Electives in Composition, Business, and Music Theory for Fall 2014

**Advanced Composition/Arranging** - Bill Kirchner. For advanced students, this 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. This will primarily focus on both small groups (2-5 horns and rhythm section).

Prerequisite: Theory 2B or equivalent and Arranging Fundamentals 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** – Lee Ann 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

Collab: Speak Music & Design – Alexis Cuadrado & Pascal Glissmann. Musicians and designers share a variety of aspects in their creative process—we have similar methods and challenges, we try to be original and innovative and we convey a message, feelings or ideas. However, we use different languages and terminology which makes multi-disciplinary collaborations unnecessarily complex. This class is a collaboration between Parsons and Jazz, taught jointly by one faculty of each division and populated with a 50/50 student ratio from each school. It is designed to give students of both areas the appropriate tools to be able to understand and work with each other fluidly. With a project based and a learn-by-doing approach, students will be forced to think outside their comfort zone and will be encouraged to create new work and assignments for designated mixed teams. 3 credits

Composers’ Forum - Chris Stover. In this iteration of Composers’ Forum, we will engage the work of a number of composers from the last fifty years, following some significant compositional trends that they enacted or influenced. Composers will include Luciano Berio, Anthony Braxton, Morton Feldman, Andrew Hill, Gerard Grisey, Gyorgy Ligeti, and more. We will study key works, read composers’ writings and selected secondary literature about their works, and write original compositions using the various techniques that we encounter. While there is a good deal of close listening and reading required for the class, we will focus in large part on writing music, with five composition projects spaced through the semester. Permission of instructor required. Prerequisite: Theory 2B or equivalent. 2 credits

Eyes of the Entrepreneurs – Phil Ballman (coordinator). This is a series of master classes presented by prominent entrepreneurs in jazz and contemporary music. Each guest presents a unique perspective on how students can develop their entrepreneurial skills to forge a successful career in the rapidly changing landscape of the music business. 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

Contemporary Studio Collaborative – Rory Stuart. This collaborative ensemble will bring together student performers and composers to recreate the professional and contemporary recording studio experience in a large ensemble setting. Composers will cultivate strong/unique compositional voices, develop arranging skills with real-time feedback from players interpreting their work as well as recorded classes, and communicate musical ideas using accurate notation. Performers will develop skills in sight-reading, section playing, and stylistic interpretation. This ensemble will have integration capabilities with other composition-based courses, giving students the opportunity to have their pieces workshopped and recorded. Final enrollment is at the discretion of the instructor. 2 credits

Prerequisites:
Composers: Must have completed Theory and Arranging Fundamentals curriculum. Must submit composition examples and proposal to Rory Stuart at StuartR@newschool.edu prior to the semester to be accepted. There will be a max of 5 composers selected.
Performers: Must have completed Sight-Reading curriculum. Audition will be held during the first class meeting.
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

Hip Hop: Skill, Style, Science - Evan Rapport. This course explores hip hop aesthetics, techniques, and history by focusing on the music and discourse of those who are engaged in hip hop culture, including (but not limited to) emceeing, deejaying, graffiti writing, and breaking. The focus of the course is on elements of musical style, such as rhythm, form, stress and rhyme patterns, and sampling. Other topics include politics, issues of authenticity, and the connections between hip hop and African diasporic practices. The course offers opportunities for performance and composition. Familiarity with Western music notation is not required. 3 credits

Independent Study – Phil Ballman. You've learned how to play your instrument, but how do you get started as a professional musician? This course is designed to help motivated musicians bring project-based proposals to successful completion. Whether your goal is to book a local show, organize a tour, negotiate a deal with a label, publicize a CD release concert, generate buzz about your band, learn how to make money through publishing, or something else entirely, you need information, guidance, and access to the right resources to make it happen. As a managed independent study, this course will be comprised of independent work, including individual meetings with the instructor for direction and assistance, and several seminar-style meetings where participants will share progress and provide feedback. At the conclusion of the semester, ideally you will have achieved your specific goal, or made significant progress towards completion of a longer-term project. The final project will be documentation of the process in the form of a written paper. Selection for participation in this course is at the discretion of the instructor. 1-3 credits

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.

**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. **1-6 credits—counts towards business requirement**

**Intro to Species Counterpoint 1B** - 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 semester will be a deeper look into counterpoint, exploring the five types of counterpoint **in a 3-voice setting**. Prerequisite: Counterpoint 1A (2-voice counterpoint) with a grade of ‘B’ or better. **2 credits**

**Linear Composition for Improvisers** – Diane Moser. 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** – Lee Ann 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** – Martin Hundley. 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

**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** - Kirk Nurock. This course is intended to help students 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 students develop their own songs. This class will be open to all students, and they must have completed Theory 1B and Piano 1B (or be tested at level 2 or higher on piano). While students 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. 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