

SPRING 2019 MFA MUSIC COURSES					
MONDAY- MFA	TUESDAY - MFA	WEDNESDAY - MFA	WEDNESDAY - Track 2	Thursday MFA	Friday
	MUSC 7646X: Seminar in Music for Media, 3 cr. [10am-12:30pm] Roman (music supervision)	MUSC 7636X: Special Topics Seminar: Musical Cognition of Film Music (3 cr.) 9:30am-12:00pm, Feirstein room TBA Johanna Devaney			
	(Faculty meetings) and composers' forum happen 12:30-2pm on Tuesdays	MUSC 7740X: Chamber Music, 1 cr. Studios A/B/C [12-1:30pm] Gozzo, Jackson	MUSC 7203X: Conducting for Recording Sessions, 2 cr. Room TBD -- motion capture or seminar room? [11am-1:30pm] TBA	MUSC 7378X: Sequencing and Sampling, 3 cr. Computer Lab / Studios B, C [10:30am-1pm] Gunve	
MUSC 7661X, History of Sound Art (3 cr.) 12:50-3:30pm, room TBA, main campus David Grubbs		MUSC 7376: Advanced Interactive Computer Music (3 cr.), 1:00-3:30pm, Room TBD, Feirstein, Red Wierenga	MUSC 7354X: Scoring for Motion Pictures and New Media, 3 cr. Computer Lab / Studio A [1:45-4:15pm] Irwin	MUSC 7353X: Orchestration for Cinema II, 3 cr. Seminar Room [1:45-4:15pm] Harris	
MUSC 7377, Seminar in Sonic Arts: "Building Electronic Music Instruments III" (3 cr.), 4-6:30pm, 118 Roosevelt Extension, -- Doug Geers	MUSC 7372, Computer Music II (3 cr.), 4:00-6:30pm, 118 Roosevelt Extension, Red Wierenga	MUSC 7016 Advanced Techniques for Recording Music (3 cr.) -- 4:30-7:00pm, Feirstein studio Angela Piva	MUSC 7635X: Special Topics in Sonic Arts: Designing Musical Sounds 4-6:30pm, Feirstein room TBA -- Ben Vida	MUSC 7341X: Scoring Composition Seminar, 1 cr. Lecture Hall [4:30-7pm] Zalben	MUSC 7872X: Media Scoring Capstone II, 3 cr. Studio C [4:30-7pm]

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(Concerts happen at this time)	MUSC 7744X: Electroacoustic Ensemble (1 cr.), 6:40-9:10, 118RE -- Red Wierenga	MUSC 7386X: Sound Design II, 3 cr. Computer Lab [7-9:30] Shirar				
Sonic Arts composition lessons: Geers, Grubbs, Subotnick, Rosenfeld, Wierenga, Vida, Devaney						
Music internships: MUSC 7881X: Music Internship (1 credit); MUSC 7882X: Music Internship (2 credits); MUSC 7883X: Music Internship (3 credits) Internships require 3 hours of work per week for one credit, 6 hours of work each week for 2 credits, and 9 hours of work each week for 3 credits.						
Independent study: MUSC 7911X: Independent Study for 1 credit; MUSC 7912X: Independent Study for 2 credits; MUSC 7913X: Independent Study for 3 credits -- Independent studies may be taken for elective credit with member of the faculty, with prior approval by faculty member and GEERS: Devaney, Geers, Grubbs, Zalben, Cohen, Rosenfeld, Piva, Vida, or Wierenga.						

Spring 2019 Music MFA course info

- Please be in touch with **Doug** to get permissions for **Sonic Arts** courses.
- **For Media Scoring** courses, you may request to sign up for a class requests using the google form here and Prof. Zalben will enter the permissions: <https://goo.gl/forms/7F8RRwouEGK6lfY62>

The entire schedule is online here:

https://docs.google.com/spreadsheets/d/1kYxDNWJ9LFVXDqWGIffNeHW1mlb_z-1gQkpNSUDAusws/edit?usp=sharing

The Media Scoring schedule is online here:

<https://drive.google.com/file/d/1ebaBFhDwSz`mhr3voKnDE09s-Ts-Luw/view?usp=sharing>

Sonic Arts Courses:

MUSC 7661X: History of Sound Art (3 cr.), Mondays, 12:50-3:30pm, room TBA. David Grubbs

The term “sound art” was first used in the 1980s, by which time it already referred to a rich, decades-long tradition of artistic practices involving the medium of sound. Histories of sound art typically extend backwards to the Italian Futurist composer Luigi Russolo’s 1913 manifesto “The Art of Noises.” Beginning with the historical avant-gardes (Futurism, Dada, Surrealism), we will construct a chronology of the art of sound conceived as distinct from or radically expanding upon the art of music. Particular attention will be paid to the works of, among others, Vito Acconci, Maryanne Amacher, John Cage, Janet Cardiff and George Bures Miller, Brian Eno, Luc Ferrari, Mike Kelley, Christina Kubisch, Alvin Lucier, Christian Marclay, Bruce Nauman, Yoko Ono, Kurt Schwitters, and Yasunao Tone.

MUSC 7377X: Seminar in Sonic Arts: “Building Electronic Music Instruments III” (3 cr.), Mondays, 4-6:30pm, 118RE. Doug GEERS

In this course students will learn advanced techniques to build own hardware electronic music instruments. Topics include analysis of and construction of several electronic music instrument circuits, including CMOS synthesizers, effects processors, and Lunetta synths; continued study of electronics concepts, including power, impedance, amplification, and inductance; and specific instructions on topics including use of motors and solenoids, as well as fabrication processes. Although the focus is on music, many aspects of the course topics are also applicable to interactive electronic art and theater.

MUSC 7744: Electroacoustic Ensemble, (1 cr.), Tuesdays, 6:40-9:10pm, 118RE. Red WIERENGA

Ensemble music performance skills with electronic music instruments. Instruments will include completely electronic ones as well as hybrids that combine acoustic instruments or voices with digital signal processing. Group interaction, incorporation of improvisation, and arrangement of amplified sound sources. Students will improvise, perform existing repertoire, and have the opportunity to compose new works. The goal of each semester will be one or more public performances. May be taken for credit each semester the student is enrolled.

MUSC 7016X: Advanced Techniques for Recording Music, (3 cr.), Wednesdays, 3:45-6:15pm, Feirstein Recording Studio. Angela PIVA

Students will record and mix assignments and a project of their choice, working on the Euphonix Fusion 5 console and Avid S6 control surface in our state of the art Feirstein recording studios. Students will interact

with each other during the recording sessions, and will be able to observe the instructor and ask questions regarding the recording and mixdown process. Extensive feedback will be provided to the students helping them to develop critical listening and mixdown fundamentals, enabling them to move to the next level and develop the expertise and knowledge of how to operate at a professional level.

MUSC 7371: Computer Music II, (3 cr.), Tuesday 4:00-6:30pm, room 118 Roosevelt Hall. Red WIERENGA
The focus of this course – which might be subtitled “Sound Synthesis Techniques for Composers” – is the use and digital transformation of digital synthesized sound for compositional purposes. Students will examine a wide variety of digital synthesis processes, learning their technical details and how to create our own implementations using digital audio software. Perhaps more importantly, though, they will study how these processes have been put to compositional use by others and – especially – how students can employ them in their own creative practices.

MUSC 7376X: Advanced Interactive Computer Music, (3 cr.), Wednesday, 1-3:30pm. Red WIERENGA
This course, the second of a two-semester sequence, will explore ideas and methods for creating interactive music and sound art. In the spring semester, we will review general ideas and historical precedents, and then focus on using the Max/MSP/Jitter platform as a real time musical system, including in tandem with controllers and sensors, including those connected to an Arduino. These will allow musicians to use data to shape musical performances, synthesis, audio processing, and visuals.

MUSC 7635X: Special Topics in Sonic Arts: “Designing Musical Sounds,” (3 cr.), Wednesday, 4-6:30pm, Feirstein room TBA, Ben VIDA

This course is an advanced investigation of how musicians can employ sound synthesis and sound-processing software to sculpt particular kinds of instrumental identities in an electronic/electroacoustic music context. General knowledge of synthesis techniques will be assumed, and focus will be on specific creative and technical approaches to devising and shaping distinctive sounds.

Sonic Arts composition lessons

Times/days TBD with instructor. Instructors by request, pending availability: Doug Geers, David Grubbs, Morton Subotnick, Marina Rosenfeld, Red Wierenga, Benjamin Vida. It is generally recommended to try lessons with at least two faculty during the MFA program.

7331X: Sonic Arts Composition Lessons I

7332X: Sonic Arts Composition Lessons II

7333X: Sonic Arts Composition Lessons III

7334X: Sonic Arts Composition Lessons IV

Media Scoring Courses:

FILM MUSIC COGNITION COURSE

MUSC 7636X: Special Topics Seminar - film music cognition course taught by Johanna DEVANEY.

In this course, students will study demonstrated psychological effects of particular devices used compositionally in film music. Students will also test the techniques discussed by writing their own cues to short visual clips provided by the instructor.

MUSC 7740X: Chamber Music, 1 cr. [Recording Session Class]. Wednesday 12-1:30am. Feirstein rec studio, 525A. DD JACKSON, Ron GOZZO.

MUSC 7740X Chamber Music - weekly recording sessions with performers, composers, and recording engineers. This is an interdisciplinary class, and students are encouraged to try out all aspects of the recording process. Co-taught by Emmy-winner D.D. Jackson and Ron Gozzo. The correct section for this course is - Course ID: 110468 / Class Nbr: 31330 / Class Section: W0

MUSC 7646X: Seminar in Music for Media - music supervision course taught by Anthony ROMAN (music supervisor for Marc Maron and Denis Leary).

Will cover all aspects of supervision, with particular attention to his experience working in Film and TV and some of his collaborations with Marc Maron and Denis Leary. This class will introduce you to the creative, financial, legal, and technical sides of music supervision as well as teach you the nuts and bolts of music clearance and licensing. We will look at the many different facets of a music supervisor's job, and the services they provide for all types of media projects, including film, television, advertising, video games, online/apps, and more. If you aspire to have a career as a music supervisor, licenser, publisher, artist, songwriter, composer, producer, and/or creative entrepreneur, this course is for you. Some of the topics include: breaking into the field, opportunities for music placement, how to pitch and get your music placed, different parties involved in all sides of the licensing transaction. You will be exposed to complex business challenges that music supervisors face and learn the mindset and strategies needed to successfully overcome.

MUSC 7386X: Sound Design II - continuation of the concepts from Sound Design I: audio for picture including sound editing, ADR, foley, sound design, and final mix. Julia SHIRAR ("The Squid and the Whale") will teach this course.

MUSC 7873X: Music Production Workshop I - weekly genre-based music production with a focus on advertising taught by Ben DAVIS (commercial music producer at Amano Music).

This hands-on course will introduce students to the ecosystem of advertising music, spanning tv, internet, social media, radio, and film trailers. Media scoring students and others interested in music for advertising will learn the creative and legal nuts-and-bolts of the industry using real-world creative briefs. Projects range from original compositions to music direction to music supervision/licensing, in a variety of genres and media. Students will wear multiple hats: media scoring students in the role of music supervisor, for example, and non-composers putting music to picture. The course will also cover legal aspects of commercial music, including copyright, licensing and negotiation, performance rights, and union contracts. This multi-dimensional approach will help composers and non-composers alike to expand their skill sets in an industry that values nimble multi-taskers. Guest speakers from the advertising, post-production, and music industries will play a vital role in the course.

MUSC 7911X, 7912X, 7913X: Independent Study -- if you would like to take piano skills at Feirstein (or the PAC) with one of our faculty, you may do so by signing up for Independent Study for 1, 2, or 3 credits. These generally meet for 30 min 1/wk or 1 hr every other week, to be arranged with your instructor. You may also sign up for Independent Study in another topic of your choosing with any prof (schedule dependent).

MUSC 7378X: Sequencing and Sampling, 3 cr. Thursdays 10:30-1pm. Feirstein Computer Lab / Recording Studios. Pontus GUNVE

Instruction in the techniques of contemporary computer technology to create facsimiles of instrumental performances. Application of digital audio workstation (DAW) software to integrate musical ideas and audio into finished compositions. Pre-requisite, MUSC 7370.

MUSC 7354X: Scoring for Motion Pictures and New Media, 3 cr. Feirstein Computer Lab / Recording Studios, Wednesdays, 1:45-4:15pm, Pat IRWIN

Advanced instruction in techniques and process of scoring music cues to visual media. Students will compose cues and work with samples and live musicians to record the cues and mix for use with video.

MUSC 7203X: Conducting for Recording Sessions, 2 cr. Room TBD – Feirstein room TBA, Wednesdays, 11am-1:30pm, instructor TBD.

MUSC 7353X: Orchestration for Cinema II, 3 cr. Feirstein Seminar Room, Thursdays, 1:45- 4:15pm, HARRIS
Advanced techniques of art of orchestration for cinema scoring. Study of canonical scores, with attention to techniques for coloring sound and using orchestration to enhance dramatic power of visual media.

MUSC 7341X: Scoring Composition Seminar, 1 cr. Thursdays, 4:30-7pm. Feirstein Music Studio 525A.
Jonathan ZALBEN

Masterclasses, guest lectures, workshops, and field trips that highlight various aspects of music for media.

MUSC 7872X: Media Scoring Capstone II, 3 cr., Thursdays, 4:30- 7pm, Feirstein Studio C.