

BEGINNING COMPOSITION II (MUCP 1190)—CLASS COMPOSITION II (MUCP 3090)

Fall 2011

class meetings: M 11:00-11:50 am (MUSIC NOW)—Merrill Ellis Intermedia Theater (MEIT, MU 1001)
 W 11:00-11:50 am (lab)—Merrill Ellis Intermedia Theater
 F 11:00-11:50 am (lecture)—MU 287

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Course website: <http://www.courses.unt.edu/jklein/1180-3080>

Blackboard (for journals, concert review, and grades): <https://ecampus.unt.edu/webct>

UNT Libraries (for online audio): <https://audioreerves.library.unt.edu>

SYLLABUS**RECOMMENDED TEXTS (on reserve):**

Cope, David. *Techniques of the Contemporary Composer*. New York: Schirmer Books, 1997.

Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*. New York: Schirmer Books, 1997.

Ross, Alex. *The Rest is Noise: Listening to the Twentieth Century*. New York: Picador, 2007.

*Stone, Kurt. *Music Notation in the Twentieth Century*. New York: W.W. Norton & Co., 1980.

**Composition majors continuing in the program will be expected to purchase this text.*

COURSE PRE-REQUISITES:

All students enrolled in this course *must fulfill the following pre-requisite requirements:*

- Admission to the College of Music;
- Successful completion of MUCP 1180/3080 and/or recommendation of the instructor;
- Enrollment in or completion of Theory II (MUTH 1500) and Aural Skills II (MUTH 1510).

Students who do not meet the above requirements must make an appointment with the course instructor immediately or risk being *dropped from the course*.

Students enrolled in MUCP 1180 who have passed Theory I-IV and Aural Skills I-IV may wish to enroll in MUCP 3080 instead of 1180. The courses meet concurrently and have the same requirements, though they differ as follows:

- MUCP 3090 is 3 credit hours; MUCP 1190 is 2 credit hours;
- As a 3000-level course, MUCP 3090 may be applied toward advanced elective credits (e.g., for the Bachelor of Arts degree), whereas MUCP 1190 may not.

Please contact Dr. Klein for more information; any changes must be made by the twelfth day of classes.

COURSE STRUCTURE:

General

The purpose of this course is to explore a variety of compositional techniques, repertoire, concepts, and aesthetics from the recent past, and to provide students interested in composition with the basic tools needed to compose effectively in contemporary idioms. Because music history and theory curricula focus primarily on music from the “common practice” era (c.1600-1900), this course supplements that material by focusing on music composed since 1900. Thus, it serves as an important foundation for the study of contemporary composition at the undergraduate level.

MUCP 1190 is required for all prospective undergraduate composition majors, and is also offered as an elective course for qualified non-composition majors (including BA students). MUCP 3090 fulfills a composition requirement for undergraduate theory and jazz arranging majors. Given the variety of students enrolled, the course attempts to achieve the following goals:

- To provide a broad foundation for future composition majors, enabling them to effectively practice their craft in a variety of contexts.
- To provide theory and jazz arranging majors with compositional experiences outside of those they are more familiar with in their respective degree programs.
- To provide non-composition majors with the tools necessary to understand and appreciate a wide variety of contemporary musical idioms and aesthetic perspectives.

As with MUCP 1180/3080, the material covered in this course is critical to the understanding of current compositional trends; as a result, the amount of work required may be considered quite significant by many students. *Prospective composition majors who do not feel up to this challenge should seriously consider pursuing another major!*

Learning Outcomes

By the end of this course, students should attain the following skills:

- Understanding of a broader definition of the term “music” through exposure to contemporary musical idioms.
- Strategies for listening to unfamiliar music, with an understanding of the appropriate cultural, historical, theoretical, and aesthetic contexts.
- Development of critical thinking skills and the ability to assess “quality” in a wide variety of music.
- Recognition and application of various melodic, harmonic, rhythmic, and structural materials.
- The ability to create short but cohesive and effective musical compositions, drawing upon a wide range of techniques and stylistic approaches.

Class meetings

The class meets three days each week and consists of three interrelated components:

- Lecture: This component is taught by Dr. Klein and includes intensive explorations of repertoire, techniques, concepts, and aesthetics presented in the listening, score study, and reading assignments. These topics set the context for the guided composition projects assigned throughout the semester.
- Laboratory: This component is taught by the teaching assistants(s), and focuses primarily on the technical aspects of the composition projects and general compositional issues. Projects

are read (performed) and discussed during the lab sessions and topics from the listening, score study, and reading assignments may be further explored through group discussions.

- Departmental (MUSIC NOW): These weekly meetings are attended by all of the composition students from entering freshmen to doctoral candidates. Because of the diversity of experience represented by the students in attendance, MUSIC NOW presentations may range from introductory-level to very advanced topics, and subjects run the gamut from commercial to avant-garde experimental music. These presentations are intended to expose students to current musical practices and issues, thus supplementing the more historical material covered in the lecture portion of the course. MUSIC NOW presentations include lectures, demonstrations, panel discussions, video presentations, and performances featuring guest artists, faculty, students, and alumni.

The regular meeting schedule is departmental (MUSIC NOW) on Mondays, laboratory on Wednesdays, and lecture on Fridays; however, this schedule may change in order to accommodate guest artists featured on MUSIC NOW (see schedule below for details).

ASSIGNMENTS:

Weekly assignments include guided **composition projects**, **listening** and **score study**, **readings** pertaining to contemporary music, and a **journal**. Students are also required to attend *three composition division events* and submit a **concert review** of one of these three programs. Guidelines for each of these assignments are included on the course website; *you are responsible for following these guidelines*, so please make sure you have read this information. *It is important that these assignments are done in a timely manner*, as this material will be discussed during class meetings. Listening and score study materials are available on the *fourth floor of the Willis Library*: recordings are on reserve in the audio library, and are also available online at <https://audioreserves.library.unt.edu> (log in with EUID and password and select this course); scores are on carrel 433 (you may remove them temporarily, but they are to be returned immediately after use). Reading assignments, as well as the project assignments, lecture materials, and other course information may be obtained from the course website: <http://www.courses.unt.edu/jklein/1190-3090>.

Examinations

You will note that *there are no examinations* for this course. However, *students planning to continue in the composition program will be tested on the content of MUCP 1180-1190 (3080-3090) at the **Freshman Barrier Examination*** prior to enrollment in MUCP 2180; refer to <http://music.unt.edu/comp/students/policies-procedures#undergrad/FBE> for details.

PORTFOLIO:

Students in this class—particularly those planning to continue as composition majors—are encouraged to maintain a course portfolio, which will contain the following:

- Composition project materials: an ample supply of lined staff paper, notebook paper, graph paper, and plain paper is recommended.
- Copies of reading materials, course handouts, and score examples: these may be used to prepare for the Freshman Barrier Examination and for reference during future academic work.
- Completed composition projects: prospective composition majors may wish to include these in the subsequent composition portfolio, which will be reviewed at critical points throughout the degree program (e.g., composition jury, senior recital hearing).

ATTENDANCE:

Since there is much material to cover during the course of the semester, punctuality is crucial; to this end, chronic tardiness will be considered in the attendance portion of the grade (for the purpose of grading, 3 late arrivals = 1 absence). *Students with more than **four** unexcused absences* (or the equivalent) *are subject to failure at the instructor's discretion*. Students are also expected to attend *at least three* concerts within the Division of Composition Studies (this is in addition to any concerts presented during MUSIC NOW). An attendance record will be available to sign at all composition division events including MUSIC NOW; *do not forget to sign this sheet in order to receive attendance credit!*

GRADING:

Final grades will be based upon *composition projects, supplementary assignments* (including *journals* and *concert reviews*), and *attendance/class participation* (including concert attendance) and distributed as follows:

- Composition projects (45%):
 - projects 1-6 (@ 5% ea.) 30%
 - final project/reading 15%
- Supplementary assignments (30%):
 - journals 25%
 - concert review 5%
- Attendance/participation: 25%

HANDOUTS:

The following handouts will be distributed on the first day of class, and are available on the course website; make sure you have reviewed these materials by the end of the first week of classes:

- Course Syllabus • Course Survival Guide • Preliminary Survey • Preliminary Assignment

Additionally, a list of scores and recordings and assigned readings are available for download on the course website.

NOTES:

The College of Music complies with the **Americans with Disabilities Act** in making reasonable accommodation for qualified students with disability. If you have an established disability as defined in the Americans with Disabilities Act and would like to request accommodation, please contact the instructor of this course as soon as possible.

The **UNT Code of Student Conduct** provides penalties for misconduct by students, including academic dishonesty and disruptive behavior in the classroom. Further information, including consequences for unacceptable behavior, may be found at http://www.unt.edu/csrr/student_conduct/index.html.

The **Student Evaluation of Teaching Effectiveness** (SETE) is a requirement for all organized classes at UNT. This short survey will be made available to students at the end of the semester, providing a chance to evaluate this course; further instructions will be provided at that time. *You are strongly encouraged to complete this online survey prior to the end of the semester.*

SCHEDULE (*subject to change*):

1a August 26: ORIENTATION (with 1180/3080 class)—MU 287

- Course introduction

1b August 29: MUSIC NOW—MEIT

- Introductory meeting with reception and CEMI open house

August 31: LAB—MEIT

- Course overview, study groups

September 2: LECTURE—MU 287

- Explorations in time I: rhythm & meter
- READING: Cowell — from *New Musical Resources*
- LISTENING: Cowell — *Fabric*; Stravinsky — *L'Histoire du Soldat*; Xenakis — *Palimpsest*
- ASSIGNMENT: Project #1 (rhythm/meter/tempo study)

2 September 5: NO MEETING (Labor Day)

September 7: LAB

- Project #1—discussion

September 9: LECTURE

- Explorations in time II: tempo
- READING: Carter — “Shop Talk from an American Composer”
- LISTENING: Carter — *Canaries*; *String Quartet No. 2*; Nancarrow — *Studies for Player Piano*.

3 September 12: LAB

- Project #1—readings

September 14: LECTURE

- Explorations in notation I
- READING: Select one article each by two different authors at newmusicbox.org
- LISTENING: Cowell — *The Banshee*; Penderecki — *Threnody*; Takemitsu — *Rain Spell*;
- ASSIGNMENT: Project #2 (proportional notation study)
- DUE: Project #1 (rhythm/meter/tempo study)

September 16: MUSIC NOW — guest composer **Joe Waters**

4 September 19: LAB

- Project #2—discussion

September 21: LECTURE

- Explorations in notation II
- READING: Crumb — “Music: Does It Have a Future?”; Berio — “Interview 1 with Rossana Dalmonte (excerpt)”
- LISTENING: Crumb — *Ancient Voices of Children*; Berio — *Circles*
- DUE: Journal entries (section I)

September 23: MUSIC NOW — guest artist **Frances-Marie Uitti**

- READING: Crumb — “Music: Does It Have a Future?”; Berio — “Interview 1 with Rossana Dalmonte (excerpt)”

- LISTENING: Crumb — *Ancient Voices of Children*; Berio — *Circles*

5 September 26: LECTURE (with 1190/3090 class) — MU 287

- American music overview
- READING: Ives — “Postface to *114 Songs*”; Gann — “Killers in the Audience”
- LISTENING: Ives — *Three Places in New England*; Copland — *Billy the Kid*; Seeger — String Quartet 1931

September 28: LAB

- Project #2—readings

September 30: LECTURE

- Conceptual music I
- ASSIGNMENT: Project #3 (indeterminate/graphic study)
- DUE: Project #2 (proportional notation study)

6 October 3: MUSIC NOW

October 5: LAB

- Project #3—discussion

October 7: LECTURE

- Indeterminacy and aleatory I
- READING: Cage — “Credo”; “Interview with Roger Reynolds”
- LISTENING: Satie — *Parade*; Cage — *Amores*; *Concert for Piano and Orchestra*

7 October 10: MUSIC NOW— guest composer **Faye-Ellen Silverman**

October 12: LAB

- Project #3—readings

October 14: LECTURE

- Indeterminacy and aleatory II: the performer-composer
- READING: Select one article each by two different authors at newmusicbox.org
- LISTENING: Feldman — *King of Denmark*; Stockhausen — *Zyklus*; Lutoslawski — *jeux venetiens*
- ASSIGNMENT: Project #4 (extended technique study)
- DUE: Project #3 (indeterminate/graphic study)

8 October 17: MUSIC NOW

October 19: LAB

- Project #4—discussion
- DUE: Journal entries (section II)

October 21: LECTURE

- Instrumental and vocal extensions
- READING: Rosen — “Who’s Afraid of the Avant-Garde”
- LISTENING: Berio — *Sequenza VII*; Davies — *Eight Songs for a Mad King*; Schwantner — *...And the Mountains Rising Nowhere*

9 Week of October 25: Individual student meetings (*required*); schedule TBA

October 24: LAB

- Project #4—readings

October 25: last day to withdraw from course with a grade of W!

October 26: LECTURE

- Conceptual music II; Minimalism I
- READING: Oliveros — “Some Sound Observations”
- LISTENING: Oliveros — *Horse Sings from Cloud*; Riley — *In C*; Reich — *Come Out*
- ASSIGNMENT: Project #5 (minimalist study)
- DUE: Project #4 (extended technique study)

October 28: MUSIC NOW — Film composer Joel Goodman

10 October 31: MUSIC NOW

November 2: LAB

- Project #5—discussion

November 4: LECTURE

- Minimalism II
- READING: Reich — *Writings About Music* (excerpts)
- LISTENING: Reich — *Music for 18 Musicians*; Glass — *Einstein on the Beach* (excerpts); Adams — *The Chairman Dances*

11 November 7: MUSIC NOW

November 9: LAB

- Project #5—readings

November 11: LECTURE

- Composing with pitch-class sets
- READING: Select one article each by two different authors at newmusicbox.org
- LISTENING: Select one work each by three UNT faculty composers
- ASSIGNMENT: Project #6 (pitch-class set study)
- DUE: Project #5 (minimalist study)

12 November 14: MUSIC NOW

November 16: LAB

- Project #6—discussion
- DUE: Journal entries (section III)

November 18: LECTURE

- Music and Technology I: *musique concrète* and *Elektronische Musik*
- READING: Russolo — “The Art of Noises”; Varèse — “The Liberation of Sound”
- LISTENING: Schaeffer — *Étude aux chemins de fer*; Stockhausen — *Studie II*; Varèse — *Poème électronique*
- ASSIGNMENT: Final Project

13 November 21: LAB

- Project #6—readings

November 23: LECTURE

- Music and Technology II: Synthesizers, computers, and algorithmic composition
- READING: Xenakis — “Preliminary Statement”
- LISTENING: Davidovsky — *Synchronisms No. 5*; Xenakis — *Metastasis*; Saariaho — *NoaNoa*
- DUE: Final Project Information sheet

November 25: NO MEETING (Thanksgiving Break)

14 NOTE: This is the last week of concerts at the UNT College of Music for the semester!

November 28: MUSIC NOW

November 30: LAB

- Final Project—discussion
- Tour of the Center for Experimental Music & Intermedia (CEMI)
- DUE: Project #6 (pitch-class set study)

December 2: LECTURE

- Experimental music and intermedia
- LISTENING: Kagel — *Acustica*; Anderson — *Home of the Brave* (excerpts)

15 December 5: LECTURE (with 1180/3080 class) — MU 287

- Explorations in timbre, texture, and space
- READING: Ligeti — “Ligeti [interviews] Ligeti”
- LISTENING: Varèse — *Intégrales*; Ligeti — *Atmospheres*; Ives — *The Unanswered Question*

December 7: LAB

- Open discussion (including final project readings, as necessary)
- DUE: Journal entries (section IV); Concert Review

December 9: NO CLASS

- **NOTE: This is the last day to turn in late homework!**

16 Week of December 12: All students intending to continue in Intermediate Composition (MUCP 2180-90) must see Dr. Klein to schedule a *Freshman Barrier Examination* prior to the beginning of the spring semester.

16 Monday, December 12—9:30 AM-12:30 PM, MEIT (Final Examination Time*)

- Final Project Readings (combined 1180/3080 and 1190/3090)
- DUE: Final project

** NOTE: This session will start one hour earlier than the posted final exam time, as there will be many projects to read. Please plan on staying for at least two hours of the reading session!*