

MUCP 2200

Sophomore Composition Seminar

CLASS SCHEDULE

Wednesdays 11:00-11:50 am @ MU 287

Course Instructor: HeeYun Kim
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NOTE: Office hours will be posted on the respective instructors' office doors and posted on Canvas by the second week of classes.

CLASS GOALS

- Explore a variety of musical concepts and aesthetics from the recent past repertoire.
- Learn a wide range of compositional techniques and musical idioms, and apply them to your own compositions.
- Broaden your knowledge and understanding of the 20th and 21st century music.
- Develop strategies for listening to unfamiliar music, and ability to assess musical quality.

RECOMMENDED TEXT

Gould, Elaine. *Behind Bars: The Definitive Guide to Music Notation*

Gardner Read, *Music Notation; A Manual of Modern Practice*

Alfred Blatter, *Instrumentation and Orchestration*

Stefan Kostka, *Materials and Techniques of Twentieth Century Music*

David Cope, *New Directions in Music*

Glenn Watkins, *Soundings – Music in the Twentieth Century*

Joseph Auner, *Music in the Twentieth and Twenty-First Centuries (Western Music in Context: A Norton History)*

Robert Morgan, *Twentieth-Century Music – A History of Musical Style in Modern Europe and America*

Robert Morgan, *Strunk's Source Readings in Music History: The Twentieth Century*

CANVAS

The course syllabus will be posted on Canvas site by the first week of the semester. All other class materials including listening links, guidelines for the weekly logs and composition projects will be posted at appropriate times during the semester.

CLASS SCHEDULE

	Date	Topic	Listening
Week 1	8/31	Introductory meeting	
Week 2	9/7	How to develop your musical ideas	György Ligeti, <i>Six Bagatelles</i> Thomas Adès, <i>Asyla</i> Henryk Górecki, <i>Symphony No.3</i> Terry Riley, <i>In C</i> / Ravel, <i>Boléro</i>
Week 3	9/14	Vocal Music Now	Unsuik Chin, <i>Cantatrix Sopranica</i> (2005) Hans Abrahamsen, <i>Let me tell you</i> (2013) Du Yun, <i>Angel's bone</i> (2015) Caroline Shaw, <i>Partita</i> (2012) * Davies, <i>8 songs for a mad king</i> (1969) *Arvo Pärt, <i>Miserere</i> (1992) / <i>Te Deum</i> (1984)
Week 4	9/21 Due on Project #1	Extended technics of instruments - focus on solo/duo	Berio, <i>Sequenza VII</i> George Benjamin, <i>Viola Viola</i> Holliger, <i>Three pieces for bassoon</i> Kaija Sariaaho, <i>Nocturne; Sept Papillons</i>
Week 5	9/28	Build your own brand – what makes your music unique?	Peter Graham, <i>Harrison's Dream</i> Michael Daugherty, <i>Metropolis Symphony</i> Kareem Roustom, <i>Budrus</i> Thomas Adès, <i>Arcadiana</i>
Week 6	10/5	Serialism analysis - workshop	Webern, <i>Symphony op. 21</i>
Week 7	10/12	Textures and Structures	György Ligeti, <i>Atmosphères / Requiem</i> Penderecki, <i>Threnody to the Victims of Hiroshima</i> Olivier Messiaen, <i>Turangalila Symphonie</i> Kaija Sariaaho, <i>Du Cristal</i> Magnus Lindberg, <i>Arena</i>
Week 8	10/19 Due on Project #2	Integrated – new sources; mutual influences between western and non-western music; between classical and non-classical music; ensemble of culturally different instruments.	Joël Bons, <i>Nomaden</i> + Atlas Ensemble Ravi Shankar and Yehudi Menuhin John Coltrane, <i>A Love Supreme</i> Korean/Chinese/Japanese traditional music
Week 9	10/26	Masterclass	
Week 10	11/2	Masterclass	
Week 11	11/9	Finding new directions - alternate tuning system and inflected pitches; new interpretation of tonality; return to simplicity	Johnston, <i>Suites, String Quartet No.7</i> Partch, <i>Windsong, Sonata Dementia</i> Del Tredici, <i>Virtuoso Alice</i> , Pärt, <i>Fratres</i> , Glass, <i>Violin Concerto</i> , Adams, <i>Phrygian Gates</i> , Gorecki, <i>Good Night</i>
Week 12	11/16 Due on Project #3	Artist entrepreneurship and grant writing	*Special guest: Dr. Jessica Collado
Week 13	11/23	Thanksgiving – No Class	
Week 14	11/30	Student presentation 1: Final Project	@ Willis Library-special collections room
Week 15	12/7	Student presentation 2: Final Project	@ Willis Library-special collections room
* Tuesday 12/5		Reading of Final Project	

ASSIGNMENTS

* Follow the instructions under “Assignments” tap on Canvas

Weekly Logs (on Canvas)

1-2 pages of documenting your observations on the topic of the week. Include your reviews of the 1-3 works covered in the class.

Composition Project #1 (Hard Copy)

Due by Wednesday 9/21, a 1-minute composition, utilizing a given motif in your composition. Any instrumentations are allowed. Submit your score either in manuscript or computer notation.

Composition Project #2 (Hard Copy)

Due by Wednesday 10/19, a 1-minute composition, using your instrument or any solo instrument. Include one or more extended techniques. Submit your score either in manuscript or computer notation.

Composition Project #3 (on Canvas)

Due by Wednesday 11/16, a paper of an in-depth analysis on your work-in-progress for the final composition project. Think it as you are writing a short thesis about your own music.

FINAL COMPOSITION PROJECT (Hard Copy)

Due by Wednesday 12/7, a 3 to 5-minute composition. No instrumentation restrictions. Secure your musicians for Reading Day on 12/5, if it is applied to you.

GRADING

Composition projects will be graded on the following criteria:

- **Effectiveness** in applying procedures according to the assignment; includes submission of pre-composition work for review by TF.
- Overall **musicality**, including use of expressive markings, dynamics, phrasing, articulations, and sensitivity to instrumental/vocal ranges and capabilities
- Proper musical **notation**, including rhythms, pitches, and correct transpositions—score and parts.
- **Presentation**: score layout, including spacing, margins, correct size paper, and overall neatness (score and parts). This also applies to presentation of the electronic files that are uploaded to Canvas—e.g., clear scans/photos, properly formatted and organized, and compiled into a single document.
- Insights provided in accompanying **commentary/analysis**. These should be technically substantive and thorough, and must address any specific questions raised in the project guidelines.
- **Preparation** of projects that are read or workshopped in class.

A more detailed grading rubric for each project will be provided in Canvas.

Weekly Logs are graded on a 10-point scale, with roughly the following letter grade equivalents:

8-10 pts. = A 7-8 pts. = B 4-5 pts. = C 2-3 pts. = D 0-1 pts. = F

Grading is based on the following criteria:

- General **engagement with the material**—specifically in relation to the class lecture that week. This means you should focus your discussion related to composition rather than expressive or extra-musical references.

- An **ability to write about music** in a cogent way. This includes how you work examples into an argument most effectively by identifying an example clearly, describing in adequate detail how the given passage is significant, and succinctly explaining why.
- **Writing style.** This includes how you organize your comments and how effectively you are able to communicate your point.
- A clear **understanding of the material**, as demonstrated in the substance of your comments.

Cumulative Grading:

Final grades will be based upon *composition projects*, *weekly log*, *attendance* and *class participation* and distributed as follows:

- 3 Composition Projects: 45%
- Weekly Logs: 30%
- Attendance: 15%
- Participation: 10%