Course Title

Experiments in the Future of Performing and Producing

Course Number
REMU-UT.9814D01

Fall 2018

Syllabus last updated on: 15 SEP 2018

Lecturer Contact Information
Robert Lippok (Production)
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Guest Lecturer for Visual Development:
Cristina ‘Kalma’ Moreno
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Course Details
Tuesdays, 4:00pm to 6:45pm

Class 1 (Lippok & Self) @ Riverside Studios
Class 2 – 7 (Lippok) @ Riverside Studios
Class 8 – 14 (Self) @ Riverside Studios
Class 15, 16 (Self) - venue tbd
Class 17 (Lippok & Self) – Academic Center, location tbd

For the Production half of the class, Robert Lippok will offer regular hours for consolidation and consultation. These will be offered on Mondays, 5:45pm to 7:15pm, at the music room in the student residence. Participation is voluntary. Contents will be announced in class the week before.

For the Performance part, students are required to attend two out-of-class one-on-one feedback sessions with Colin Self, to be scheduled.
Location
Riverside Studios is located at Pfuelstraße 5, Entrance 5, Downstairs, 10997, Kreuzberg-Berlin (get there from the Academic Center by either U2+U8+U1, or by tram M10+U1, or by U2+ Bus 165/265; getting there from Residence by U6+U1).

Prerequisites
This class is limited in size and only open to Clive Davis Institute of Recorded Music majors who have successfully passed Producing the Record Side A or B. Non Recorded Music majors may petition the instructor to take the class, provided that they have advanced-level production experience or have taken an advanced-level course that is equivalent to TSOA's Producing the Record.

Units earned
2

Course Description
The purpose of this workshop is to expose students to forward-thinking ways to conceive of creative approaches to performing and producing. As the traditional global recorded music economy has diminished over the last two decades, live performance and touring has become an increasingly important and primary source of income for recording artists. In addition, record producing — once a stable art form largely tied to the manufacture and distribution of physical products like the album and the CD — continues to evolve in a post mp3, post-ownership moment dominated by streaming services.

As a result, the twenty-first century finds us on a new horizon with regard to the vanguard of contemporary production and performance. This course will allow participants the opportunity to explore new ways of approaching technology relative to their production effects, teasing out fresh sounds with the latest advances in new studio effects and techniques. From there, students will have the opportunity to explore the cannon of cutting-edge contemporary performance, from the avant garde foundations of the twentieth century expressions in theatre, performance, and music, to the latest advances in current popular performance presentation.

There are two halves to the course.

During the first half of the course, led by instructor Robert Lippok, students will strive to produce original music that draws on a long history of experimental studio practices and techniques. Technological progress pushed musical production to new limits since the very early days of recorded music in the beginning of the 20s century. An unconventional and “misuse” of those technologies by studio engineers and musicians has been a strong and essential element in popular music making. During the course, students will learn about different approaches to sonic experimentation and ways to use these experimental methods in a studio environment. Students will learn how experimentation and chance can help them find their own musical language. Learning about distortion, drum re-looping, chopping, layering sound, compression, virtual acoustics, psychoacoustics, destructive and non-destructive editing, filtering, reverberation, and more will encourage the students to trust in their own creative path and to provide ideas and inspiration for how this path could be a part of the future of pop music.

The second half of the course, led by instructor Colin Self, focuses on performance: students will work with their instructor to find creative and experimental ways to stage their original
music, taking into consideration immersive performance, and the incorporation of cutting-edge electronics and live visuals. Students will have the opportunity to incorporate emergent technology into their performance, conceptualize their presentations, contextualize their performance pieces in larger narrative arcs that create cohesive story for their songs, explore including visual elements through live video manipulation of appropriate found imagery. The course will conclude with a final concert performance for the general public that demonstrates key practices that have been investigated throughout the course of the semester. The semester will end with this final concert at a Berlin-based music venue and a concluding session to review final projects and assess the results of the final concert.

This course is appropriate for students who already have some studio production experience, as well as performers who are ready to start conceptually structuring their performances as well as incorporating cutting-edge, live electronics and live video.

Course Objective
1. To break students out of habits and routine, to encourage them to take artistic and creative risks as they work individually and collaboratively. This course values instinct over technique and encourages students to rely on their innate curiosity.

2. To deconstruct, and to offer radical alternatives, to the ideal of commercial (and sometimes cynical) “hit-making,” to encourage the idea(l) of music as an art form rather than exclusively a form of commercial entertainment. During the course, students will learn to deconstruct the idea of the perfect audio image by beginning to think about sound as an unstable art form.

3. To encourage students to become more successful performers by introducing the practice of incorporating electronics into live performance (including effects processing, audio looping, field recording, and live mixing); and to help students conceive of their performance as a conceptual narrative in which to place an aggregate of songs into a contextual arc that connects the songs and creates a larger, dramatic world in which to perform and convey that story performatively.

4. To introduce students to the history of experimental/avant-garde composing, recording and performance (which may include performers like Sun Ra, Stockhausen, Cage, La Monte Young, Grace Jones, David Bowie, Alva Noto, Einstürzende Neubauten, Björk, Mr Oizo, Look Mom No Computer, Holly Herndon and others) and to put that experimental history of experimental/avant-garde composing, recording and performance into practice;

5. To help students develop the tools and methods necessary for making experimental compositions, recordings and performances; to encourage students to learn how experimentation can be essential to their recording and performance routines.
Assessment Components

Your final grade will be determined by your attendance, class participation, success at completing your weekly assignments, and your prompt and successful completion of your final project with proper documentation. Grades for the semester will be broken down as follows:

1. Class Participation (Lippok & Self) – 10%
   Attendance is required. Unexcused Absences will affect your final grade (see attendance policy). If a student has more than 3 unexcused absences they may not be allowed to perform in the final concert.

2. Ability to Incorporate Critique and Pursue Forward Momentum (Lippok & Self) – 5%
   You will need to demonstrate improvement over the course of semester.

3. Weekly Assignments for Production half (Lippok) – 20%
   Each week, students will have an outside of class assignment to execute, including: practicing different recording and mixing techniques, experimenting with different sound sources, practicing beat programming and beat manipulation, creating a unique sample library out of found objects, learning different ways of manipulating voices, learning about modular synthesis (software and hardware) and how to integrate a modular synthesizer into a recording environment; documenting your work, trying different setups of gear in a studio environment, and transferring a pre-recorded track into a live performance. In class, we listen to your work and reflect on your production process as well as on how different methods of production enable us to find a personal musical language.
   - Assignment 0 (Setting up Folders) - 2%
   - Assignment 1 - 3%
   - Assignment 2 - 4%
   - Assignment 3 - 5%
   - Assignment 4 - 6%

   Students enrolled in the course receive a set number of hours for their production assignments. Please see student handbook for detailed information about these hours and how and when to reserve them.
   Assignments need to be submitted by e-mail to the instructor and TA at the very latest on Monday by 10:00am. Late submissions will not be accepted.

4. Final Assignment for Production half (Lippok) – 20%
   1. Either work individually (you will have 9 hours of allotted time) or in duos (you effectively double your time by pairing up), produce up to 3 tracks which present your interpretation of future pop music using experimental methods you have learned during the course.
   2. Write 500 words about your working process. How did you do it? What has changed in your way of working during the last weeks? Where will you go from here?
   3. Discuss your progress on track with your instructor during one-on-one session
   4. Final draft of track (or tracks) is due on December 10, 2018.
5. Weekly Assignments for Performance half (Self) – 35%
Each week, students will have an assignment to execute outside of class, including: practicing using effects-processing hardware, creating studio and live looping, exploring field recording, practicing live mixing, creating a narrative arc to accompany two songs, gathering visual materials to use for live video manipulation for the performance, practicing incorporating electronics into live performance, and preparing for the final concert. To document this work, each student is asked to maintain an Artist Audio and Visual Portfolio/File, to keep records of each developmental process as well as material, such as songs and lyrics, in preparation for the final concert.

5. Final Performance (Self) – 10%
You’ll be graded on the delivery of a final performance and the extent to which you were able to engage with and synthesize various critiques and advice given throughout the course of the semester.
Failure to submit or fulfill any required component may result in failure of the class, regardless of grades achieved in other assignments

Required Text(s)
There are no books to buy for this course. Any required readings will be made available as PDFs on NYU Classes before they are assigned.

Required Viewings and Listening Requirements:
These will be provided to you as online links. Additional film and video links may be added over the course of the class. Students will also be encouraged to research and submit links to compelling films and videos that they find online and which demonstrate avant-garde performance and stage presentations.

Performers and producers we will look at include:
Carsten Nicolai/Alva Noto; Ryuichi Sakamoto; David Bowie/Tony Visconti; Einstürzende Neubauten; Arvo Pärt; Björk; Holly Herndon; Grace Jones; Yoko Ono; The Talking Heads; Laurie Anderson; Kanye West; Colin Benders; Aphex Twin; and others.

I Dream of Wires (music documentary. Directed by Robert Fattinato, 2014.)

NYU Berlin Library Catalogue or follow the link on NYU Berlin’s website (Academics/Facilities & Services).

Supplemental Texts (not required to purchase; copies in NYU Berlin Reading Room)
Ono, Yoko. 1970. Grapefruit: A Book of Instructions and Drawings
DeSantis, Dennis. 2015. Making Music – 74 Creative Strategies for Electronic Music
Producers

Internet Research Guidelines
To be discussed in class.
Session 1 – 04 Sep 2018
INTRODUCTION

Important: Please plan accordingly for your commute to the Riverside Studio Complex.

DISCUSSION:
We’ll talk through the syllabus, the workshop and the conceptual and practical halves of the class. What does experimentation in production and performance mean? What is the genesis of type of experimentation? How does it currently manifest in cutting edge expression today? Why is looking toward the future important with regard to production and performance? How can we take steps toward incorporating these experiments into our own work? We will examine these questions and set up the trajectory for the rest of the semester’s classes, projects, and final performances.

First assignment: set up personal folder on google drive with 3 subfolders, labelled exactly like this:

Riverside_FirstName_LastName
/Assignments_Production
/Assignments_Performance
/FinalPerformance

Please send a link to
Robert Lippok [lr2441@nyu.edu]
Colin Self [colin.self@nyu.edu]
Nicki Frenking [nicki.frenking@nyu.edu]
Lars Zander [lz67@nyu.edu]

Deadline: Friday, 7 Sep, 12:00pm.

Session 2 – 11 Sep 2018
Kontrolle und Zufall (Control and Chance)

CLASSROOM: In this class Robert Lippok will present an overview of different production techniques and sonic experimentation and how to incorporate them into a project. Whether recording onto a reel to reel tape recorder or with the help of a computer, every technology has its own opportunities for manipulation and sonic exploration. We will discuss the possibilities of an experimental electronic recording environment based on simple structural elements such as sine waves and white noise.

ASSIGNMENT #1:
• Work in groups of 2 to record a sound source with different ways of recording.
• Your instructor will provide access to a tape recorder, and you will need access to an audio interface.
• Working in the box, manipulate the sound to make a one minute piece.
• This should take approximately 1-2 hours. Robert Lippok will provide an example of how to work on this assignment.
• Upload your work [WAV, AIFF] to your google drive-folder by
• Monday September 10, 2018 10:00AM labelled like this:
• A1_ControlChance_Firstname_Lastname

Watch, Listen, Read:
• 120 Years of Electronic Music
• The cosmic messenger: How Karlheinz Stockhausen shaped contemporary electronic music
Reel to Reel - "Reel" Frippertronics with Reel to Reel Tape Decks! (Ambient Guitar Techniques)
Tapes - Cassettes: EVERYTHING You Know is a LIE!
Will Cassette-Tapes Make a Comeback?

Session 3 – 18 Sep 2018
Voices

Classroom: The Students will learn how to use destructive and non-destructive techniques of editing voice tracks. Chopping samples, pitch shifting, adding reverbs and layering vocals can help to find an individual sound. We'll practice using different microphones, and guitar amps.

Guest speaker: Rike Scheffler (Poet, Musician)

ASSIGNMENT #4:
- In consideration of your final performance, think about what role voice will play in your presentation.
- Work in groups of two, record vocal lines you want to sing. Use a good microphone. Due to limited studio availability, students will need to pre-produce their tracks before arriving at the studio.
- Edit the recording voice(s) with effects of your choice.
- Sing again but try it with the least possible amount of expression and emotion.
- Edit the recording voice(s) with effects of your choice. Robert Lippok will provide an example of how to work on this assignment.
- Record the results and upload your work [WAV, AIFF] to your googledrive folder until September 17, 2018 10:00 AM – labelled like this: A4_Voices_Firstname_Lastname

Watch, Listen, Read:
- SEVDALIZA - THAT OTHER GIRL – youtube-link
- FKA twigs - Water Me – youtube-link

Session 4 – 25 Sep 2018
Objects

CLASSROOM: Washing machines, pieces of metal, plastic bowls, toys, paper, fabrics, plants. Sampling and recording everyday objects is one source for fresh and unheard sounds. Sampled objects such as drums or melody elements have been used in countless productions.

What kind of objects are useful? What is the best way to record them? We will experiment with a mix of condenser and contact microphones.

ASSIGNMENT #2:
The city is full of objects which could be useful as a sound source (i.e. street signs, pieces of plastic or metal). Working in groups of two, collect one to three objects you think are interesting for your production(s).
Build a sample library out of ten to twenty sounds.
● Working in the box, and in the recording studio, try different ways of using those sounds in your production. Due to limited studio availability, students will need to pre-produce their tracks before arriving at the studio.
● Record the process upload your work [WAV, AIFF] to your google drive-folder until Monday, September 24, 10:00 AM labelled like this
● A2_Objects_Firstname_Lastname

Watch, Listen, Read:
Here I’d like you to explore the way that everyday objects can be used for many different ways in production and life performance and to consider the idea that inspiration can be everywhere.

● Peter Fischli & David Weiss Der Lauf Der Dinge
  This is one of the most famous pieces of art using everyday objects.
● Robert Lippok, Objects LEV festival - Objects is a sound library I made out of objects for a festival last year.
● random music making things – youtube link
● Jacques - Phonochose #1 : Live-looping youtube link
● Branches - John Cage – youtube link

Session 5 – 02 Oct 2018
Rhythm
CLASSROOM: Drums and percussion are the fundamental core of contemporary dance music. From early house music to acid and techno, from breakbeat, drum and bass, clicks and cuts, the rhythmic element has been in constant development. The students will learn how to develop experimental electronic drum patterns and will consider which technology suits best their individual projects. Sample based drum computer, analog drum machines, software synthesis will be topic of the discussion. The students will further learn how effects and editing can transform an already existing drum track.

Guest speaker: Grischa Lichtenberger, artist and musician / raster-index

ASSIGNMENT #3:
● Divide into groups of 2 or work solo, based on your preference.
● Keep in mind that during the second half of the class you will focus on performance. If you are already working on a beat for your final presentation, exchange it to a new one. Or start from scratch using electronic drum sounds. The beat could be rather simple like a basic hip hop groove, or more complex.
● Deconstruct the beat in different ways. Try to cut it, loop parts, use effects like delay and reverb. Add layers of percussion to it.
● Produce two different versions.
● Robert Lippok will provide an example of how to work on this assignment in class.
● Record the process and upload your work [WAV, AIFF] to your googledrive-folder until Monday, October 1, 10:00 AM labelled like this
● A3_Rhythm_Firstname_Lastname_opt.title

Session 6 – 09 Oct 2018
Back To The Future
CLASSROOM: Modular Synthesizers have had a massive revival in the last decade. The technology behind modular synths was developed in the 1960s and were first used in Avant-garde composition. Shortly thereafter, modular systems were used in major music productions. Since the Eurorack format was introduced in the 90s, small companies developing modules grew very fast. The class is an introduction to modular synthesizers (hardware and software) and how they can be integrated into an existing project. We’ll also discuss Colin Benders, a Dutch producer with an affinity towards “impossible projects”. This has seen him wear many hats but most recently a live electronic dance project done entirely with modular synthesizers. And we’ll talk about I_Dream_of_Wires, a documentary about the phenomenal resurgence of the modular synthesizer; exploring the passions, obsessions and dreams of people who have dedicated part of their lives to this esoteric electronic music machine.

Guest Speaker: Stanislav Glazov, video artist, musician, modular synthesizer wizard

Watch, Listen, Read:
- An Introduction to Modular Synthesizers with Andrew Huang

Session 7 – 16 Oct 2018
Into The Future

CLASSROOM: This class will be a summary of the topics the students have learned and will show how to transfer the recorded experiments into a live performance situation, including the issue of how to make a transition from a pre-produced track to a live setup with different options for interaction. These days, the borders between recorded music and live music are becoming increasingly fluid. A breed of young electronic producers now develop their studio productions based on live performed sessions. We will discuss questions like: what is my favorite performance set up? What could it look like? How can I incorporate my live set up into a studio environment?

Watch, Listen, Read:
- Aphex Twin Live at Field Day 2017
- Weirdcore on creating Aphex Twin’s live visuals
- AVA TEASER / Particle Physics_360 Outer Geodesic Dome

FINAL ASSIGNMENT FOR PRODUCTION HALF OF COURSE:

- Either working individually (you will have 9 hours of allotted time in the studios) or in duos (you effectively double your time by pairing up), produce one track to present your interpretation of future pop music using experimental methods you have learned during the course. Please use sounds and parts from your previous homework as source material. Robert Lippok will provide an example of how to work on this assignment.
- Write 500 words about your working process. How did you do it? What has changed in your way of working during the last weeks. Where will you go from here?
- Discuss progress on track with your instructor during one-on-one sessions
- Final draft of track (or tracks) is due on December 10, 2018 labelled like this A5_TRACKNAME_Firstname_Lastname
23 Oct – No Session – Fall Break

Session 8 [30 Oct 2018] (Colin Self)
Live Performance: Integrating Bodies & Electronics

CLASSROOM: What constitutes liveness in a performance? For the first performance-based class we will examine expansive concepts of live performance and technology beyond a binary of computer/human. How do we build context for ourselves onstage through the utilization of electronic and biological technologies? What kind of possibilities are opened up through a methodology of re-examining the stage?

In this session, we will begin by exploring an array of audio-visual performances that incorporate electronics in symbiosis with live bodies. Through writing and group dialogue each student will disassemble a pre-existing composition and create two alternative arrangements that encourage the development of a open, compelling, aesthetically unique expansion of a pre-existing idea. The goal of this course is to encourage students to get out of their compositional comfort zone and discover new entries and context toward inventive composition and production.

Watch/Listen:

Justin Shoulder / Corin Ileto - Carrion
Colin Stetson - Live Set-Up 2011
Santiago Latorre & Carlos Maria Romero - Sala Dormitori
Holly Herndon 11.29.2013

Read:

Jace Clayton - Excerpts from “Autotune” and “Melisma” (from Travels in 21st-Century Music and Digital Culture)
Donna Haraway - Excerpts from The Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century
Laetitia Somani - Pink Noises
Drew Daniels - All Sound is Queer

ASSIGNMENT:
1. Review rough drafts of the two alternative versions of a chosen original composition
2. Develop this idea further by incorporating pedals, de-automation, non-conventional recording technologies such as field recording, cell phone microphones, etc.
3. Create two recorded versions of the original track that vary in compositional arrangement for submission no later than Friday, October 26th at midnight.
3. Write a short description (1-2 page) about the direction in which these two experiments went, what worked and what didn’t, and if/how either of the pieces felt like aesthetic or creative progress for you.

Session 9 [06 Nov 2018] (Colin Self)
Writing for Performance: An Exercise in Manifesto

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DISCUSSION: This class is devoted to a series of exercises and workshops aimed at increasing the collective ability for the classroom to hold critical dialogue about performance. In order for us to collectively provide and receive insight and productive feedback for each other, we must develop modalities of engagement that can advance the creative process. In both reviewing the works of audio-visual pioneers and engaging with each individual students work, we will traverse productive methodologies toward communicating about music performance, experimentation, and pop. The goal of this class is to building a vernacular and confidence for communicating about artist works.

This day will begin with an artist presentation by Colin Self talking about their work and artistic history. This presentation segues into reviewing a series of manifestos and the work associated with these texts and videos. The second half of this class will begin with group dialogue discussing a series of artist works, encouraging students to build individual methodologies for observing and digesting work. During this second half students will choose one of their own recorded works and write a manifesto for that piece alone. At the end of the class, students will present excerpts from their manifesto to each other and discuss correlations between recorded and written work.

Read:
*The Futurist Manifesto*
*No Manifesto by Yvonne Rainer*

Watch/Listen:
*Nao Bustamante - This is not a dream*
*Martine Syms - The Mundane Afrofuturist Manifesto*
*Manifesto - Julian Rosenfeldt*

ASSIGNMENT:
1. Study the collection of Manifestos listed above and review the works associated with their making
2. Write a 1-2 page artist manifesto based on your own individual principles of creative practice and process. What does your work stand for? What is the belief system behind the making? What is antithetical to your making?
3. Share a sample of work (audio or video) alongside the manifesto that represents to some capacity the words written in the manifesto.
4. Engage in a group dialogue (in groups of 3-4) about the relationship between the recorded work and written word. What is effective in communicating across mediums? What prevents translation?

Session 10 [13 Nov 2018] (Colin Self)
*Performance Superstructures: Imagining Logic Beyond Limit*

DISCUSSION: This class is dedicated to looking at the *Gesamtkunstwerk*, or total work of art, and how contemporary popular culture is redefining conventional pop through the incorporation of experimental theatre and performance. From recorded material to...
performances and visual mapping, this day is split first into watching and discussing the means of production for both stage and sound, followed by an exercise in which all students work together to create a production proposal for a chosen student’s work.

From the birth of Wagner’s terminology for “total work of art” and its sociopolitical implications to Robert Wilson’s stage design to Matthew Barney’s Creamaster Cycle, we look at how immersive productions can elevate the potential and visceral experience of music. This day will be focused on developing exposure to an expansive understanding of performance productions that hybridize mediums at the cross-roads of music and performance. The purpose of this class is to bring students into a larger imagination, aiming toward a dynamic concept for their end of term performance. Using the aforementioned examples of stage, costume, lighting and movement, students will develop a proposal for a large scale production as an exercise in imagining their end of term performance without limits.

Read:
*What Art Can Do* - Alexander Kluge & Hans Ulrich Obrist
*Move. Choreographing You: Art and Dance Since the 1960s* by Stephanie Rosenthal

Watch/Listen:
*Kendrick Lamar* - *Be Humble*
*Tierra Whack* - *Whack World*
*The Knife* - *Live AudioVisual Experience*
*Robert Wilson / Philip Glass* - *Einstein on the Beach*
*Matthew Barney* - *Creamaster Cycle*
*Janelle Monåe* - *Dirty Computer*
*Michael Clark, Leigh Bowery, The Fall*

ASSIGNMENT:
1. Watch one of the aforementioned performances listed and break down the production elements (stage design, lighting design, videography, choreography, written score, etc.) into detailed description of each part and how it plays into the piece as a whole.
2. Break into a group of 3 and chose from one student’s song to focus on.
3. As a group, conceptualize and write a proposal equal in scale using all the production elements listed in your first document. Think expansively about potentials and be as descriptive yet exact in naming how these pieces fit together.
4. Lastly, write a performance description asking what the process of translation would be to adapt a large-scale idea into your NYU performance? What is transferable and how could a small scale performance allude to a larger thinking and conceptual framework for presenting your song?

Session 11 [20 Nov 2018] (Colin Self)
*Shifting Perspectives: Expansive Potential in Contemporary Performance*
CLASSROOM: In 2018 popular music and experimental performance have merged exponentially which continues to deconstruct the conventional rules about live music performance. Over the course of this class we will look at various examples of experimentalism reshaping the mainstream through live performance, recorded music, and video. From observing the rhizomatic consequences of influencer culture, viral videos, and the systems that control media distribution, we will attempt to unpack unwritten performance conventions and locate opportunities for transgressive moment and creative progress.

As a group we will collectively transcribe conventions in performance and music and attempt to identify these traditions within our own creative practices. Which traditions have become ubiquitous to the status quo? How do we utilize performance history to develop innovative, imaginative practices to not repeat ourselves? How do we identify value and meaning in our stage performances in a way that provides movement and innovative thinking offstage?

Watch/Listen:
Blood Orange - Charcoal Baby
Seinabo Sey - I Owe You Nothing
Childish Gambino - This is America
Kanye West The Art of Staging
Vanessa Beecroft/Esmerelda Delvin

Read:
The Politics of Method by Stephanie Skura
EXHAUSTION & EXUBERANCE: Ways to Defy the Pressure to Perform by Jan Verwoert

Session 12 [27 Nov 2018] (Colin Self)
Imperative Inquiries: Presence, Voice, and A Stage Logic

CLASSROOM: One of the most integral aspects of presenting music to the world through a stage performance is having a deep understanding of a specific stage logic. At the core of this logic is presence and a relationships between bodies and electronics. How can a personal politic or narrative structure be supported by stage design? How can analog/bodily and digital/electronic technologies support and guide an idea into performative environment?

For this class we will look at expansive concepts of stage production including the incorporation of video. Video artist Kalma will introduce the students to her work and present methodologies for incorporating video into supporting a narrative infrastructure. By incorporating these technologies into applied performance-audience relationships, we will uncover the somatic (bodily) relationship to musical performance, singing, and moving. These activities will work towards building kinesthetic awareness and understanding of how and why we perform onstage. Looking beyond the corporeal, we will also look collectively at other forms of non-bodily presence and how video, costume, lighting, and stage design can become extensions of building a presence and stage logic.

Read (Excerpts):
The Artists Body: [Performing Identities Section] by Rebecca Schneider, Judith Butler, Eve Sedgewick, more.
ASSIGNMENT:
1. Looking at Kalma’s video work, spend 10 minutes of automatic writing on what the role of video will be in your end-of-term performance? How can video be incorporated in an unconventional matter?
2. Begin working on your narrative timeline for the end of the year performance and schedule to meet one-on-one with Kalma before the end of the week.

Session 13 [04 Dec 2018] (Colin Self)
Rehearsal Research: Methodologies for Developing Improvisation

CLASSROOM: What constitutes a rehearsal? Beyond a firm understanding of arrangements, musical composition and the technical formalities required for performing, this class will look at a collection of improvised recordings to discuss the periphery of performance rehearsal. As an integral part of having an ongoing studio practice, this class is devoted to developing a generative relationship to rehearsal that allows movement, change, and growth within forms of recitation.

For the first half of this day we will review a series of improvisational written scores and music composed entirely through improvisation. We will look at automatic writing and constraint-based work and how processes of limit can produce new potentials. As a group exercise, students will develop a sonic exquisite corpse by cutting up, re-recording, or re-imagine another students work, only to be repeated through the same process a second time.

Watch/Listen:
Okkyung Lee Performance
Moor Mother - Parallel Nightmares
Matana Roberts - Exchange
Einsturzende Neubauten – live performance

Read (Excerpt):
Experimentalism Otherwise by Ben Piekut

Move. Choreographing You: Art and Dance Since the 1960s by Stephanie Rosenthal

ASSIGNMENT:
1. Revisiting Kalma’s Storyboarding, develop a Narrative Visual Script for your end of term performance.
2. Incorporate some element of improvisation into the overall infrastructure of the piece. How can you take a risk to develop your idea further? Prepare to present your Narrative Visual Script to Colin or Kalma the following week with an incorporation of improvisational elements.

Session 14 [11 Dec 2018] (Colin Self)
Integrating Concepts: Material Infrastructure + Concert Run-Through

CLASSROOM: This final class before our dress rehearsal will be focused on reviewing a draft of each individual student’s end of term performance and sharing a group dialogue in response to each presentation. Reviewing the material relationship to electronics, stage, movement, etc; these matters will feed into dialogue with Kalma about creating a work sample for video to serve as a future work sample for an artist portfolio.

Revisiting some of the earlier methodologies for discussing performance, each student will also be asked to speak about their work. Students are encouraged to come to class prepared with specific questions about their presentation. For this session, students will bring in their revised visual materials and join them together with their live performances. All electronics, stage design, costume, props, etc, should be included in this presentation.

ASSIGNMENT:
1. Continue to prepare for your end of term performance.
2. Incorporate constructive criticism and feedback into rehearsals.
3. Drink enough water and sleep!

Session 15 – Thursday, 13 Dec 2018
Dress Rehearsal for Final performance
block 12:00pm – 20:00pm

Session 16 – Friday, 14 Dec 2018
Final performance
Block 2pm – 11pm (Venue tbc)

Session 17 – Tuesday, 18 Dec 2018
Wrap-Up, feedback and the future
Please note that this class will not take place at Riverside Studios, location tbd.

Suggested Co-Curricular Activities

- Meg Stuart / Opening on September 26 2018 / HAU Hebbel Am Ufer, Performance September-October
- Symphonic Sound System: Jlin / Saal 1 / Funkhaus Berlin Berlin on 16.09.18
- Sevdaliza / Großes Haus, Volksbühne / 28.09.
YOUR LECTURERS

Robert Lippok (GER)

Robert Lippok (1966) is a dynamic force in composition across multiple media in his native Berlin, now at an inflection point in his mature work from music to design.

Member of curatorial board / 4DSOUND Institute Budapest, 2017- present
Member of Institute Für Raumexperimente e.V. 2016 - present

Lippok’s work in music and sound channels the rawness of his East German industrial and dissident punk and post-punk roots in both East and reunified Berlin (as co-founder of the bands Ornament und Verbrechen and To Rococo Rot). Pouring that molten energy into his solo work, he has produced a body of music that engineers that force into an array of architectural forms. 2018’s critically-acclaimed full-length “Applied Autonomy” (Raster Media) follows 2011’s “Redsuperstructure” (Raster-Noton), and builds on collaborations with musician Klara Lewis (at a residency at EMS studio in Stockholm) and visual contributions by Lucas Gutierrez. The meticulously constructed record employs modular materials tested in live performance.

Outside music circles, Lippok is also a sought-after stage designer and artist. This includes most recently a stage design for Brecht’s Im Dichkicht at Berlin’s Maxim Gorki Theater, sound installations at Hamburger Bahnhof, and exhibitions at Institut für Raumexperimente in Addis Ababa, Ethiopia and at Berlin’s Künstlerhaus Bethanien (with Matteo Ferroni).

Lippok has also been relied upon as a spontaneous and inventive live music and audiovisual performer. That includes appearances at festivals like MUTEK, Unsound and GAMMA Festival St. Petersburg, at Berghain and Funkhaus Berlin, work with the 4DSOUND spatial audio system, collaborations with Italian harpist Beatrice Martini, Canadian percussionist Debasish Sinha, and with brother Ronald and Italian composer Ludovico Einaudi, and music for dance (Constanza Macras), as well as sound and music for exhibitions by architect Arno Brandlhuber, Henning Korb in Hong Kong, Clara Jo at Ethnologisches Museum Berlin, and video artist Fernando Aries in Bogota, Colombia.

He extends his solo practice into workshops and teaching that open up his multidisciplinary approach to design and sound, incorporating architecture and field audio materials, including recent projects in Guatemala and at Vancouver’s Polygon Gallery, and in his performance and production class at NYU Berlin, “Experiments in the Future of Production and Performance”

Colin Self (USA) is a composer and choreographer based in Brooklyn and Berlin. He creates music, performance, and environments for expanding consciousness, troubling binaries and boundaries of perception and communication. His recent work, The Elation Series, is a six-part sequential opera about queer family and global transfiguration. In 2015 he released his debut solo record Elation and toured with Radiohead as 1/3 part of the Holly Herndon trio. Colin has presented work at The Dutch National Opera, HAU Berlin, The New Museum, MoMA PS1, The Kitchen NYC, Issue Project Room, amongst various other festivals and venues internationally. Self is a Rhizome Commission Grant recipient for his video project ClumpTV, a Queer Art Mentorship Fellow, and was an Eyebeam Resident in 2016. He is a co-founder of queer collective Chez Deep, and The Radical Diva Grant, and was a vocalist and performer for the band SSION. His recent work, The Fool, was co-created with Raul De Nieves and presented at The Kitchen NYC in 2017. His most recent opera, Siblings (Elation VI) premiered
at Donau Festival in Krems, Austria in 2017 and will be presented at PS1 MoMA in March 2018. He has made music for various choreographers including a musical collaboration with Miguel Gutierrez for Jen Rosenblit and Simone Aughterlony's *Everything Fits in the Room*. He recently completed his MFA at the Bard Milton-Avery Program and runs a non-utilitarian choir internationally. Self is a 2018 resident fellow at Etopia for FUGA in Zaragoza, Spain and will be releasing his second record *Siblings* on RVNG International in late 2018.
Academic Policies

Assessment Expectations

Grade A: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in their work. The student writes comprehensive essays / answers to exam questions and their work shows strong evidence of critical thought and extensive reading.

Grade B: The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

Grade C: The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

Grade D: The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

Grade F: The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

Grade Conversion
Your lecturer may use one of the following scales of numerical equivalents to letter grades:

A = 94-100
A- = 90-93
B+ = 87-89
B = 84-86
B- = 80-83
C+ = 77-79
C = 74-76
C- = 70-73
D+ = 67-69
D = 65-66
F = below 65

Alternatively:
A = 4.0
A- = 3.7
B+ = 3.3
B = 3.0
B- = 2.7
C+ = 2.3
C = 2.0
C- = 1.7
D+ = 1.3
D = 1.0
F = 0.0.

Attendance Policy
Participation in all classes is essential for your academic success, especially in courses that meet only once per week. Your attendance in both content and language courses is required and will be checked at each class meeting. As soon as it becomes clear that you cannot attend a class, you must inform your professor by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, religious observance or emergencies. Your professor or NYU Berlin's administration may ask you to present a doctor's note or an exceptional permission from NYU Berlin's Director or Wellness Counselor as proof. Emergencies or other exceptional circumstances must be presented to the Director. Doctor's notes need to be submitted to the Academics Office, who will inform your professors. Doctor's notes need to be from a local doctor and carry a signature and a stamp. If you want the reasons for your absence to be treated confidentially, please approach NYU Berlin's Director or Wellness Counselor.

Unexcused absences affect students' grades: In content courses each unexcused absence (equaling one week's worth of classes) leads to a deduction of 2% of the overall grade and may negatively affect your class participation grade. In German Language classes two or three (consecutive or non-consecutive) unexcused absences (equaling one week's worth of classes) lead to a 2% deduction of the overall grade. Three unexcused absences in one content course and five unexcused absences in your German language course may lead to a Fail in that course. Being more than 15 minutes late counts as an unexcused absence. Furthermore, your professor is entitled to deduct points for frequent late arrival or late arrival back from in-class breaks. Please note that for classes involving a field trip, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive in time at the announced meeting point.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to the Academics Office; until this doctor's note is produced the missed assessment is graded with an F and no make-up assessment is scheduled. In content classes, an F in one assignment may lead to failure of the entire class.

Regardless of whether an absence is excused or not, it is the student's responsibility to catch up with the work that was missed.

**Attendance Rules on Religious Holidays**

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent due to religious observance should notify their lecturer AND NYU Berlin's Academics Office in writing via e-mail one week in advance. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Academics Office will schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#).

**Late Submission of Work**

(1) Written work due in class must be submitted during the class time to the professor.

(2) Late work should be submitted in person to the lecturer or to the Academics Office, who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff may also personally accept the work and will write the date and time of submission on the work, as above.
(3) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late (excluding weekends and public or religious holidays), unless an extension has been approved (with a doctor's note or by approval of NYU Berlin's administration), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.

(4) Without an approved extension, written work submitted more than 5 days (excluding weekends and public or religious holidays) following the submission date receives an F.

(5) End of semester essays must be submitted on time.
(6) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.

(7) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.

Provisions for Students with Disabilities
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website for further information.

Plagiarism Policy
The presentation of another person's words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. Proper referencing of your sources avoids plagiarism (see as one possible help the NYU library guide to referencing styles.

NYU Berlin takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. Your lecturer may ask you to sign a declaration of authorship form.

It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For a summary of NYU Global's academic policies.