

# THE MUSICIAN CERTIFICATE PROGRAM

*Dylan Findley, D.M.A. in Music Composition*

Online Course Guide

Track A

Tuesday Evenings  
7:30-8:45



## LEARN ESSENTIAL MUSICIANSHIP SKILLS

that will revolutionize the way you perform, create, produce, and listen to music in the style you want.



## EXPLORE THE “WHY”

of music theory through an experience-based curriculum. You will learn the psychology behind music so that you make powerful musical choices meaningful to you and your listeners.

*Develop intentionality, sensitivity, and life in your music.*

# WHY STUDY MUSIC ONLINE?

## ENJOY REAL-TIME INTERACTION

with awarded professional composer Dylan Findley and with fellow early career musicians and hobbyists during learning activities and discussions.



# PRICING AND DETAILS

## AFFORDABLE RATES

\$25 per weekly session

OR

\$249.99 per 3 month course

Pay via PayPal or by check



## TESTED AND PROVEN ONLINE TECHNOLOGY

Classes are held each week through Zoom video conferencing software to allow for a user-friendly interactive environment. Students attend with webcams on to ensure full participation. Activities require the ability to speak (or use the chat) and type messages and will also include weekly breakroom sessions for small-group activities.

## WEEKLY ASSIGNMENTS

To put your translate theory into practice, you may participate in weekly creative assignments. Finished assignments will be shared with the class in an unlinked YouTube playlist. With consent, some of these videos may be featured on a public list online.



# COMPLETING A CERTIFICATE COURSE

To complete a certificate course, you must complete the requirements associated with each of the three monthly modules. To finish a module, you will need to:

- Attend three out of four classes during the month.
- Participate in two of the four creative assignments.

If you have trouble completing the small assignments, you may also:

- Complete a comprehensive and personally meaningful creative project at the conclusion of the course.

For some modules, some background experience may be required, such as a basic understanding of music notation or common musical terms. You will be referred to YouTube videos or other hand-picked resources to assure that you are prepared for classroom discussions. The Perceptive Musician does not require an understanding of music notation.

There are four certificate courses, and those who complete all four certificates will become a graduate of The Musician Certificate Program, receive a final certificate, and will be featured on Dylan Findley's website, among other benefits. While not accredited, this coursework provides you musical knowledge that will put you ahead of other university applicants in auditions and creative portfolios. Further advanced classes may be formed for graduates in the future.



# COURSE SCHEDULE

Track A: Tuesdays 7:30-8:45pm, Central Time

## I. The Perceptive Musician

Perceptive musicians are attuned to musical patterns, structure, colors, and flow. They listen to music with open minds and guide their artistic decisions first by ear followed by supportive logic. They hear the character embedded in what they “musick” and bring life to what would otherwise be a series of sounds. Perceptive musicians listen closely to their own sounds and draw out the qualities that make each sound distinctive and potent.

### Module 1: Active Listening and Phenomenology

- 1                    Class Introduction, Attentive Listening  
*What grabs a listener’s attention and keeps someone listening?*
- 2                    Digging into Style  
*How do rhythm and articulation create style?*
- 3                    Tracing Energy Flow  
*How do melody, gesture, and meter drive music?*
- 4                    Experiencing Structure  
*How do musicians create coherency in their music?*

### Module 2: Music as Metaphor

- 1                    A Leap, Skip and a Step Forward  
*How does our experience of the human world map onto music?*
- 2                    Musical Motion Through Action  
*How do composers create a sense of musical motion?*
- 3                    The Illusion of Space  
*How do composers create a sense of musical space?*
- 4                    Telling A Story Through Music  
*How can musical elements come together to tell a story?*

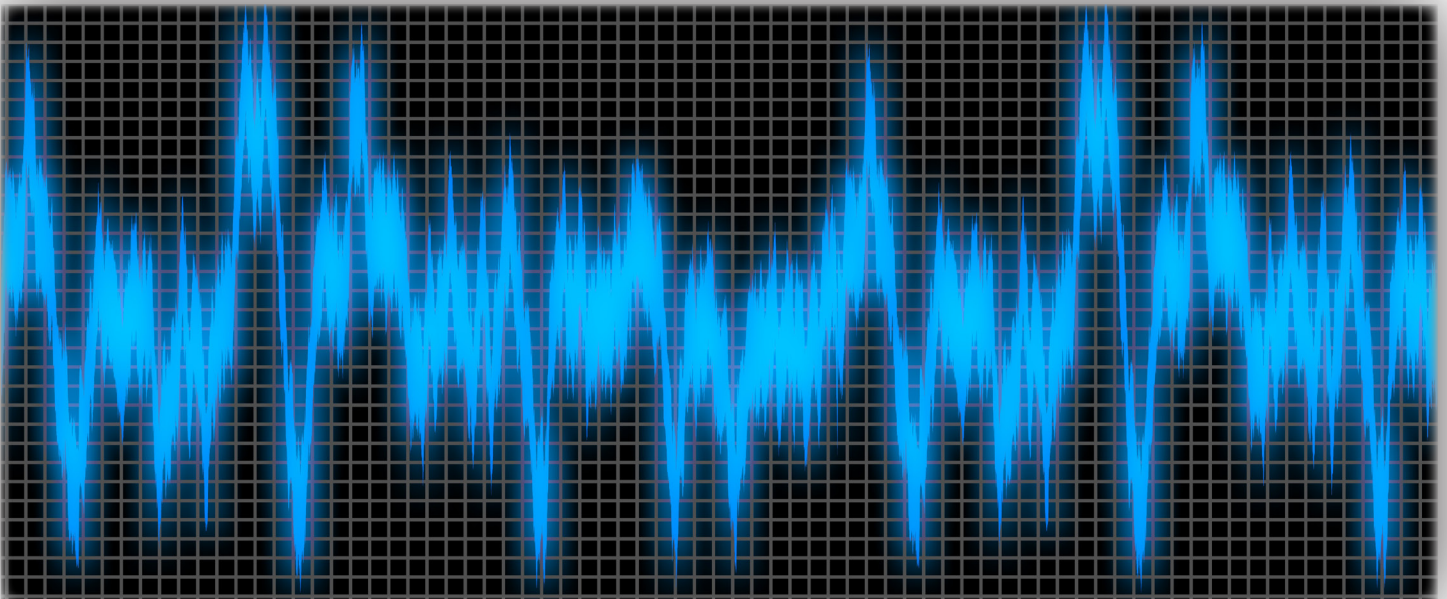
## 6 Certificate I: The Perceptive Musician

### Module 3: The Physics Behind Music-Making

- 1 The Overtone Series and Timbre  
*Why are sounds different from another?*  
*How do electronic and acoustic composers create new colors?*
- 2 Envelopes, Articulation, and Their Effect on Timbre  
*How can performers create a variety of sounds on one pitch?*
- 3 How Instruments Work (and How to Push Them to Their Limits)  
*How does a composer make an instrument sound good?*
- 4 Building an Acoustic Profile for an Instrument  
*What information is essential to write for an instrument?*

### Special Session

- 5 Building an Acoustic Profile for an Instrument, Pt. II (free for monthly participants)



## II. The Interpretative Musician

Interpretative musicians are fluent in reading, writing down, and imitating musical patterns with their instrument or voice. They see the music behind music notation and perceive unwritten style, phrasing, and accent. Interpretative musicians perceive the tendencies built into scales and develop their own scales for improvisations and compositions. They are sensitive to harmonies found in many styles as both color and the result of counterpoint.

*Students enrolled in this course need a basic understanding of music notation. A video will be provided to guide them in their preparation.*

### Module 1: Notation, Imitation, and Dictation

- 1                    At First Sight  
*How has music notation affected how we write music?*
- 2                    Imitation: The Finest Form of Flattery  
*Which practices help musicians develop musicality beyond the notes?*
- 3                    From the Mind to the Page  
*How do musicians write down the music they hear?*
- 4                    What Notes Won't Tell You  
*What is NOT expressed in music notation?*  
*What are some alternatives to traditional music notation?*

### Module 2: Scales and Style

- 1                    Pentatonic Scales and Easy Harmonization  
*How do scales help composers write melodies?*
- 2                    Major/Minor Scales and their Voice-Leading Implications  
*How does the placement of half steps affect the perception of a scale?*
- 3                    Modes for New Melodic Colors  
*What properties of scales give them their character?*
- 4                    Endless Scalar Possibilities  
*How do composers create their own scales?*

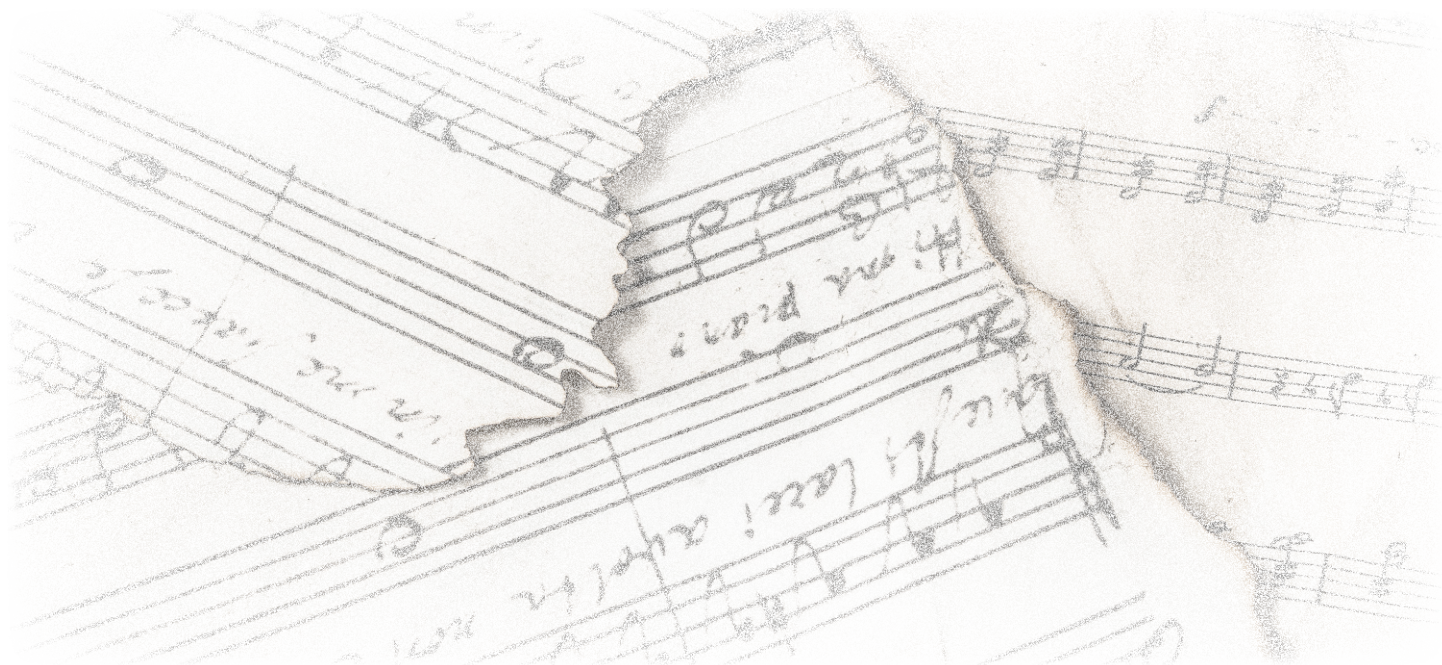
## 8 Certificate II: The Interpretative Musician

### Module 3: Harmony: The Musical Platypus

- 1 Harmony as Color  
*What is the potential of harmony as color (in space)?*
- 2 Harmony Arising from Line (Major/Minor Scales)  
*How does harmony arise out of line (in time)?*
- 3 Tension and Release  
*How can the delayed release of tension sustain musical interest?*
- 4 Harmony in Large-Scale Structure  
*How can harmony in space and time punctuate structure?*

### Special Session

- 5 Masterclass session, topic voted on by participants (\$10)





## III. The Crafty Musician

Crafty musicians embed layers of meaning in music. They are sensitive to and create hierarchies in pitch, harmony, rhythm, and meter to develop sophisticated structures. Crafty musicians envision the musical flow of their work and strategize how to achieve it. They generate drama through surprising yet inevitable musical structure. Crafty musicians enrich their music with tasteful counterpoint and are sensitive to musical texture.

*Students enrolled in this course will need the skills taught in The Interpretative Musician. A video will be provided to guide their review.*

### Module 1: Hierarchies of Sound

- 1 Hierarchies of Pitch: Day 1  
*How do composers design multi-faceted melodies?*
- 2 Hierarchies of Pitch: Day 2  
*How do composers lead to important harmonic moments?*
- 3 Hierarchies in Meter: Day 1  
*How does rhythm interact with meter?*
- 4 Hierarchies in Meter: Day 2  
*How does meter interact with phrasing?*  
*How is time perceived when there is no meter?*

### Module 2: Engineering Drama into Structure

- 1 Articulative Ideas  
*What makes a melody memorable?*  
*How do composers develop melodic material?*
- 2 Cadential Brain-Cleanses  
*How do musicians use resolution and rest in structure?*
- 3 False Expectations Through Gestalt Principles  
*How are expectations thwarted without ruining musical flow?*
- 4 Creating the Exceptional Moment  
*What makes a climax exceptional?*

## 10 Certificate III: The Crafty Musician

### Module 3: Basics of Counterpoint

- 1 Independence and Interdependence  
*How do composers juggle two lines of equal importance?*
- 2 Musical Conversations  
*How can musical lines imitate and develop each other?*
- 3 Counterpoint and Complexity  
*How many lines of counterpoint are too much?*
- 4 Multimedia and Counterpoint  
*What sacrifices must a composer make to be an equal collaborative partner in film, dance, and other projects?*

### Special Session

- 5 Masterclass session, topic voted on by participants (\$10)



## IV. The Professional Musician

Professional musicians know the current music scene. They use music technology to finesse their work and do not shy away from new software. Professionals arrange and write music for ensembles with sound orchestration. They take advantage of performance opportunities, seek after artistic communities who will value them. Professional musicians share their music with others and are aware of their opportunities to be paid for their work.

### Module 1: The Sonic Arts

- 1                      Sampling, Recording, and Organizing Sound  
*How can producers and composers use recorded sound in their work?  
How does the placement of sound affect structure?*
- 2                      Synthesis and Filtering  
*How do electronic musicians create their own sounds?*
- 3                      Audio Effects  
*What do producers and composers do to manipulate sounds?*
- 4                      Mixing and Mastering Techniques  
*How do composers get a professional sound in post-production?*

### Module 2: Orchestrating Musical Flow

- 1                      Dovetailing and Punctuating Structure  
*How does orchestration help sustain or shift musical ideas?*
- 2                      Acoustics Translated to Orchestration  
*What do the physical properties of sound suggest about good orchestration?*
- 3                      Multidimensional Textures  
*How do composers create intricate and subtle textures?*
- 4                      Multidimensional Gestures  
*How do composers combine instrument voices for more powerful lines?*

## 12 Certificate IV: The Professional Musician

### Module 3: A Career in Music

- 1 Building an Artistic Philosophy and Competitive Edge  
*How can I distinguish myself among fellow musicians?*
- 2 Find Your Tribe  
*How do I find like-minded individuals and advocates for my work?*
- 3 Professional Scores and Parts  
*How do I create professional written materials for musicians?*
- 4 Promotion and Profit  
*How do I market myself and make an income as a musician?*

### Special Session

- 5 Masterclass session, topic voted on by participants (\$10)

*Upon graduation, students become alumni of The Musician Certificate Program and will be featured on the program webpage and on social media platforms. Advanced private and small group studies are available with Dylan Findley, and alumni receive free guidance and feedback for university and major competition applications. Alumni are encouraged to keep in contact, collaborate, and learn from each other.*





## ABOUT DYLAN FINDLEY

Dylan Findley is a composer, teacher, and clarinetist with an international career. His music has been featured on three continents and at festivals across the country by groups including Great Noise Ensemble, newEar, Transient Canvas, members of the Cleveland Orchestra, Ensemble Mise-En, Quarteto L'Arianna, Mnemosyne Quartet, PULSE Trio, Frost Symphony Orchestra, and Brigham Young University's Wind Symphony.

His recently finished *The Story of Our Journey*, a 51-minute musical film for clarinet, electronics, and video commissioned by the City of Phoenix Office of Arts and Culture for their IN FLUX Cycle 9 Project. This work traces the journey of several refugees in partnership with refugee advocacy organization Their Story is Our Story. He has also worked with support from the Barlow Endowment (2015, 2020), São Paulo Contemporary Composers Festival Orchestral Commissioning Project (2019), the Center for Latter-day Saint Arts (2020), the Brigham Young Group for New Music (2020), New American Voices (2016), and the American Guild of Organists Student Commissioning Project (2018). His music can be heard at his personal website.

Findley's academic interests include composition and theory pedagogy, music in the 21st century, Nicaraguan composer Luis A. Delgadillo and concert music from Central America, spirituality as expressed in music, and interdisciplinary methods of music instruction. He has presented on Delgadillo at the Society of American Music and has lectured twice on electronic music for the Instituto Tecnológico Metropolitano in Medellín, Colombia. He received his D.M.A. in Music Composition from the University of Missouri-Kansas City in May 2020 and will teach music theory at the University of Wisconsin-La Crosse for the 2021-2022 academic year.

For more information, please visit:  
<http://www.dylanfindley.com/learn/>

You may also directly enroll in the program below