Course Description
This course is designed as a follow-up of *Rudiments of Contemporary Musicianship* and focuses on helping students further develop their understanding of popular music by presenting the opportunity to experience music “as a musician”. Students brush up on basic music theory, musicianship skills, and “rehearse” student composed ensemble pieces. The goal is for each student to be able to understand, compose, and perform original contemporary pieces of music in a range pop and jazz idioms. The workshop meets in a professional fully equipped music studio where students have access to a wide variety of musical instruments.

1. **Musicianship**
   **Theory**
   REVIEW: Music staff - clefs - note names - lines & spaces - key signatures - scales - cycle of 5ths.
   NEW: Song forms - triad & 7th chords-chord progressions

   **Sight-Reading**
   Rhythm and pitch separately, then together

   **Ear Training**
   Intervals, Triad & 7th chords, and common chord progressions.

2. **Song Analysis**
   Analysis of songs, from various periods of US popular music, as well as songs selected by students.
   Analysis focuses on dramatic form, meter, style, instrumentation, etc.

3. **Composition, Rehearsal and Performance**
   Students will work in small ensembles to compose, rehearse, and perform their music. Initially, groups are assigned compositional challenges, which focus on a particular set of parameters. These compositions are performed in class each week, and are critiqued by fellow students and the instructor. Towards the end of the semester, “final” performance groups are formed with the challenge and opportunity to create a set of compositions to be performed at the semester-end public recital.

4. **Student Papers & Discussions**
   Students will have the opportunity to pick a musical topic and write a brief paper on the subject. Ensuing class discussions will focus on developing the topics presented in the paper.

5. **Public Recital**
   The course will culminate with a student recital of original music, which will be open to the public.
ARTS WORKSHOP
ADVANCED CONTEMPORARY MUSICIANSHP
ARTS-UG 1306.001

COURSE SCHEDULE & POLICIES
revised: 1/28/13

COURSE POLICIES & PROCEDURES

6. Course Materials
Course materials are supplied by the instructor via weekly emails to the class.

7. Grading
The following represent minimum standards for maintaining a grade of A.
A. Students are expected to attend a minimum of 12 classes. Missing more than 12 classes will result in a ½ step lowering of the course grade.
B. The completion of all homework assignments.
C. Passing the mid-term theory exam with a minimum grade of 90%. “Redos” available upon request.
D. Submission of an individual “topic” paper on a musical theme.
E. Participation in a meaningful manner in all rehearsals and the final recital.

8. Course Policies and Procedures
A. Please contact me if you will be missing a class. (212) 741-0091 X103 – johnc@thecollective.edu
B. Bring your course material to class - every class until I say not to.
C. Tell me before class, if you have to leave early.
D. Tell before the day that a class meets if you have a conflict with another class. Credits in this situation are not automatically given.
E. I will send you all the materials you will need in advance - you need only open them, print them out, and bring them to class.
F. I know it’s been a long day, but please cover up when you yawn.
G. Turn off your cell phone and please don’t send or receive texts while in class.
H. Drinks are OK in class, but if you haven’t had a chance to eat, please do it in the lounge, not in class

9. Academic Integrity
“As a Gallatin student you belong to an interdisciplinary community of artists and scholars who value honest and open intellectual inquiry. This relationship depends on mutual respect, responsibility, and integrity. Failure to uphold these values will be subject to severe sanction, which may include dismissal from the University. Examples of behaviors that compromise the academic integrity of the Gallatin School include plagiarism, illicit collaboration, doubling or recycling coursework, and cheating. Please consult the Gallatin Bulletin or Gallatin website (http://gallatin.nyu.edu/academics/policies/integrity.html)”

COURSE LEARNING OBJECTIVES AND GOALS
revised: 1/28/14

The following is a summary listing of the learning objectives and goals for each student:
1. Understanding the basics of music theory.
2. Developing aural skills as they pertain the recognition of standard chords and chord progressions
3. Developing an understanding of “dramatic form” and how it applies to music.
4. Gaining practical experience in composing, rehearsing, and performing original music in a group setting.

CLASS SCHEDULE
revised: 1/28/14

CLASS #1 1/29
Course and Student Introductions
Individual “Intro” performances
Music Theory Placement Test
Discussion of course focus
Individual Meetings with John

Class #22/5
Music Theory: The Blues
Discussion and demonstration of dramatic content
Music Analysis: Blues forms
Other: Individual Student Performances (part 2 - if needed)

Class #32/12
Music Theory: The Blues Scale & 7th Chords
Skills: Write a blues using only the blues scale
Music Analysis: TBA
Rehearsal & Performance: A Basic 12-Bar Blues with varying textures each chorus

Class #42/19
Music Theory: Diatonic Chord Substitutions
Skills: Diatonic Intervals Dictation
Music Analysis: TBA
Rehearsal & Performance: A Basic 12-Bar Blues with varying textures each chorus
Including an A Cappella section and all percussion section.

Class #52/26
Music Theory: Minor Mode
Skills: Sight-Reading Rhythms
Music Analysis: TBA
Rehearsal & Performance: of mid-term piece in the minor mode.

Class #63/5
Music Theory: Review of all material to date
Rehearsal & Performance: of mid-term piece
Rehearsal & Performance: of mid-term piece in the minor mode.

Class #73/12
Mid Term Exam and performances

3/19
Spring Break (3/17-3/22)

Class #83/26
Discussion: TBA
Music Analysis: TBA
1st Rehearsal & Performance of 1st original piece
Workshop performance and critique

Class #94/2
Discussion: TBA
Music Analysis: TBA
2nd Rehearsal & Performance of 1st original piece
Workshop performance and critique

Class #10 4/9
Discussion: TBA
Music Analysis: TBA
1st Rehearsal & Performance of 2nd original piece
Workshop performance and critique

Class #11 4/16
Discussion: TBA
Music Analysis: TBA
1st Rehearsal & Performance of 2nd original piece
Workshop performance and critique

Class #12 4/23
Recital preparation
Final group assignments
Planning sessions
1st recital rehearsal

Class #13 4/30
Continued rehearsal of recital pieces

Class #14 5/7
Final Recital
1. What would you like to get out of this course? ______________________
   __________________________________________________________________
   __________________________________________________________________
   __________________________________________________________________

2. Describe your musical experience, if any, to date. ______________________
   __________________________________________________________________
   __________________________________________________________________
   __________________________________________________________________

3. Do you play or have access to an instrument? If so, which one(s)?
   __________________________________________________________________

4. Which types or genres of music do you listen to, and who are some of your favorite artists?
   __________________________________________________________________
   __________________________________________________________________

5. Are there any specific musical topics or concepts that you would like to study?
   __________________________________________________________________
   __________________________________________________________________