

Douglas Geers
Brooklyn College, City University of New York
dgeers@brooklyn.cuny.edu

Nicholas R. Nelson
Graduate Center, City University of New York
Nnelson@gc.cuny.edu

Red Wierenga
Graduate Center, City University of New York
redspect@gmail.com



BC-CCM Students performing, 2014.

New Graduate Degrees

We will debut two new M.F.A. degrees in fall 2016, adding to current B.M. and M.M. degrees in composition and Ph.D. in composition via the CUNY Graduate Center. The two new degrees balance flexibility and artistic freedom with practical skills for employment.

- Media Scoring:** Composition and production of music for moving images.
 - Courses will happen at the new Barry R. Feirstein Graduate School of Cinema at Brooklyn College, located at the Steiner Studios, a 15-acre fully professional, Hollywood-style media production lot.
 - Curriculum includes cinema, composition, conducting, technology, & music business.
- Sonic Arts:** Creation of music or sound art using new technologies, from electronic improvisation to electroacoustic music, installations, sound design, and multimedia.
 - Curriculum is a flexible/customizable menu of courses.
 - The program is open to students with a bachelor's degree in Music or in another subject.

New Facilities

In addition to our current spaces, in Fall 2016, the BC-CCM will expand into the new Leonard and Claire Tow Performing Arts Center (PAC), currently nearing completion, and the Feirstein School of Cinema facility at the Brooklyn Navy Yards, which opened in September 2015.

BC-CCM spaces in the PAC will include a new computer music classroom/performance space, a new recording studio with live room, and several small single-user production rooms. The new PAC will also feature a beautiful 225-seat concert hall, two additional large music rehearsal/performance spaces, and dozens of music practice rooms. All of the PAC performance spaces will have high-quality audio amplification, including 8.2 sound in the main concert hall.

The Feirstein School facility includes its own recording studio, a large Foley room, as well as spaces shared with the Cinema programs: classrooms, editing labs, production spaces, social areas, meeting rooms, and equipment lending services.

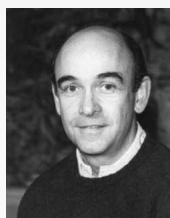
In addition to the above, the BC-CCM's facilities include a multi-workstation Macintosh lab/classroom, our current recording studio, and an advanced projects room that holds a Yamaha Disklavier piano, two Moog Etherwave Plus theremins, a Pittsburgh Modular analog synthesizer, a Make Noise CV Bus Shared System analog modular synthesizer, and equipment for building physical instruments and controllers.



Tow Performing Arts Center (artist's rendering)

History

- Brooklyn College Center for Computer Music (BC-CCM) founded by composer Charles Dodge in 1978.
- BC-CCM grew to be one of the leading computer music facilities in the United States by the mid-1980s.
- Subsequent Directors of the Center have included Noah Creshevsky, George Brunner, Douglas Cohen, Amnon Wolmon, and Douglas Geers.



Charles Dodge

Faculty

- Tania León: Acoustic composition.
- George Brunner: Composition, audio engineering, text sound composition.
- Douglas Cohen: Composition, improvisation, New York School composers.
- Jason Eckardt: Acoustic composition.
- Doug Geers: Composition, instrument-building, computer-aided composition.
- David Grubbs: Improvisation, composition, multimedia collaborations.
- Marianne Gythfeldt: Clarinet performance, interactive performance.
- Morton Subotnick (adjunct Professor): Composition.

Activities

- Composition of works for acoustic instruments with computer-generated sounds and fixed media electroacoustic works.
- Creation of multimedia works involving collaborations with theater, dance, poetry, performance art, and video.
- Creation of installation works for gallery or other public exhibition.
- Creation of software and hardware electroacoustic instruments.
- Improvisation with electroacoustic instruments.
- Scholarly research into topics of electroacoustic music, sound art, and multimedia.
- Production of concerts, symposia, and other public events.
- Collaboration with others at Brooklyn College, in particular students and faculty of the Performance and Interactive Media Arts program (PIMA).

Brooklyn College, City University of New York

Sonic Arts and Media Scoring MFA Programs

The Conservatory of Music at Brooklyn College, in partnership with the Feirstein Graduate School of Cinema, will debut two new Music MFA programs in the fall of 2016:

- MFA in **Media Scoring**, for students who wish to compose and produce soundtracks for cinema, television, advertising, and video games.
- MFA in **Sonic Arts**, for students who wish to focus on emerging technologies to create innovative music, sound design, and multimedia sound.

Media Scoring

With a faculty drawing from the most talented New York City professionals, including Professor Sonny Kompanek (True Grit, The Big Lebowski, Miller's Crossing, Three Kings, etc.), this program will work closely with the MFA programs in Cinema at Brooklyn College's Barry Feirstein Graduate School of Cinema, located at a new facility in the Brooklyn Navy Yards.

Sonic Arts

Featuring faculty including Professors Douglas Geers, David Grubbs, George Brunner, Douglas Cohen, and adjunct Professors such as Morton Subotnick, this program features a flexible curriculum that may be tailored by each student to serve his/her needs and interests.

Courses for the two programs will take place both at the Feirstein School and the Brooklyn College main campus, including the Leonard and Claire Tow Center for the Performing Arts, to open in Fall 2016.

Applications for both programs will be accepted until all seats are filled. For more information, please email bc-sound@brooklyn.cuny.edu.

The debut of both MFA programs is subject to NY State Education Department approval.

Brooklyn College, City University of New York
www.bc-sound.org

M.F.A. in Sonic Arts – Overview and Outcomes

This program will offer students advanced knowledge in the production of artistic and commercial works of sound. The intended audience includes electroacoustic composers, other electronic music composers, sound artists, and sound designers.

The primary goal of the program is to develop historically and theoretically-informed, technically skilled composers and artists working in the medium of sound. Graduates of this program will be capable of pursuing successful careers in the arts and commercial media industry.

This program has been designed to provide an academic route to promising composers and artists, primarily those working in digital media, including those who may not necessarily possess a bachelor's degree in music.

Students who complete the Master of Fine Arts in Sonic Arts can expect opportunities in a number of job titles. For example:

1. Freelance composer or sound artist
2. Electronic Music Instrument Designer
3. Programming assistant to digital artist/musician
4. Music Programmer (sequencing)
5. Studio musician
6. Electroacoustic music performer
7. Composer for video games, advertising, and multimedia
8. Music arranger for TV/radio/film/new media
9. Sound designer for theater and dance
10. Scoring for theater and dance
11. Sound designer for cinema, TV
12. Music technology instructor
13. Multimedia arts instructor
14. Museum digital arts specialist
15. Audio software programmer
16. Music/audio editor for radio, TV, cinema, internet
17. Sound analyst for law enforcement, security, government
18. Music producer
19. Audio engineer
20. MIDI pre-producer
21. Digital audio/music librarian or archivist
22. Consultant to Technical Manufacturers
23. Consultant to Educational Institutions
24. Product Representative
25. Multimedia Developer (Interactive Multimedia Specialist)
26. Cognitive/computational musicologist
27. Computer Music Researcher
28. Sonic logo developer

Brooklyn College, City University of New York
www.bc-sound.org

M.F.A. in Sonic Arts – Curriculum Menu

Students will choose the specified number of credits from classes in each area below.

1. Prerequisites

- a. Musicianship for Sound Artists (3 cr.)
- b. Introduction to Music Technology (3 cr.)

2. Theoretical Knowledge (Choose 12 credits)

- a. Computer Music 1 (3 cr.)
- b. Computer Music 2 (3 cr.)
- c. Building Electronic Music Instruments (3 cr.)
- d. Acoustics and Psychoacoustics of Music (2 cr.)
- e. Computer-Assisted Composition (cr.)
- f. Interactive Computer Music (3 cr.)
- g. Advanced Interactive Computer Music (3 cr.)
- h. Seminar in Sonic Arts (3 cr.)

3. Historical Perspectives (Choose 6 credits)

- a. History of Electronic & Computer Music (3 cr.)
- b. History of Sound Art (3 cr.)
- c. History of Popular Music and Technology (3 cr.)

4. Analysis (Choose 3 credits)

- a. Analysis of Electroacoustic Music (3 cr.)
- b. History and Analysis of Cinema Scores (3 cr.) *

5. Sonic Arts Composition Study (12 credits). One-on-one study with a member of the faculty on topics of electroacoustic composition or sonic art creation.

- a. Sonic Arts Composition I (3 cr.)
- b. Sonic Arts Composition II (3 cr.)
- c. Sonic Arts Composition III (3 cr.)
- d. Sonic Arts Composition IV (3 cr.)

6. Technical/Professional Skills (Choose 12 credits)

- a. Techniques for Recording Music/Audio Engineering (3 cr.)
- b. Advanced Audio Recording (3 cr.)
- c. Sound Design 1 (3 cr.) *
- d. Sound Design 2 (3 cr.) *
- e. Special Topics in Sonic Arts (3 cr.)
- f. Sequencing/Sampling (3 cr.) *
- g. Scoring for Motion Pictures and New Media (3 cr.) *
- h. Music Business for Composers (3 cr.) *

7. Sonic Arts Capstone Seminar (3 cr.).

8. Electives (Choose 12 credits):

Students are recommended to take courses in Music, the Performance and Interactive Media (PIMA) MFA program, Art, Computer Science, etc. Electives must be approved by the Sonic Arts program director.

TOTAL of 60 credits

[* Indicates courses that will be offered as part of the M.F.A. in Media Scoring]

Brooklyn College, City University of New York
www.bc-sound.org

M.F.A. in Media Scoring - Overview and Outcomes

This program will offer students advanced knowledge and practical experience in the composition and production music scores for media, including cinema, television, video games, animation, and other commercial applications. The intended audience includes composers possessing a bachelor's degree in music (or demonstrated equivalency) who wish to pursue a career in scoring or related positions.

This program will place a premium on teaching the techniques of media scoring to students with demonstrated success as composers. The program will assume compositional craftsmanship, and thus the majority of courses will focus on developing knowledge and skills directly related to the process of scoring as it exists today. Students will learn skills traditionally associated with film scoring such as orchestration, conducting, and composition lessons. However this program will move beyond these to instruct them in techniques that have become crucial for scoring composers in the past two decades, including sequencing, recording, and music business.

Students who complete the Master of Fine Arts in Media Scoring can expect opportunities in a number of job titles in the commercial media industry. For example:

1. Film composer
2. Television composer
3. Video game composer
4. Animation composer
5. Internet composer
6. Advertising composer / Jingle writer
7. Sonic logo developer
8. Music orchestrator
9. Music Arranger
10. Assistant composer
11. Music copyist
12. Music editor
13. Sound editor
14. Sound designer
15. MIDI pre-producer
16. Music supervisor
17. Music Programmer (sequencing)
18. Music studio manager
19. Film-music critic and historian
20. Film-music librarian

Brooklyn College, City University of New York
www.bc-sound.org

M.F.A. in Media Scoring - Curriculum

1. Prerequisites

Twelve credits of Music Theory, six credits of Orchestration, three credits of Counterpoint, or demonstrated skills in each of these areas.

2. Composition [16 credits]

- a. Scoring Composition Seminar (*) (new; 3 hrs; 1 cr.); [taken 4x] = 4 cr. *in toto*
- b. Private Scoring Lessons I (new; 3 hrs; 3 cr.)
- c. Private Scoring Lessons II (new; 3 hrs; 3 cr.)
- d. Media Scoring Capstone I (new; 3 hrs; 3 cr.)
- e. Media Scoring Capstone II (new; 3 hrs; 3 cr.)

3. Aesthetic & Historical Perspectives [12 cr.]

- a. Cinema Aesthetics (†) (4 hrs.; 3 cr.)
- b. American Film (†) (4 hrs; 3 cr.)
- c. International Film (†) (4 hrs; 3 cr.)
- d. History & Analysis of Cinema Scores (*) (new; 3 hrs; 3 cr.)

4. Technical Skills [20 cr.]

- a. Sequencing/Sampling (*) (new; 3 hrs; 3 cr.)
- b. Sound Design I (*: **) (3 hours; 3 credits)
- c. Conducting for Recording Sessions (new, 3 hrs; 2 cr.)
- d. Orchestration for Cinema I (*) (new; 3 hrs; 3 cr.)
- e. Orchestration for Cinema II (*) (new; 3 hrs; 3 cr.)
- f. Scoring for Motion Pictures & New Media (*) (new; 3 hrs; 3 cr.)
- g. Cinema Production Workshop II (†) (4 hrs.; 3 cr.)

5. Entertainment Business/Film Production [3 cr.]

- a. Music Business for Composers (*) (new; 3 hrs; 3 cr.)

6. Electives [9 cr.]

Students are recommended to take courses in Music. Electives must be approved by the Media Scoring program director. Suggested courses include Sound Design II, Computer Music I, Computer Music II, and other advanced graduate seminars in Music.

TOTAL of 60 credits

(†) course that all Film M.F.A. students will complete; (*) course shared with M.F.A. Sonic Arts;
(**) course offered as part of M.F.A. in Cinema.