

# **THE NEED FOR SPEED: Compose more efficiently, effectively, quickly and consistently. Own your talent. Don't let IT Own you.**

*(A presentation using Power Point, a Piano and a headset microphone for mobility.)*

## **Part I. – Talent Acknowledgement VS Craftmanship.**

Recognizing that there is complete difference between your talent, and what you do with it. Music composition is not Magic. It is a craft. The more craftsmen you can learn from the better. Here are the largest tools and knowledge I have learned over my 52 years. (questions posed to the audience, no in depth discussion)

## **Part II. – Discipline, Control and Tools.**

When, where and how do you compose? These are important factors. (discuss)

The instrument of composers is the computer. Don't be ignorant about your instrument.

Own the tools that will help you the most as a composer. Lose all the others that don't. For this discussion, we will concentrate solely on producing works that will be going to print, performed by living entities. (*SHORT Discussion*)

Software – Muse, Dorico, Finale, Sibelius.

Virtual Sounds – Performer – Stock – VS Libraries

(take 1 or 2 questions but no more)

## **Part III. A – The Need for Speed**

No matter what you compose, having speed is absolutely a must.

Writing by hand is not an option for end products that need full scores and parts.

Using a music keyboard can be highly detrimental in the composition process if you can play by ear.

CAN you play by ear or not? (*short discussion but very important on how to proceed*)

Speed is important. It is a direct result of having an efficient composing method as well as an arsenal of techniques used for getting them on the page.

(take 1 or 2 questions but no more)

## **Part III. B - Sketching Rules**

Sketches are everything when you are talking about speed.

They help you organize your thoughts.

It is much quicker and easier to evaluate music on 4-10 staves then on 36 or more as well as give you a better vision of the flow of a work from beginning to end.

They test out orchestrations before going to full score.

They make changes quicker and more efficiently, which is a massive game changer.

### **Part III. B - continuation**

#### **HOW TO SKETCH**

Show physical examples of sketches by Bill Conti, John Williams and Charlie Bernstein.

Have YOUR OWN score templates customized for your process that include the staves for your sketch.

**LOTS of Power Point manuscript paper examples** of the different types of sketches and score layouts that include.

(take 1 or 2 questions but no more)

#### **Part IV – Form is the Mind Killer**

Discuss Form – show examples of composing home work that reduce the form down to the very bases of instinct and message. Point out the parallels of speech and music. YES. Music is a language but not in the way you think it is.

Power Point examples of Speech patterns VS music shape, phrases and form.

How to quickly define form in the early stages of composition, if not the first stage.

Power point examples as they relate to music:

Story Form

Film Form

Book Form

Speech Form

(take 1 or 2 questions but no more)

#### **Part IV – Own you Talent. It isn't Magic but you ARE a magician.**

Discuss inspiration and the lack thereof.

Example – Bill Conti's interview with PBS as well as MacBeths recommendations on Money VS Music.

Wrap up. (*NO QUESTIONS unless there is extra time which I doubt there will be.*)