Electives in Composition, Theory, and Careers – Fall 2015

Advanced Composition and Arranging for Small Ensembles - Bill Kirchner. For advanced students, this course is oriented to developing a personal style of composition and arranging that goes beyond the usual song forms. It includes sophisticated compositional techniques, writing assignments, an in-class writing project played by the students, and an end-of-semester writing project that is performed by top New York professionals. Also included is analysis of recordings and scores. The focus is on small groups (2-4 horns and rhythm section). Small-group works of Miles Davis, Wayne Shorter, Charles Mingus, Horace Silver, George Russell, Cannonball Adderley, Thad Jones, and others are analyzed. Prerequisite: Theory 2B and Arranging Fundamentals, 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

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 uses the skill set of focused attention, memorization, retention, ear training, and creativity to study and explore the creation of melody through the common movements encountered in traditional tonal harmony. It is deeply rooted in the approach of pianist Barry Harris and traverses through the exploration of scales and common movements, to create melodies with strong cadences using different harmonic choices. Through Mr. Harris’ simple but profound approach students discover the many choices available to them when improvising through changing tonalities and are challenged to construct melodies which use these devices effectively. Material covered includes dominant seventh scales, triads, chords, tri-tone relationships, diminished chords, whole tone scales, augmented chords, and chromaticisms. Emphasis is on the practical application of these concepts in a melodic, personal, and creative fashion to common Jazz standards. Students are required to bring their instruments for class participation. Prerequisite: Theory 2B or equivalent. 2 credits
Composers’ Forum – Kirk Nurock. 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

Entrepreneurship in Music – Staff. The music industry is rapidly evolving in new and unexpected ways. Technological advances, shifts in business practices, updates to copyright law, changes in consumer trends and expectations – all continue at a breakneck pace, greatly influencing how people create, sell and listen to music. How can the next generation of professional musicians chart a career path and maintain their footing on this constantly changing terrain? Through project-based, collaborative work in small groups, you will conceptualize, propose and finally start work projects focused on creation, dissemination, performance and/or promotion of music. Through this process, you’ll begin to define your career vision, learn to articulate your goals and develop the skills necessary to identify and respond to emerging opportunities. Lastly, but perhaps most importantly, you’ll be building your own community of like-minded artist/creators, the next generation of music makers and industry leaders. 2 credits—counts towards business requirement

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. All New School 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

Improvisational Artists Lab – Jane Ira Bloom & Joe Grifasi. Improvisation is an integral part of the creative process across artistic disciplines and this first experimental collaborative laboratory course between Jazz, Drama, & Mannes explores the outer reaches of how student performers from these different disciplines can interact together using the common language of improvisation. This is a project-based course for performing arts students interested in developing new perspectives and applications of performance art through improvisation outside of their individual disciplines. The course draws on methodology from musical and dramatic practice identifying improvisational strategies by balancing rigorous preparation and spontaneous performance. Through weekly explorations using music/text interplay, personal narratives, unconventional instrumentation and movement, students will move from short to longer form presentations and from traditional drama/music underscoring to more abstract and uncharted relationships between the two forms. The course will culminate in an end of
semester project bringing class members together into small interdisciplinary teams to create provocative forms that represent their generational perspective. Saxophonist/composer Jane Ira Bloom (Jazz) and actor/director Joe Grifasi (Drama) will guide students in a masterclass setting through this experimental improvisational journey highlighting the role of spontaneous composition and intuitive play in the creative performer’s rehearsal process. Professional guest artists whose work draws on improvisation in acting, music, dance, and comedy will be invited to work with the class. By developing fluency in communication skills outside their own discipline and sharing a new vocabulary they may come to a deeper understanding of their own identity and practice. **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 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. Selection for participation in the independent study course is at the discretion of the instructor. **2 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**

**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 - 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

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

Music Pedagogy – Martin Hundley. This course is designed to equip students with multiple perspectives and practical skills for careers oriented around teaching and learning in music, with a concentration on teaching jazz improvisation. Organized around a mapping of the field, readings and projects will address individual lesson instruction, classroom teaching, teaching artistry as a visiting presenter, and contexts of research and practice in higher education. Some organizing frames are student center approaches, inquiry based education, critical exploration, constructive developmental psychology, and the intersection of teaching and research. The topics covered include preparation and reflection, student assessment, multiple purposes for music education, and teaching across contexts of varying ages and programs. Students in the class will be asked to teach lessons, share and analyze their own experiences as students of music, interview teachers, and develop a good critical understanding of their past and present music teachers. The first part of the semester will be oriented toward individual instrumental instruction and pedagogical philosophy; the second part of the semester will move in the direction of classroom teaching, curriculum design, and specialized work as a music teaching artist. 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 that will be due before the end of this current semester. 2 credits

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

Song Arts: Song-craft Techniques for Contemporary Songwriters 1 – Billy Seidman. In this course, students learn the techniques, strategies, and critiquing systems used by the world’s top songwriters to win an audience for their music. They will achieve a practical understanding of what “emotional engines” drive their music and the music they love through weekly writing assignments designed to “grow the ears” to the larger creative opportunities possible in songs. Lecture and weekly performance. Students must have active experience in songwriting and have produced songs with lyrics and/or music. 2 credits

Song Arts: Song-craft Techniques for Contemporary Songwriters 2 – Billy Seidman. In this course, students build on the song crafts skill-set acquired in Contemporary Songwriting 1 to write a portfolio of compositions of increasing depth, clarity, and purpose. Focus is on helping each student develop their individual "Songwriting Voice" and style. A series of writing assignments is offered to prepare students to write songs for "Real World - Write For Hire" opportunities in Film, Artists Song Pitches, and TV commercials. Students will achieve a practical knowledge of writing for prompts/briefs and continue their creative development via the practice of advanced song-craft. Short lectures, weekly performance, individual and group collaboration writing assignments. Admission by discretion of instructor. Prerequisites: Students must have successfully completed CS 1, or show excelled proficiency in songwriting via submitted song materials including: lyrics, musical composition, and song title ideation. 2 credits

Sound in Time - Diane Moser. This a hybrid course, exploring the components of sound and the diverse parameters of timbre as an organizing musical principle, to create, combine, and transform sound in composition and performance. Our investigations focus on: the numeric implications of the harmonic series as an organized approach towards tuning systems, intervals, harmony, and temporal organization including polyrhythm and groove, how dynamic envelopes affect timbre textures, differentiating between discrete/diffuse timbres, and examining attack/sustain/decay for all instruments and voice. Each student will create a personal lexicon that includes extended techniques, metaphors, and extramusical inspiration and will create “tailor-made” improvisational scores for members of the class. There will be a final performance of these compositions at the end of the semester. This class is for the student who is interested in exploring new pathways of composing, performing and improvising. The class is open to both Jazz and Mannes students. 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. Students become acquainted with how the music business affects the professional musician, music educator, and businessperson. Practical information covers areas such as copyright laws, performing rights, mechanical rights, agents, management, unions and benefits, the non-for-profit sector, creating work for yourself, and the success mindset, as well as problems faced by professional musicians
including procrastination, lack of motivation, poor career development, and lack of work. Emphasis is on
the use of the internet and other contemporary technologies to further the musician’s career. Students
learn necessary skills in order to become successful professional musicians and develop the knowledge
to build a career in the music industry that includes variety, longevity, and levels of success. 2 credits—
counts towards business requirement

Voltage & Vibration – Curtis Macdonald. Through critical listening, class discussions and weekly
composition and recording assignments shared in class, students will be expected to develop their
ability to conceptualize, record and produce original music relying on linear (non-real-time) audio
production techniques. Students will refine their ability to compose musical ideas through recording,
mixing, and processing with precision using digital audio workstations. Collaborative, live studio
performances will be emphasized and sampling as a basis of composition will be explored. Practical skills
in microphone technique, mixing fundamentals and studio organization/management will be highlighted
as it relates to contemporary music and professional sound aesthetics. This course culminates in a final
studio recording of student work documented in a 25-minute album. 2 credits