to encourage other musicians in dance to join the Guild. They should send their membership dues of \$10 to:

**International Guild of Musicians in  
Dance  
c/o Beth Mehocic  
University of Nevada, Las Vegas  
Department of Dance Arts  
4505 Maryland Parkway  
Las Vegas, NV 89154-5010**

*Journal of the  
International Guild of  
Musicians in Dance*  
**Beth Mehocic, Editor  
University of Nevada, Las Vegas  
Department of Dance Arts  
4505 Maryland Parkway  
Las Vegas, Nevada 89154-5010**

My FAX Number is:

**702/597-4194**

I would also like to thank everyone who sent additional addresses of interested musicians and I will put them on the mailing list.

**Beth Mehocic, Editor  
UNLV  
Las Vegas, Nevada**

## **Story from Gwen...**

Nearly 20 years ago, I had an unforgettable experience as a musician for dance in the Theatre Department of the Juilliard School in NYC. On this particular day, I had been informed that a Great Choreographer was coming to instruct the class of actor/dancers in a technique class, for which I would be expected to provide music. Having never met this person before, though I was aware of her notable choreography, I eagerly set up my cello and various percussion pieces in addition to the piano, in order to be ready to "gift her" with some variety in music and sound for whatever movement situations she would present.

Upon her arrival into the room, she looked over to my corner and the first words out of her mouth were "**...NO CELLO!**" I was surprised and a bit hurt that my favorite mode of musical expression had so quickly been

determined useless without so much as auditioning a single note. Nevertheless she was in charge, so I put the cello away.

Next sentence to me (a bit later) was "**...AND NO PERCUSSION!**"

My blood warmed, as I saw that she was leaving me my least inspired avenue for playing music. I stammered a bit then I quickly said "I think I should tell you that while I do use the piano in accompanying dance, I do not have a great many piano compositions under my fingertips."

She paused in reflection, then inquired if I could improvise "in-the-style-of" ... (i.e. Beethoven, Chopin, etc.)

I said, "yes," and we proceeded to begin the class. Upon watching her demonstration in silence, I began to play the piano very tentatively. First.. a soft chord, then...a few single notes leading to a second chord...**Suddenly**, the teacher's voice rang out from far across the dance floor "**...AND.NO MELODY!**" Who was this person? Anna Sokolow.

Gwendolyn Watson  
Stanford

.....  
*All one's life is music, if one touches the notes rightly, and in time.*

- John Ruskin