

# RECORDED MUSIC (BFA)

Department Website (<https://tisch.nyu.edu/clive-davis-institute/>)

**NYSED:** 27354 **HEGIS:** 1099.00 **CIP:** 50.9999

## Program Description

The Clive Davis Institute is the first and only program of its kind to provide professional business and artistic training toward a BFA in Recorded Music. We aim to provide students with the necessary skills — business, creative, and intellectual — so that they might emerge as visionary creative entrepreneurs in the evolving global music industry.

We encourage students to develop innovative musical ideas and envision new music business models, work collaboratively, cultivate both intellectual rigor and a willingness to experiment artistically, and to assume leadership roles in the art and commerce of creating and selling recorded music. We are newly located in Brooklyn, at 370 Jay Street - NYU's new home for engineers, research scientists, game designers, media artists, and musicians to interact and collaborate under one roof. We are proud to be contributing to NYU's goal of becoming the world center for technology innovation and creative engineering.

Students who enroll have a wide range of aspirations. Some aspire to become CEOs of record labels or management companies. Some aspire to become music producers who helm successful production companies. And others are performing artists, songwriters, publishers, social entrepreneurs, tech innovators, and music journalists who want to develop their business acumen so that they might build a successful brand.

## Admissions

New York University's Office of Undergraduate Admissions supports the application process for all undergraduate programs at NYU. For additional information about undergraduate admissions, including application requirements, see How to Apply (<https://www.nyu.edu/admissions/undergraduate-admissions/how-to-apply.html>).

## Program Requirements

The program requires the completion of 128 credits, comprised of the following:

| Course  | Title  | Credits |
|---|--|---------|
| <b>Area I: Recorded Music</b>                                 |  |         |
| <i>Group A—Writing, History &amp; Emergent Media</i>          |  |         |
| REMU-UT 1201  | Creative Music Entrepreneurs in Historical Context   | 4       |
| REMU-UT 1203  | Artists & Audiences in Historical Context  | 4       |
| REMU-UT 1196  | Mastering the Emergent Media Landscape: Professionalizing Your Writing & Storytelling Skills | 2       |
| Select two Writing, History & Emergent Media elective courses |  | 4-6     |
| <i>Group B—Production</i>                                     |  |         |
| REMU-UT 1020  | Digital Audio Workstations: ProTools   | 2       |
| REMU-UT 1021  | Digital Audio Workstations: Logic  | 2       |
| REMU-UT 1040  | Engineering The Record I   | 2       |
| REMU-UT 1041  | Engineering The Record II  | 2       |
| REMU-UT 1003  | Producing The Record: Side A   | 4       |
| REMU-UT 1004  | Producing The Record: Side B   | 4       |

|  |  |            |
|--|--|------------|
| REMU-UT 1022   | Digital Audio Workstations: Ableton Live   | 2          |
| <i>Group C—Business &amp; Technology</i>                       |  |            |
| REMU-UT 1202   | How the Contemporary Music Business Works  | 4          |
| REMU-UT 1204   | Professional Development: Working with an Industry Mentor I  | 0          |
| REMU-UT 1205   | How Music Marketing Works: Building Your Audience, Clients, and Customer Base                      | 4          |
| REMU-UT 1206   | Professional Development: Working with an Industry Mentor II                                       | 0          |
| REMU-UT 1272   | Developing A Business Plan For Your Music Venture  | 4          |
| REMU-UT 1273   | Professional Development: Working with an Industry Mentor III                                      | 0          |
| REMU-UT 1219   | Worldmaking & Ethics: Transforming the Music Business through Activism & Social Justice Leadership | 2          |
| REMU-UT 1037   | Internship / Service Learning  | 2          |
| REMU-UT 1401   | Developing a Business Pitch For Your Music Venture   | 2          |
| REMU-UT 1402   | Professional Development: Working with an Industry Mentor IV                                       | 0          |
| <i>Group D—Musicianship &amp; Performance</i>                  |  |            |
| REMU-UT 1106   | Musicianship: Music Theory & Construction.   | 2          |
| REMU-UT 1102   | Critical Listening for the Recording Studio  | 2          |
| REMU-UT 1105   | Writing The Hit Song   | 4          |
| <i>Group E—Colloquium</i>                                      |  |            |
| REMU-UT 1  | Creativity in Context  | 0          |
| <b>Area II: Liberal Arts</b>                                   |  |            |
| <i>Expository Writing</i> <sup>1</sup>                         |  |            |
| EXPOS-UA 5   | Writing the Essay: Art in the World (fall semester)  | 4          |
| ASPP-UT 2  | The World Through Art Writing The Essay (spring semester)  | 4          |
| Humanities & Social Sciences (three courses) <sup>2</sup>      |  | 12         |
| Natural Sciences <sup>3</sup>                                  |  | 4          |
| Balance of Liberal Arts (at least 5 general education courses) |  | 20         |
| <b>Area III: Electives</b>                                     |  |            |
| Other Elective Credits   |  | 26         |
| <b>Total Credits</b>   |  | <b>128</b> |

1

Transfer students are required to complete or transfer in one expository writing course from their previous institution.

2

Aimed to give students a sense of cultural form in diverse social contexts so as to appreciate the setting for such phenomena as world music, ethnic arts, and folk traditions and to give students a sense of transformation of culture and society over larger spans of time and space. Examples include courses in history, classics, fine arts, philosophy, religion, English, and literature. At least one course (4 credits) must have an international focus.

3

Designed to teach students how to evaluate evidence within a framework of logical reason. Examples include courses in astronomy, biology, chemistry, computer science, earth and environmental science, geology, math, physics

## Sample Plan of Study

| Course  | Title  | Credits   |
|---|--|-----------|
| <b>1st Semester/Term</b>                              |  |           |
| REMU-UT 1   | Creativity in Context  | 0         |
| REMU-UT 1202  | How the Contemporary Music Business Works  | 4         |
| REMU-UT 1020  | Digital Audio Workstations: ProTools   | 2         |
| REMU-UT 1040  | Engineering The Record I   | 2         |
| REMU-UT 1106  | Musicianship: Music Theory & Construction.   | 2         |
| REMU-UT 1204  | Professional Development: Working with an Industry Mentor I  | 0         |
| EXPOS-UA 5  | Writing the Essay: Art in the World  | 4         |
| Elective  |  | 2         |
| <b>Credits</b>  |  | <b>16</b> |
| <b>2nd Semester/Term</b>                              |  |           |
| REMU-UT 1201  | Creative Music Entrepreneurs in Historical Context   | 4         |
| REMU-UT 1021  | Digital Audio Workstations: Logic  | 2         |
| REMU-UT 1041  | Engineering The Record II  | 2         |
| REMU-UT 1102  | Critical Listening for the Recording Studio  | 2         |
| ASPP-UT 2   | The World Through Art Writing The Essay  | 4         |
| Elective  |  | 2         |
| <b>Credits</b>  |  | <b>16</b> |
| <b>3rd Semester/Term</b>                              |  |           |
| REMU-UT 1003  | Producing The Record: Side A   | 4         |
| REMU-UT 1022  | Digital Audio Workstations: Ableton Live   | 2         |
| REMU-UT 1205  | How Music Marketing Works: Building Your Audience, Clients, and Customer Base                      | 4         |
| REMU-UT 1105  | Writing The Hit Song   | 4         |
| Elective  |  | 2         |
| <b>Credits</b>  |  | <b>16</b> |
| <b>4th Semester/Term</b>                              |  |           |
| REMU-UT 1004  | Producing The Record: Side B   | 4         |
| REMU-UT 1203  | Artists & Audiences in Historical Context  | 4         |
| REMU-UT 1206  | Professional Development: Working with an Industry Mentor II                                       | 0         |
| XXX-UA  | General Education  | 4         |
| XXX-UA  | General Education  | 4         |
| <b>Credits</b>  |  | <b>16</b> |
| <b>5th Semester/Term</b>                              |  |           |
| Study Abroad (CDI x Berlin: Future Pop Music Studies) |  |           |
| REMU-UT 9810  | Conversations in the Global Music Business Surviving the Future                                    | 2         |
| REMU-UT 9817  | Classic Albums: The Berlin/Germany Edition   | 2         |
| GERM-UA 9001  | Elementary German I  | 4         |
| XXX-UA  | General Education  | 4         |
| Elective  |  | 2         |
| Elective  |  | 2         |
| <b>Credits</b>  |  | <b>16</b> |
| <b>6th Semester/Term</b>                              |  |           |
| REMU-UT 1272  | Developing A Business Plan For Your Music Venture  | 4         |
| REMU-UT 1219  | Worldmaking & Ethics: Transforming the Music Business through Activism & Social Justice Leadership | 2         |
| REMU-UT 1196  | Mastering the Emergent Media Landscape: Professionalizing Your Writing & Storytelling Skills       | 2         |
| XXX-UA  | General Education  | 4         |
| REMU-UT 1037  | Internship / Service Learning  | 1-8       |
| Elective  |  | 2         |
| <b>Credits</b>  |  | <b>16</b> |
| <b>7th Semester/Term</b>                              |  |           |
| REMU-UT 1401  | Developing a Business Pitch For Your Music Venture   | 2         |
| XXX-UA  | General Education  | 4         |
| XXX-UA  | General Education  | 4         |

|                          |  |            |
|--------------------------|--|------------|
| Elective                 |  | 4          |
| Elective                 |  | 2          |
| <b>Credits</b>           |  | <b>16</b>  |
| <b>8th Semester/Term</b> |  |            |
| REMU-UT 1402             | Professional Development: Working with an Industry Mentor IV | 0          |
| XXX-UA                   | General Education  | 4          |
| XXX-UA                   | General Education  | 4          |
| Elective                 |  | 4          |
| Elective                 |  | 4          |
| <b>Credits</b>           |  | <b>16</b>  |
| <b>Total Credits</b>     |  | <b>128</b> |

## Learning Outcomes

Upon successful completion of the program, graduates will have:

1. The ability to realize an artistic vision in popular music from concept to market.
2. A viable music- or media-related business or career plan that meets the highest professional and rigorous academic standards demonstrating an understanding of the evolving business, market, structure, emergent media and innovative practices of the contemporary music industry.
3. An understanding of key vocabulary, concepts, issues and debates in global contemporary music history and their place in social, political, and aesthetic context; the ability to think critically about pop music history and business, and to demonstrate that clarity through writing and speaking.
4. Acquired the skills, technical proficiency, and the tools for specialization in or across one or more of the Institute's seven areas of academic/professional focus: executive, production, songwriting, performance, technology, social entrepreneurship, and music journalism.

## Policies

### NYU Policies

University-wide policies can be found on the New York University Policy pages (<https://bulletins.nyu.edu/nyu/policies/>).

### Tisch Policies

Additional academic policies can be found on the Tisch academic policy page (<https://bulletins.nyu.edu/undergraduate/arts/academic-policies/>).