

**Course Title**

# Experiments in the Future of Performing and Producing

**Course Number**

REMU-UT.9814D01

**Spring 2020****Syllabus last updated on: 30 Jan 2020****Lecturer Contact Information**

TBA

**Course Details**

Tuesdays, 4:00pm to 6:45pm

**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 to NYU Berlin (within the announced deadlines) 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 course 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 building new forms for live music performance: students will work with their instructor to take creative risks and experiment toward developing new techniques for presenting original music. Accompanied by lectures that weave together performance history, somatic awareness, contemporary music politics, and new technologies, students will be required to present in-class “works in progress” presentations that challenge the conventions of live music performance. In-class performances will be followed by group dialogue and critique, evaluating each students ability to take risks, challenge themselves, and incorporate new ideas into their practice. Students will consider the value of incorporating somatic tools and emergent technology into their performances, as they conceptualize and contextualize their work in larger narrative arcs that create cohesive story for their songs, exploring 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 creative growth and risk-taking that has been investigated throughout the course of the semester. The semester will end with this final concert 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 at various levels of experience.

### **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.
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.
4. To introduce students to the history of experimental/avant-garde composing, recording and performance (which may include performers like Sun Ra, Stockhausen, Solange, Arca, La Monte Young, Grace Jones, Rosalia, 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.
3. To encourage students to become more successful performers by introducing experimental techniques and approaches. Through examining the given conventions of live music performance and creative processes, developing alternatives through intentionality and awareness for both the technical aspects (live processing, effects, and recording) as well as process-oriented creativity (research, rehearsal, collaboration) aggregating these tools toward building a strong conceptual framework and contextual relationship to a greater artistic narrative.

### **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 the 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 Sunday by 12:00 am. Late submissions will not be accepted.

#### **4. Final Assignment for Production half (Lippok) – 20%**

1. Either work individually 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. Final draft of track (or tracks) is due on Sunday, **30 Mar 2020**, midnight

#### **5. In-Class Workshopped Performances-in-Progress & Dialogue Performance Discussion Feedback (35%)**

Students are expected to arrive on week 8 and week 9 with a work-in-progress performance (no more than 5 minutes) with a minimal technical set-up. The technical requirements of these work-in-progress performances are to be communicated to Nicki via email **a minimum of one week before Week 8 class**. In class, over the course of the proceeding weeks, students will workshop three distinct drafts of this experimental performance which demonstrate risk-taking and personal development, incorporating critique from previous in-class discussions. These three performances can be anything in relation to your music performance practice; an experiment, a new song, or utilization of a live technology. Students are required to mark at least 5 out of 10 marks from the following criteria for experimentation and risk-taking.

- Incorporates Costume, Make-up, Hair, Props
- Incorporates Live Electronics, Live Sampling or
- Incorporates Choreography/Movement/Dance
- Incorporates Staging/Installation
- Incorporates Theatrical/Narrative Tools (Storytelling, Monologue, Acting)
- Includes Collaborators or Collaborative Processes
- Includes Live Video, Projection, or Custom Lighting
- Challenges Formal/Frontal Performer-Audience Relationship
- Challenges Methodologies of Pop Composition
- Utilizes Live Vocal Processing or Audio Processing

Week by week you can either present new, evolved versions of the initial experiment that incorporates feedback and demonstrates transformation from in-class discussions, or a new piece of work that demonstrates growth from prior performance presentations. These workshopped performances should operate as a platform for risk-taking and experimenting, and will culminate into group discussions and evaluations of each performance.

#### **6. 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:

*FKA Twigs, Solange, Patti Labelle / Labelle, Rosalia, Colin Stetson, Justin Shoulder, SOPHIE, Kim Petras, Trisha Brown Dance Company / Laurie Anderson, Holly Herndon, Santiago Latorre, Grace Jones, Matana Roberts, Yoko Ono, Asian Dope Boys, Michael Clark / Leigh Bowery, Rashad Newsom, Jacolby Scatterwhite, Ryan Trecartin, 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)**

Carr, C. 2008. *On Edge: Performance at the End of the Twentieth Century*

Ono, Yoko. 1970. *Grapefruit: A Book of Instructions and Drawings*

Oliveros, Pauline. 2005. *Deep Listening: A Composer's Sound Practice*

Jourdain, Robert. 2008. *Music, The Brain and Ecstasy: How Music Captures Our Imagination*

Roads, Curtis. 2015. *Composing Electronic Music: A New Aesthetic*

DeSantis, Dennis. 2015. *Making Music – 74 Creative Strategies for Electronic Music Producers*

Kim Bjørn. 2017. *Push Turn Move*

### **Internet Research Guidelines**

To be discussed in class.

### **Session 1 – 4 Feb 2020 (Robert Lippok)**

#### **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.

#### ASSIGNMENT #1

Set up personal folder on google drive with 3 subfolders, labelled exactly like this:

*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: Sunday, **9 Feb 2020**, midnight

#### **Session 2 – 11 Feb 2020 (Robert Lippok)** **Kontrolle und Zufall (Control and Chance)**

Guest speaker: Kaan Bulak

**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.

The Berlin based composer and audio engineer Kaan Bulak will talk about his musical approach and about how to make "In the box" music productions sound better.

#### ASSIGNMENT #3:

- 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
- **Sunday, 9 FEB 2020**, midnight – labelled like this:
- *A3\_ControlChance\_Yourname*

#### 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 February 2020 (Robert Lippok)** **Rhythm/Guest speaker: Grischa Lichtenberger**

**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 #6:**

- 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 **Sunday, 16 Feb**, midnight labelled like this
- A6\_Rhythm\_Firstname\_Lastname\_*opt.title*

### **Session 4 – 25 Feb 2020 (Robert Lippok)** **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 #5:**

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 **Sunday, 23 Feb 2020**, midnight, labelled like this
- A5\_Objects\_Yourname

### **Session 5 – 03 Mar 2020 (Robert Lippok)** **Voices / Guest speaker: Rike Scheffler**

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
- **Sunday, 01 Mar 2020, midnight** – labelled like this:
- A4\_Voices\_Yourname

#### WATCH, LISTEN, READ:

- SEVDALIZA - THAT OTHER GIRL – [youtube-link](#)
- FKA twigs - Water Me – [youtube-link](#)

#### Session 6 – 10 Mar 2020 (Robert Lippok)

##### Back to the Future / Guest Speaker: Jessica Kert

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: Thomas Kircher, employee at SchneidersLaden and modular synthesizer wizard will talk about the basics of modular synthesis and will make an introduction to the NYU Modular System.

#### ASSIGNMENT #2:

- Work in groups of 2 to 3, make yourself familiar with the modular system.
- try different patches
- use the sequencer
- record a sound piece, length between 2 - 3 minutes.
- Send until Sunday, **8 Mar 2020** midnight, labelled like this:
- A2\_BackToTheFuture\_Yourname

#### WATCH, LISTEN, READ:

An Introduction to Modular Synthesizers with Andrew Huang

- Look Mom No Computer - A Modular Synth Walkthrough  
<https://www.youtube.com/watch?v=IJROZv3y270>

### **Session 7 – 17 March 2020 (Robert Lippok) Into the Future / Guest speaker: Lucas Gutierrez**

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 30 Mar 2020, midnight**  
Please upload to the folder labelled like this:  
A7\_TRACKNAME\_Yourname

### **Spring Break – March 23 to 27, 2020**

### **Session 8 – 31 March 2020 (Colin Self) PRACTICAL EMBODIMENT/Guest Lecturer Isabel Lewis**

CLASSROOM: What creates a compelling performance? How does a focused attention toward embodiment effect composition and live performance? Within an era of accelerated, oversaturated content, how can we utilize a somatic relationship to sound and image in performance to challenge the ubiquitous flow of media content? For this performance class, Colin hones focus on kinesthetic awareness as it relates to being a recording artist and live performer. After a series of workshop exercises led by Self, **Group A** will present a “work in progress” in the form of a music performance experiment. For the final duration of the class, the students will have a group dialogue about the performances, resulting in collected feedback

generated by the class. The goal of this experiment is to encourage students to practice embodiment and reach out of their comfort zone as performers.

This day will begin with an artist presentation by Isabel Lewis talking about their interdisciplinary work and creative practice. This presentation segues into reviewing a series of manifestos and the work associated with these texts and videos. Robert Lippok will also be in class to help facilitate and guide discussion.

#### WATCH/LISTEN:

*Justin Shoulder / Corin Ileto - Carrion*

*Jacolby Satterwhite*

*Yves Tumor Live October 2017*

*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. Read and listen to the works of Clayton (links available above) and Haraway (pages 1-33) (page numbers?)
2. Create two recorded versions of the original track that vary in compositional arrangement for submission no later than Friday, October 26th at midnight. Consider this an exercise in creating potential "live" accompaniment versions.
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 – 7 April 2020 (Colin Self)**

#### **PERFORMANCE AS MANIFESTO**

**CLASSROOM:** This class is devoted to a series of exercises and workshops aimed at increasing the collective ability for the classroom to provide and receive critical feedback about performance. In both reviewing the works of audio-visual pioneers and engaging with each individual student's work, we will traverse productive methodologies toward communicating about music performance, experimentation, and pop media. The goal of this class is to build a vernacular and confidence for communicating about artists' works.

During this second half of this class, **Group B** will present a "work in progress" song in the form of a music performance experiment. For the final duration of the class, the students will have a group dialogue about the performances, resulting in collected feedback generated by

the class. The goal of this experiment is to encourage students to practice embodiment and reach out of their comfort zone as performers.

**READ:**

*The Futurist Manifesto*

*No Manifesto by Yvonne Rainer*

**WATCH/LISTEN:**

*Martine Syms - The Mundane Afrofuturist Manifesto*

*The Knife - An Audio-Visual Experience (2006) / The Knife - Live at Terminal 5 (2017)*

*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 inhibits the process of translation?

**Session 10 – 14 April 2020 (Colin Self)**  
**MAGNUM OPUS**

**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.
2. 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.
3. Lastly, create and upload a 5 minute video (perhaps using your laptop or smartphone) involving all members of your group, in which each member contributes to a discussion and description of the performance. During this video, the group should discuss the large scale production by presenting drawings/renderings, mood boards, tech riders, scripts and more. In addition to this, as a group, you should answer the following questions during your video: to adapt a large-scale idea into your NYU performance, what would the process of translation entail? What is transferable and how could a small scale performance allude to a larger thinking and conceptual framework for presenting your song for the final performance?

**Session 11 – 21 April 2020 (Colin Self)**

## PERFORMING FUTURITY

CLASSROOM: How does performance, music, and media draw into the present day a narration of where we are in history? What role and responsibility do we have as artists to communicate our relationship to the past, present and future? For this class we will look at various examples of experimentalism reshaping the mainstream through live performance, recorded music, and industry infrastructure. Through examining nostalgia, presence, and futurity in performance, this class aims to draw focus towards the systems that implicate imaginative practices toward futurity. Who holds agency in drawing forth the future? Who has power to recount history? 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?

For the second half of class, **GROUP B** will perform for the class a second time, incorporating the dialogue from week 9, aiming toward a more dynamic, intentional, and cohesive version of their previous performance. This classroom performance should reflect the dialogue of previous discussions and demonstrate taking risk from an elevated attention to the expansive potential of musical performance.

### 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:

*Streambait Pop by Liz Pelly*  
*The Politics of Method by Stephanie Skura*

### ASSIGNMENT:

1. Read Stephanie Skura's "The Politics of Method"
2. Write a 1–2 page response to Skura's text and create an additional document about your personal "politics of method" outlining your production process. This is not a manifesto as much as it is an open-form writing exercise on what currently occupies your practice making.

## Session 12 – 28 April 2020 (Colin Self) PRESENCE, VOICE, AND STAGE LOGIC

CLASSROOM: One of the most integral parts of living and working as an artist and performer is having a holistic understanding of your performance logic and communicating what is necessary to accomplish your performance goals. On a technical level, this means being able to build and test your audio-visual set-up and formulate a working tech rider. On a somatic level, this means developing a relationship to the body and mind to support your live performances. How can this elevated attention between analog/bodily and digital/electronic technologies help support and prepare for the actualizing of ideas into live performance?

At the beginning of class, **GROUP A** will perform for the class a second time, incorporating the dialogue from week 10, aiming toward a more dynamic, intentional, and cohesive version of their previous performance. This classroom performance should reflect the dialogue of previous discussions and demonstrate taking risk from an elevated attention to the expansive potential of musical performance.

For the second half of this class, Colin Self will present a variety of contemporary performance methodologies for cultivating stage presence. 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:**

*The Artists Body: [Performing Identities Section] by Rebecca Schneider, Judith Butler, Eve Sedgwick, more.*

*EXHAUSTION & EXUBERANCE: Ways to Defy the Pressure to Perform by Jan Verwoert*

**WATCH/LISTEN**

*Patti Labelle - Isn't It A Shame*

*Wynne Greenwood - Tracy + The Plastics*

*Parris Global - Yummy Choreo Video*

**ASSIGNMENT:**

1. Reading EXHAUSTION & EXUBERANCE: Ways to Defy Pressure to Perform by Jan Verwoert, write a 2-page response to the text as it relates to your own creative practice.
2. Reviewing the video of your last in-class performance, revisit Colin's "criteria of experimentation" and write how each of these criteria are present in your performance.

**Session 13 – 5 May 2020 (Colin Self)**  
**REHEARSAL AND 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 the other porous perimeters of crafting a live show. Stretching the meaning of improvisation and rehearsal outside of the studio, this class is focused on locating fixed elements of performance and production and attempting to bend potentials into closed systems. Through a series of performance exercises weaving together somatic and improvisatory perimeters, we will attempt to look at the periphery of creative practice as it relates to our day-to-day rituals. How can we nurture creative potential by drawing imaginative, improvisatory perimeters into daily living?

At the beginning of class, **GROUP B** will perform for the class a second time, incorporating the dialogue from week 11, aiming toward a more dynamic, intentional, and cohesive version of their previous performance. This classroom performance should reflect the dialogue of

previous discussions and demonstrate taking risk from an elevated attention to the expansive potential of musical performance.

During the second half of class, we will look at a series of live improvisations and discuss how to create room for new potentials and improvisation within the infrastructure of a live performance. Looking at how time and repetition relates to the life of musical works, we will expand upon the previous class topic of cultivating presence by identifying the rigid material borders of a musical practice and attempt to bend the solidified perimeters of rehearsal participation.

#### WATCH/LISTEN

*Okkyung Lee Performance*

*Moor Mother - Parallel Nightmares*

*Matana Roberts - Exchange*

*Einsturzende Neubauten*

#### READ (EXCERPT):

*Experimentalism Otherwise by Ben Piekut*

#### ASSIGNMENT:

1. Meet one-on-one with Colin at Theaterhaus Mitte and record a video of yourself doing a rehearsal run-through.
2. Watch the rehearsal video with at least one other classmate and have a conversation about what is working and what needs improvement.
3. Rehearse a second time (at Theaterhaus or elsewhere) and record a video of yourself doing a rehearsal
4. Write a one-page response narrating a chronology of development, seeking out positive improvements. Submit no later than Sunday, December 9th

#### **Mentoring / Rehearsal Workshop Day: (exact day & time tba) (Colin Self)**

Each student will spend a part of this day rehearsing their end-of-term performance and afterward meet with Colin Self one-on-one to have a discussion and consultation. This day is meant to be for workshopping ideas, testing out material, and asking questions. Students should by no means feel like their performance is finished at this point, but is in a state of flux to be configured in the days following.

#### **Session 14 – 12 May 2020 (Colin Self)**

##### **INTEGRATING MATERIALS (*In-Class 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 the class as a whole to discuss the evolution of the classroom performances and prepare for the end-of-term performance at Riverside. For each students performance we will look into Colin's criteria for experimentation and see if each performance meets these criteria.

In addition to doing a final in-class rehearsal, each student will also be asked to speak about their work, their time in Berlin as it has affected their practice and instigated experimentation. 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, costumes, 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!

**The final performance is scheduled for May 12, just after your class, at Riverside. More details to be announced.**

#### **Session 15 – 19 May 2020 (Colin Self)**

Wrap-Up, feedback and the future

Please note that this class will take place at the AC (BLAC 202), and **not** at Riverside Studios.

#### **Suggested Co-Curricular Activities**

- MAERZMUSIK / Festival for time issues, March 20 -29th
- [www.berlinerfestspiele.de/de/maerzmusik/start.html](http://www.berlinerfestspiele.de/de/maerzmusik/start.html)
- A MAZE. / BERLIN 2020: APRIL 22–25TH INTERNATIONAL GAMES AND PLAYFUL MEDIA FESTIVAL [amaze-berlin.de](http://amaze-berlin.de)

#### **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 Dickicht* 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 Debashis 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 Brandhuber, 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 Augterlony'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 and before the end of the semester. Without an approved extension, work submitted after the end of the semester receives an F.
- (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.

Note that some assignments in the course may be checked for plagiarism by using TurnItIn or other another software designed to detect offences against academic integrity.

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 please follow the link to [NYU Global's academic policies](#).