Electives in Composition, Business, and Music Theory—Fall 2012

Advanced Composition/Arranging– Bill Kirchner. For advanced students, this two-semester course is oriented to developing a personal style of composition and arranging that goes beyond the song form. It includes intensive analysis of recordings and scores--both jazz and 20th-century classical--writing assignments, sophisticated compositional techniques, and end-of-semester writing projects that are performed by top New York professionals. **The fall semester emphasizes small groups (2-5 horns and rhythm section)**, the spring semester focuses on big band and other large ensembles. Prerequisite: Theory 2B or equivalent and permission of the instructor. **2 credits**

Advanced Ear Training – Armen Donelian. The focus will be on the harmonic and melodic vocabulary and the Jazz repertoire of the '60s and later, including Wayne Shorter, Herbie Hancock and Chick Corea. Topics may include: advanced transcriptions of John Coltrane, Clifford Brown and Bill Evans; composition and dictation of harmonic progressions using Arnold Schoenberg's Theory of Harmony; atonal sight-singing using Lars Edlund's Modus Novus; analysis and dictation of the chord voicings of Scriabin, Debussy, Ravel and Bartok. Prerequisite: Completion of Ear Training 2B with a grade of B+ or higher; or placement out of required Ear Training. **2 credits**

Advanced Reharmonization – LeeAnn Ledgerwood. This class will explore a variety of techniques for Reharmonization. Pedal point, creation of chromatic voicings with the focus and intention of enabling the student to discover a personalized relationship with harmony. New and unique approaches are learned using the jazz standard repertoire. Prerequisite: Theory 2B or equivalent. **2 credits**

Audio Engineering Internship – Chris Hoffman. It is beneficial for musicians to have at least a basic understanding of electronics and recording in order to take full advantage of new technology. Students will learn the basic fundamentals of various electronic devices commonly found in today's recording studios. In the first eight weeks, we will explore cables, microphones, mixing consoles, recording devices, recording media, outboard processing (equalizers, compressors, reverb, etc.), and learn how to connect everything for optimal performance. After this preliminary portion of the class, actual recording sessions and live performances will take place where students will have the opportunity to get real hands on experience with studio setups, microphone selection and placement, mixing, tracking, and live sound reinforcement. Each student will be required to complete a minimum of three recording sessions and three live performances. **2 credits**

Bebop Harmony – Dave Glasser. This class explores Barry Harris' approach to improvisation through an in-depth understanding of dominant chords and their importance. Through Mr. Harris' simple but profound approach students discover the many choices available to them within and moving through different tonalities. Material covered includes dominant seventh scales, tri-tone relationships, diminished chords, whole tone scales, augmented chords, and chromaticisms as they occur in moving between major and minor tonalities. Emphasis is on the practical application of these concepts to common Jazz standards. Students are required to bring their instruments for class participation. Prerequisite: Theory 2B or equivalent. **2 credits**

Composers' Forum - Chris Stover. In this composition seminar, we will work on style-specific compositions from a number of historical periods. Through the 15-week semester students will compose 1) an invention in the style of J.S. Bach, 2) a 19th-century lied (with text) that draws on the music of Schubert, Schumann, Brahms, and Wolf, 3) a twelve-tone composition that follows principles established

by Arnold Schoenberg, and 4) a "process" composition following innovations by Steve Reich and others. Representative pieces in each style will be examined closely, as will the compositional techniques, strategies, and syntax that each involves. Prerequisite: Theory 2B or equivalent. Species Counterpoint is highly recommended, but not required. **2 credits**

Eyes of the Entrepreneurs – Phil Ballman (coordinator). This course is a master class concept with each entrepreneur presenting his/her viewpoint on how to set and achieve one's goals in the music business and profession. *If taken for credit, attendance of at least 8 sessions is mandatory. All students are invited to attend all sessions*. **1 credit—*counts towards business requirement***

Film Scoring – George Fontenette. Weekly assignments give students experience composing (or using pre-existing music) for short professional clips from feature films, documentaries, and commercials. Prior to writing, the class discusses the video structure of the film first without music, followed by a variety of musical solutions as examples to compare and contrast. Functional ability is required on at least one of the following software programs: Garageband, Logic Pro, ProTools MIDI, Digital Performer, Sibelius, Finale or comparable program. Students must be able to import a QuickTime video, add music (can be original or from pre-existing sources), and export both into a single QuickTime file for presentation in class. Motivated students without this experience may contact the instructor for special permission pending a short remedial drill (tymebye@mac.com). **2 credits**

Independent Study – Jane Ira Bloom. Students from New School for Jazz & Contemporary Music in collaboration with the Parsons School of Fashion and Joffrey Ballet's Jazz Division will create a unique presentation through experimental choreography, music composition, and design that will culminate in a live public presentation of "Reconstruction 3.0." This course provides the opportunity for NSJ composer/ performers to engage with students from outside their division to work collaboratively developing music, choreography and original garments examining trans-disciplinary approaches. Five composers will join five collaborative teams consisting of artists from each discipline to produce a distinctive live performance based solution consisting of original music score, choreography, and conceptual wearables. "Reconstruction 3.0" will be showcased publicly and a juried panel will select an award winning team at the project's conclusion. Four sessions spaced throughout course on Wednesday mornings from 9:00 - 11:40am will bring collaborative teams together to focus on presentations at milestones within the 15 week semester which will be mentored and critiqued by faculty. At the conclusion of the semester, teams will provide a public work-in-progress presentation that will be evaluated. Composers will be responsible for creating a notated score of the musical work and assembling their own performance ensembles to perform their work for rehearsal and the end of semester presentation. Following this, there will be rehearsals for the final public presentation targeted to take place in Feb 2013. Selection for participation in the independent study project is at the discretion of the instructor. **2 credits**

Independent Study – Dan Greenblatt. Students who have finished their studio requirements may earn credit by doing an independent study project. **Any interested student must submit a proposal to the Director of Academic Affairs and have it approved prior to the beginning of the semester**. Proposals are generally academic in nature and involve writing an extended paper, usually about 10 pages per credit earned. So for example a two-credit independent study project will normally require about a 20-page paper. **1-3 credits**

Internship in the Music Industry – Kyle Wilson (coordinator). Learn about the Music Industry from the inside by working (10-20 hours per week) as an intern with companies such as Blue Note, Nonesuch Records, Lincoln Center Jazz, Search and Restore and others. Students will network and make valuable professional contacts, cultivating possible future employment opportunities. Students who register for Internship must attend a mandatory orientation meeting, which the coordinator will schedule before the

end of the semester, where they will submit a resume and learn the procedures involved in securing an internship. Prerequisite: Sophomore or up status. **0.5-6 credits-*counts towards business requirement***

Intro to Species Counterpoint– Armen Donelian. Species counterpoint is an effective tool for developing the ear to hear and react to the subtleties of interacting melodic lines. In jazz at its most basic, this interaction is embodied in the relationship of the bass to the melodic solo. This course will explore the five types of counterpoint in a 2-voice setting and prepare the student for an extension of the principles to 3-part writing. Prerequisite: Theory 2B or equivalent. **2 credits**

Introduction to Finale – Alexis Cuadrado. This introductory class will teach the basics of computer copying and lead up to the design of professional looking lead sheets and scores. A must for jazz musicians. Prerequisite: Theory 1B or equivalent. 10 sessions, **1 credit**

Linear Composition for Improvisers – Jane Ira Bloom. A performance/composition course exploring how to structure compositions and improvisations using melodic lines or horizontal motion. Participants in the class both compose and perform. Students learn to compose using their improvisational ability as their point of departure and are required to write and perform several compositional/improv assignments throughout the course. A live concert recording of students' original compositions is the final class project. Final enrollment is at the discretion of the instructor. **2 credits**

The Music of Bill Evans – LeeAnn Ledgerwood. An overview of the career of Bill Evans focusing on his compositional and pianistic styles, his musical collaborations, and his influence harmonically on so many artists of today. Live demonstrations, audio and film examples will be given. Prerequisite: Theory 1B or equivalent. **1 credit**

Music Pedagogy - Dan Greenblatt. This course is designed to develop students' skills as music teachers, with primary focus on private lesson instruction. The topics covered include (but are not limited to): being prepared, setting standards, dealing with equipment issues, organizing teaching materials, pacing and timing, motivating ambivalent students, and understanding developmental psychology as it applies to students of different ages. Students in the class will be asked to teach lessons, share and analyze their own experiences as students of music, and to develop a good critical understanding of their past and present music teachers. The first part of the semester will be oriented toward basic instrumental instruction; the second part of the semester will move in the direction of teaching more advanced students, including teaching jazz style and improvisation. **2 credits—*counts towards business requirement***

Prospects of Recording - Bob Hurwitz. This course, taught by the president of Nonesuch Records, examines the issues facing musicians as they enter into the marketplace. It focuses on an age-old question: how to navigate between the worlds of art and commerce? The title refers to a 1964 article by the legendary Canadian pianist Glenn Gould, one of the few musicians at that time to think about music in relationship to technological changes as they affected culture. This course explores the creative life and commercial forces in today's culture, and the role of media companies and modern technology in limiting or enhancing the abilities of creative artists to envision their careers and to reach their audiences. Admission to the course is limited on the basis of a written essay; contact Dan Greenblatt for further information. **2 credits-*counts towards business requirement***

ProTools – Karl Wenninger. Students will get extensive hands-on experience with ProTools, the leading software for hard disk recording. Recordings of the spoken word, field recordings, multi-track recordings, and sampled material from commercial CDs will be used for editing, mixing and sound processing purposes. **2 credits**

Score Reading and Analysis - Kirk Nurock. Analysis of a variety of tonal works from the classical era to the present. Study of techniques for score reading and transposition. Exploration of melodic/harmonic/rhythmic content, form, orchestration. Weekly assignments will include analyses of compositions in specific tonal styles and instrumentations. Composers may include Mozart, Brahms, Sibelius, Janáček, Copland, Reich, and others. **2 credits**

Songwriting for Vocalists—Kirk Nurock. This course is intended to help vocalists develop the craft of songwriting (melody, lyrics, harmony, song form). The classroom approach will include exercises to help develop that craft and individual guidance and assistance from the instructor to help vocalists develop their own songs. This class will be open to vocalists only, and they must have completed Theory 1B and Piano 1B (or be tested at level 2 or higher on piano). While vocalists will be actively engaged in rehearsing and singing their songs as they develop them, this course is not a performance ensemble. Emphasis will be on the analysis and development of songs rather than on their performance. This class is open to vocalists only. **2 credits**

Special Topics – Robert Sadin. A study of the specific problems of writing for orchestra. The repertoire studied will be primarily from the European classical literature and range from Monteverdi to Bach, Wagner and Stravinsky. Students' work will range over a wide variety of jazz, popular and world music material. 10 weeks, **1 credit**

Stage Presence, Showmanship, and the Inner Voice – La Tanya Hall. This course develops skills for reaching your audience most effectively. Students will cultivate a stage presence, combining professionalism with personal style. The class will explore ritual and gesture, formality and fun, from the perspective of leader, sideperson and audience. Also: announcing at the microphone; acknowledging and riding applause; timing, humor and suspense; the importance of visuals—clothing, lighting and stage arrangement. A particular focus will be the projection of emotion: how to "go inside" to play deeply, while opening to the powerful spirituality of a large gathering. **1 credit**

Survey of the Music Business – Gene Perla. This course provides an overview of the business of music. The student will become acquainted with how the business affects the professional musician, music educator and businessperson. Practical information is covered involving areas such as: copyright laws, performing rights, mechanical rights, agents, management, unions and benefits, the non-for-profit sector, how to create work for yourself, success mindset, problems faced by professional musicians including procrastination, lack of motivation, poor career development and lack of work. Emphasis will be placed on the use of the internet and other contemporary technologies to further the musician's career. The goal of this course is to impart the necessary skills in order to become successful professional musicians and to develop the knowledge of how to build a career in the music industry that includes variety, longevity and levels of success. **2 credits-*counts towards business requirement***

Words and Music—Diane Moser. Using words as a compositional tool will be the theme of this class. The elements that exist in poetry, prose, song and short story, are the same elements that exist in music. There is the pulse of the work, the rhythms of the words, there is texture and harmony in the flow of sentences and emotions felt. Students will examine the historic collaborations of Charles Mingus/Langston Hughes, David Amram/Jack Kerouac, Bill Zavatsky/ Marc Copland, Jayne Cortez/Ornette Coleman, as well as poets Steve Dalachinsky, John O'Hara, composer/saxophonist/poet Oliver Lake and many others. Students in the class will compose and perform, and will be composing weekly assignments throughout the course. A collaboration with poets and a live concert recording of students' original compositions is the final class project. Final enrollment is at the discretion of the instructor. **2 credits**