EXPERIMENTS IN THE FUTURE OF PERFORMING AND PRODUCING

Course Number
REMU-UT.9814 / 001 / 002

SAMPLE SYLLABUS

Instructors’ Contact Information
Robert Lippok (production)
robert.lippok@gmail.com, lr2441@nyu.edu

Christina Wheeler (performance)
christina.wheeler@nyu.edu

Course Details
Tuesdays
Section 1 - 4:00 pm – 5:15 pm
Section 2 - 5:30 pm – 6:45 pm

Class 1 (Lippok, Wheeler) @ Riverside Studios - ‘The Lab’
Class 2 – 6 (Lippok) @ Riverside Studios - ‘The Lab’ or Studio 1 (see course description)
Class 7 – 12 (Wheeler) @ Riverside Studios - ‘The Lab’
Class 13, 14 (Wheeler) - Maschinenhaus @ Kulturbrauerei

Students are also required to attend two out-of-class one-on-one feedback sessions with Robert Lippok. The first meeting is on November 7th, 12 pm - 7 pm and the second meeting is December 5th 12pm - 7 pm. Additional details and meeting location are forthcoming.

Locations
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).

Maschinenhaus is located at the Kulturbrauerei, Knaackstrasse 97, 10435. Prenzlauer Berg, Berlin

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 artform 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, psycho acoustics, destructive and non destructive editing, filtering, reverberation and more will encourage the students to trust in they own creative path and to give ideas and inspiration who this path could be a part of the future of pop music.

The second half of the course, led by instructor Christina Wheeler, 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 and 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 that demonstrates key practices that have been investigated throughout the course of the semester. The semester will end with a final concert at a Berlin-based music venue.

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 Objectives
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 value 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 / Attendance – 10%

Attendance is required. Unexcused Absences will affect your final grade. Three unexcused absences will result in an F.

• Religious and personal excused absences must be requested beforehand.
• Absences due to sickness will be excused with a written note.
• The student is required email or text teacher before class begins.
• Participation is required. Unexcused absences will be reflected in grade.
• Three (3) late arrivals will count as one (1) unexcused absence.
• Any unexcused lateness greater that 15 minutes will constitute an unexcused absence.
• If a student has more than three (3) unexcused absences they will not be allowed to perform in final concert.
• Assignments are due at the beginning of class. Late assignments will not be accepted.

2. Ability to Incorporate Critique and Pursue Forward Momentum.
You will need to demonstrate improvement over the course of semester and complete various small assignments – 5%

3. Assignments (for Production half / Robert Lippok only) – 20%
Each week, students will have an outside of class assignment to execute, including:
practicing different recording and mixing techniques, experiment with different sound sources, practicing beat programming, beat manipulation, creating a unique sample library out found objects, learn different way of manipulating voices, learn about modular synthesis ( software and hardware ) and how to integrate a modular synthesizer into a recording environment; to document the work, trying different setups of gear in a studio environment, transfer a prerecorded track into a live performance. Revisiting the work, reflect on the process and on how different methods of production enable us to find a personal musical language.

a. Assignment 1 - 5%
b. Assignment 2 - 5%
c. Assignment 3 - 5%
d. Assignment 4 - 5%

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.

4. FINAL ASSIGNMENT FOR PRODUCTION HALF OF COURSE - 20%
   1. Either working individually (you will have nine (9) hours of allotted time) or in duos (you effectively double your time by pairing up), produce up to three (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 you way of working during the last weeks. Where will you go from here
   3. Discuss progress on track with your instructor during one-on-one session
   4. Final draft of track (or tracks) is due on December 5th 2017

5. Assignments (for Performance half / Christina Wheeler only) – 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 online 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 discussed as well as material such as songs and lyrics so when it’s time for the concert, this file will be very helpful in keeping track of your development as well be able to utilize any aspects needed for final performance.

5. Final Performance – 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
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:

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\begin{align*}
B+ & = 87-89 & C+ & = 77-79 & D+ & = 67-69 & F & = \text{below 65} \\
A & = 94-100 & B & = 84-86 & C & = 74-76 & D & = 65-66 \\
A- & = 90-93 & B- & = 80-83 & C- & = 70-73
\end{align*}
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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. Furthermore, your professor is entitled to deduct points for frequent late
arrival or late arrival back from in-class breaks. Being more than 15 minutes late counts as an unexcused absence. 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.

**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 [http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/university-calendar-policy-on-religious-holidays.html](http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/university-calendar-policy-on-religious-holidays.html)

**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 (https://www.nyu.edu/students/communities-and-groups/students-with-disabilities.html) 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: http://nyu.libguides.com/citations).

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 please see: www.nyu.edu/global/academic-policies

**Required Text(s)**

There are no required texts 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 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 that 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; voguing; Beyonce, Kanye West; Colin Benders; Aphex Twin; and others.

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

**Supplemental Text(s) (not required to purchase; copies in NYU Berlin Reading Room)**

Ono, Yoko. 1970. *Grapefruit: A Book of Instructions and Drawings*
NYU Berlin Library Catalogue: [http://guides.nyu.edu/global/berlin](http://guides.nyu.edu/global/berlin) or follow the link on NYU Berlin’s website (Academics/Facilities & Services).

Highly Recommended Events / Exhibitions
Students will be required to attend the following exhibitions. Ticket prices may vary.

Good Vibrations: A History of Electronic Musical Instruments
[https://www.sim.spk-berlin.de/en/](https://www.sim.spk-berlin.de/en/)
open till the 27th of August 2017

Festival of Future Nows 2017 → ∞ Hamburger Bahnhof
R.L.Robert Lippok will perform live on Thursday the 14th and on Saturday the 16th.
Also note: During the festival there is also a sound installation running using the percussion automation of Recorded Music lecturer Moritz Simon Geist.

Raster - Media Label Night / Berghain
17th of November 2017
Robert Lippok will perform live. More information about access will be provided. (Please note that on this Friday there will also be the field trip to Cologne)

Internet Research Guidelines
To be discussed in class.

WEEKLY CLASS SCHEDULE

AUG 29 (Christina Wheeler & Robert Lippok at ‘The Lab’)
Introduction To The Class + Overview Of Content, Objectives, Expectations, & Goals

DISCUSSION:
We’ll talk through 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.

READ:
Excerpts from Jourdain, Roads, Oko and Oliveros (pages TBD). This will be made available to you electronically by August 25th.

SEP 5 (Robert Lippok, at ‘Studio 1’)
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:
1. Work in groups of 2 to record a sound source with different ways of recording
2. Your instructor will provide access to a tape recorder, and you will need access to an audio interface.
3. Working in the box, manipulate the sound, and together as a duo, make a one minute piece. This should take approximately 2-3 hours.

SEP 12 (Robert Lippok, at ‘The Lab’)
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.

ASSIGNMENT #2:
1. Divide into groups of 2 or work solo, based on your preference.
2. 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.
3. Deconstruct the beat in different ways. Try to cut it, loop parts, use effects like delay, reverb. Add layers of percussion to it.
4. Produce two different versions.
5. Record the process and send me the recordings.

SEP 19 (Robert Lippok, at ‘The Lab’)
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 #3:
1. 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 dyads, collect one to three objects you think are interesting for your production(s).
2. Build a sample library out of ten to twenty sounds.
3. Working in the box, and in the recording studio, try different ways of using those sounds in your production. Due to limited studio availability (each group will receive about 2 hours), students will need to pre-produce their tracks before arriving at the studio.
4. Record the process and send me the results send them to me before September 29th.

LISTENING, WATCHING
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. Its an good example turning objects into percussion sounds [https://www.youtube.com/watch?v=z5iFQoEDHww]

● Robert Lippok, Objects LEV festival
Objects is a sound library I made out of objects for a festival last year. [http://www.levfestival.com/16/robert-lippok-lev-convocatoria/?lang=en]

● random music making things [https://www.youtube.com/watch?v=er9M22Hil9g]

● Jacques - Phonochose #1 : Live-looping
You can download the files. The video showing Jacques performing shows that you can use every days objects in a dance context and give your live performance a personal twist. [https://www.youtube.com/watch?v=bUHZqVeqoXY]

● Branches - John Cage [https://www.youtube.com/watch?v=PMG78CLvM0A]
SEP 26 (Robert Lippok, at ‘Studio 1’)

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.

ASSIGNMENT #4:
1. In consideration of your final performance at Maschinenhaus, think about what role will voice play in your presentation.
2. Work in dyads, record vocal lines you want to sing. Use a very good microphone. Due to limited studio availability (2 hours per group), students will need to pre-produce their tracks before arriving at the studio.
3. Edit the recording voice(s) with effects of your choice.
4. Sing again but try it with a less possible expression and emotion.
5. Edit the recording voice(s) with effects of your choice.
6. Record the results and send them to me before October 10.

LISTENING, WATCHING

- Gazelle Twin - Belly Of The Beast, https://www.youtube.com/watch?v=jH94d-uw4N8
- Lorn - Acid Rain, https://www.youtube.com/watch?v=nxg4C365LbQ
- Holly Herndon - Home, https://www.youtube.com/watch?v=t3mCDJ_iWc
- Aphex Twin - Windowlicker, https://www.youtube.com/watch?v=7MBaEEODzU0

SEP 29 (Robert Lippok, at ‘Studio 1’)

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.

LISTENING/WATCHING:
Colin Benders - Orbit - Eurorack Jamsession
https://www.youtube.com/watch?v=8lm7Gw4aIqO

Watch I Dream Of Wires (available on Netflix; will also be made available to you to stream).

OCT 10 (Robert Lippok, at ‘Studio 2’)

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 / READ

Weirdcore on creating Aphex Twin’s live visuals, http://www.itsnicethat.com/features/weirdcore-aphex-twin-field-day-050617-
miscellaneous?utm_source=facebook&utm_medium=social&utm_campaign=intsocial

AVA TEASER / Particle Physics_360 Outer Geodesic Dome, https://vimeo.com/183696532

FINAL ASSIGNMENT FOR PRODUCTION HALF OF COURSE:

1. Either working 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 progress on track with your instructor during one-on-one sessions
4. Final draft of track (or tracks) is due on December 5th 2017

OCT 24 (Christina Wheeler)
Performance, Presentation, Spectacle, and Technology

CLASSROOM: This class session presents an overview of performance, presentation, spectacle, and technology origins, history, current manifestations, future prospects, and lessons for application/class application of technology relative to performance and the final project concert.

ASSIGNMENT:
1. Pick the song you are going to perform. Start practicing your song, at least once a day.
2. Look at your song structure and determine where the dramatic tension and release is in your song. This includes both your musical arrangement as well as the narrative story of your lyrics. A sample version will be provided via email.
3. If you are performing an instrumental track, examine your track structure and indicate the form and sections, and where you want tension and release to occur, musically and narratively. You can write this on your lyric sheet, or take notes indicating this via the audio track’s time code. A sample version will be provided via email.
4. Upload the full recording, the backing track for the song, and as well as the song lyrics to the online storage folder by Monday, November 6 at 12:00 pm at the latest.
5. Go check out the pedals for a least two (2) two-hour-long sessions, and try working with them, as many as you can. Buddy up/team up whenever possible, and try them out together; share with one another any interesting aspects/components of the pedals, and help anyone that is stuck/needs support.
6. Write a short report on which pedals you tried, how you found them, any aspects/elements that you found that you liked, and how you can imagine using them for the future. This should be ½ – 1 page. Send this in to me by the beginning of the next class.
7. Watch Grace Jones: A One Man Show (1982): a visually arresting documentation of Grace Jones’ solo show, as compelling in its use of visuals for performance as it is in her
provocatively, dramatic performance. https://www.youtube.com/watch?v=JHClmfeoXZs
https://www.youtube.com/watch?v=JHClmfeoXZs.

Write a one-page discussion on the film; discussion questions to examine will be provided beforehand via email.

SCHEDULE YOUR FIRST ONE ON ONE MEETING WITH ROBERT LIPPOK: November 7th 12 pm - 7 pm. Additional details and meeting location are forthcoming.

NOV 7 (Christina Wheeler)
Sonic Considerations in Organizing Performances with the Incorporation of Electronics: Part 1: Effects Processing and Field Recording

CLASSROOM: Incorporating electronics into performance requires both an understanding of the possibilities available with sound technology, as well as a keen ear for effective integration of electronics with the musical elements of a song, plus an awareness of how to incorporate the manipulation of technology with a visually engaging performance presentation.

In this session, we will look at a variety of ways to incorporate electronic elements into the performance of a song, including: adding electronic effects to instruments, using real time sampling, as well as triggering saved samples, collecting field recordings to include in performance. We will also examine the dramatic structures of songs, as well as their arrangements and instrumentation, so as to effectively enhance the song with key electronic elements that also encourage compelling, aesthetic tension and release.

ASSIGNMENT:
1. If you are performing your track with just a laptop and controller, try adding two new effects to your track that you haven’t used before, and bring that track in, ready to perform
2. Meet in your groups for at least two (2) two-hour-long sessions, and work together to figure how the different pedals work.
3. Bring your songs in and try out the different effects together. Team leaders: help your group mates who need help with trying out ideas. Teams, work together to help each other with feedback on what you like and what sounds good. Save the sounds you make in the sound banks with your name. Divide the saved sound banks space evenly so that everyone has a few slots.
4: Finalize your sounds and practice performing your songs together/for each other. Record this on your phone, and upload the videos for me to see your progress.
5: Do your pre-next class preparatory work. Meet together and share your results. If anyone is stumped/stuck, work together to help your group mates generate their ideas and complete their prep work. Practice your song at least once a day.
6. Watch The Talking Heads: Stop Making Sense (1984): Jonathan Demme’s documentary of the band’s 1983 performance, which captures the untraditional, edgy performance of the band, along with David Byrne’s signature suit and discontinuously arresting dance moves. https://www.youtube.com/watch?v=K8FGxGfkari Write a one-page discussion on the film; discussion questions to examine will be provided beforehand via email.

PRE-NEXT CLASS PREPARATORY WORK:
1. Look at your two songs and come up with a narrative arc that connects the two songs. Start with a stream of consciousness writing session for two minutes and see what kinds of story and images flows out. From there, formulate your narrative for your two songs: who is the
singer? Is it you or another character? Where are you/ is your character? Locate yourself/your character specifically. What is the journey that your character takes through the song? Come with an image storyboard of a series of images that mirror where your character is.

NOV 10 (Christina Wheeler)
Sonic Considerations in Organizing Performances with the Incorporation of Electronics: Part 2: Field Recording, Sampling, Looping, and Real Time Audio Manipulation

CLASSROOM: This session will provide an introduction to field recording, sampling, looping, and real-time audio manipulation. We examine the distinct value of each option as a sonic change in the landscape of a performance, explore equipment, listen to a demonstration, and begin to consider where and how to incorporate them into one’s songs.

ASSIGNMENT:
1. Examine your narrative arc and think about what kind of found sounds might fit the story, mood, atmosphere, or comment about any of those things
2. Using your smartphone, go out into the world and make at least 10+ recordings of interesting sounds that could fit your song or are specific sounds you want to find to capture to place in your song. They don’t have to be long, even a few seconds’ capture of audio can be fine, as long as it contains compelling sonic information.
3. Incorporate these samples into your song, and upload this new draft of your song to your portfolio folder.
4. Analyze your songs’ lyrics. Go through your lyric sheets and underline the significant words and phrases. Try using the looping devices on some of those phrases and words while you’re performing.
5. Try incorporating these elements in with the effects processing that you’ve found that you like.
6. Record this on your phone, and upload the videos to your portfolio folder for me to see your progress.
7. Continue practicing your song every day, at least once a day.
8. Watch Laurie Anderson’s Home of the Brave (1986): a concert documentation of Anderson’s unique blend of multi-media presentation, movement, and music. https://www.youtube.com/watch?v=mua8Pr6uRso. Write a one-page discussion on the film; discussion questions to examine will be provided beforehand via email.

NOV 14 (Christina Wheeler)
Multimedia Performance Creation: Devising an Immersive Audio-Visual Experience

CLASSROOM: Popular concerts in the 21st century have expanded exponentially in scope relative to technology and multi-media presentation. The contemporary performer must have the full range of resources available to present the most compelling and immersive experience for their audience.

Over the course of this session, students will learn organizing structures to determine the larger arcs and dramatic tensions and releases in the narrative and ordering of their concert’s songs and music, find imagery to evocatively compliment the determined narratives, decide on
movement and choreographic elements for their show, choose complimentary costumes and props, and devise video imagery with a video artist and a lighting artist so as to create a fully immersive, multimedia environment for their concert audience.

ASSIGNMENT:
1. Keep practicing your songs and trying out new performance components.
2. Go online and look for 30 – 50 images to use for your visuals. Edit down the group that you have to where you like what you’ve got. Then, send these over to the Video Instructor and to me.
3. Watch these clips on Voguing:
   “What is Voguing?” from Paris is Burning (1987)  
   https://www.youtube.com/watch?v=vNdgYBCnW-8 (full version of the film can be found here:
   https://www.youtube.com/watch?v=hedJer7I1vl); Madonna, “Vogue” (1990/1990/2013)
   https://www.youtube.com/watch?v=GuJQSAiODql,
   https://www.youtube.com/watch?v=ITaXtWWWR16A, 
   https://www.youtube.com/watch?v=yzG_3UJ-LvU; FKA Twigs,
   https://www.youtube.com/watch?v=p7E4JXnMEec, 
   https://www.youtube.com/watch?v=a4PQHpBhekE, 
   https://www.youtube.com/watch?v=nL6vgT9HpXU
4. Watch Beyoncé: Formation (2016): the video documentation of her tour which presents compelling visuals, particularly with regard to the inclusion and presentation of video in a stadium touring format. https://www.youtube.com/watch?v=kIPbSHVf7Gc. Write a one-page discussion on the videos; discussion questions to examine will be provided beforehand via email.

NOV 21 (Christina Wheeler)
Multimedia Performance Creation: Devising an Immersive Audio-Visual Experience: Part 1

For this session, students will bring in visual materials, and they put them together with their audio for the first time. They will give commentary on one another’s work, what is working, and what needs adjustment and improvement.

ASSIGNMENT:
1. Keep practicing your songs and trying out your new performance components.
2. After the classroom feedback, review your images and see if you want to change them or add more. Then, send these over to the Video Instructor and to me via your Portfolio folder.

NOV 28 (Christina Wheeler)
Multimedia Performance Creation: Devising an Immersive Audio-Visual Experience: Part 2
CLASSROOM: For this session, students will bring in their revised visual materials and put them together with their performances for the first time. They will give commentary on one another’s work, in terms of what is working and what needs adjustment and improvement.

ASSIGNMENT:

1. Continue practicing your song with the new performance components you’ve determined that you would like to use.
2. Write a one-page discussion on the videos; discussion questions to examine will be provided beforehand via email.
3. Watch Björk’s Vulnicura (2016): A master at the peak of her multi-media expression, Björk masterfully combines dramatic performance, jaw-dropping costumes, and mesmerizing video, with music created from an expert marriage of traditional instruments with cutting-edge electronic production. [https://www.youtube.com/watch?v=EO7EeeGoXLY](https://www.youtube.com/watch?v=EO7EeeGoXLY). Write a one-page discussion on the videos; discussion questions to examine will be provided beforehand via email.

SCHEDULE YOUR LAST ONE ON ONE MEETING WITH ROBERT LIPPOK:
December 5th 12pm - 7 pm. Additional details and meeting location are forthcoming.

DEC 5 (Christina Wheeler)
Multimedia Performance Creation: Devising an Immersive Audio-Visual Experience: The Run-Through

CLASSROOM: For this session, students will run through their performances with the video. They will give commentary on one another’s work, in terms of what is working and what needs adjustment and improvement.

ASSIGNMENT: Students will keep practicing their songs with the performance components they’ve determined that they will use. They will also pay attention to how they are conveying their songs performatively when they sing/speak.

DEC 7 – (Christina Wheeler)
Concert Dress Rehearsal
CLASSROOM: We will have dress rehearsal for the concert. Come prepared with your instruments, gear, costumes, props, and anything else you will need for your performance.

ASSIGNMENT: Students will keep practicing their songs with the performance components they’ve determined that they will use. They will also pay attention to how they are conveying their songs performatively when they sing/speak.

DEC 8 (Christina Wheeler)
KULTURBRAUEREI
10:00 AM – 6:00 PM: LOAD-IN & SOUNDCHECK.
7:00 PM – 10:00 PM: FINAL CONCERT

CONCERT: AT MASCHINENHAUS