Electives in Composition, Business, and Music Theory for Fall 2013

**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) and 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. This includes pedal point and 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. This will be a composition seminar in which students work on style-specific compositions from a number of historical periods. Through the 15-week semester students will study and write a fugue, a 19th-century lied (with text), a twelve-tone composition, a composition in the style of Wayne Shorter, and a "minimalist" composition. Representative pieces in each style will be examined closely, as will the compositional techniques, strategies, and syntax that each involves. Since this is a writing-specific course, students will be encouraged to compose for their own ensembles, although there will be opportunities to get some works played in class. Prerequisite: Theory 2B or equivalent. 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 programs. 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. 2 credits

Independent Study - Composition & The Collaborative Impulse - Jane Ira Bloom. Composers have often both collaborated with other artistic disciplines and drawn from extra-musical sources for inspiration for their work. Composition & The Collaborative Impulse is an independent music composition study/ seminar course for the development of advanced students’ original music composition that intersects with other disciplines and group investigation of topics on music collaboration with other arts and the sciences. The course consists of individually scheduled meetings with the instructor on a project of the student’s choosing and two group
seminar meetings spaced throughout the semester on Wednesday mornings (10:00am – 11:50am) TBA where topics in music composition in collaboration with other disciplines including theater, dance, film, literature, visual art and science will be discussed. Composers will discuss the direction and scope of their planned work with the other student composers in the first seminar meeting and will also present their work-in-progress at the second seminar meeting. Composers will be responsible for creating and submitting a final notated score and optional recording of their musical work by the end of the semester

Five composers will be selected to take part in the seminar. Attendance at each of the group meetings is a prerequisite of the course. At the conclusion of the Fall 2013 semester, composers will be responsible for handing in a notated score of their musical work. An optional recording may also be submitted but not in place of a notated score. Selection for participation in the independent study course is at the discretion of the instructor.  

**Independent Study – Analysis, Meaning, and Expression** – Chris Stover. What takes place in core music theory courses could more accurately be called "pre-theory" - the acquisition and development of toolsets and methodological frames that can then be used to dig deeply into musical structure and process. There are many reasons for wanting to do this, which range from compositionally-inspired (how can I write more music like this?) to performance-inspired (what is this music communicating to me, and how can I better know it in order to perform it in a more informed, ethical manner?) to more abstract hermeneutic inspirations. This course is designed to provide a frame for independent investigation of musical compositions, genres, or theoretical methodologies that are of particular interest to individual students. As a managed independent study, it will be comprised of independent work, individual meetings with the instructor for guidance and critique, and three seminar-style sessions spread across the semester, the latter of which will involve reading and discussion projects to provide context and a shared ground from which to begin. There will also be a final open presentation session. Selection for participation in this course is at the discretion of the instructor.  **2 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 Verve, Blue Note, Sony, Lincoln Center Jazz and others. Network and make valuable professional contacts, as well as possible future employment opportunities. Students who register for Internship must attend a mandatory orientation meeting, which Kyle Wilson will schedule before the end of the semester, where they will submit a resume and learn the procedures involved in securing an internship. Students whose resumes are unprofessional will be required to attend a seminar in resume preparation offered by the Career Development office. Prerequisite: Sophomore or up status.  **0.5-6 credits—counts towards business requirement**
Intro to Species Counterpoint 1A - 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

Intro to Finale - Cuadrado. This introductory class will teach the basics of computer copying and lead up to the design of professional looking lead sheets and scores. 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, 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. 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

Punk and Noise - Evan Rapport. This course explores the aesthetics, techniques, history, and elements of style in punk and noise music, with an emphasis on New York City–based musicians, audiences, and venues. Related topics include postmodernism, youth subcultures, the music industry, and issues of politics and gender. The course offers opportunities for performance and composition. Familiarity with Western music notation is not required. Cross-listed with Eugene Lang College. 3 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

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

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, management, unions and benefits, the non-for-profit sector, how to create work for yourself, and 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