

BEGINNING COMPOSITION I (MUCP 1180)— CLASS COMPOSITION I (MUCP 3080)

Fall 2012

class meetings: M 11:00-11:50 am (MUSIC NOW)—Merrill Ellis Intermedia Theater (MEIT, MU 1001)
 W 11:00-11:50 am (lecture)—MU 287
 F 11:00-11:50 am (laboratory)—MEIT & 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://audiorecords.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;
- Enrollment in or completion of Theory I (MUTH 1400) and Aural Skills I (MUTH 1410).

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 3080 is 3 credit hours; MUCP 1180 is 2 credit hours;
- As a 3000-level course, MUCP 3080 may be applied toward advanced elective credits (e.g., for the Bachelor of Arts degree), whereas MUCP 1180 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 1180 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 3080 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.

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.* Although MUCP 1180 may be taken concurrently with Theory I and Aural Skills I (MUTH 1400/1410), students who have little or no previous experience in theory and/or composition may find the material beyond their grasp at present. It is recommended that those students either consider another major or defer enrollment in this course until completing additional semesters of Theory and Aural Skills.

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, lecture on Wednesdays, and laboratory 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 an online **journal**. Students are also required to submit a **concert review** of one of the three composition division events they are required to attend for this course. Guidelines for each of these assignments are included on supplementary handouts (see list below); *you are responsible for following these guidelines*, so please make sure you have 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/1180-3080>.

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%

Students may keep track of their progress by viewing their grades on Blackboard (<https://ecampus.unt.edu/webct>). Please inform the course instructor or teaching assistant immediately if you notice any discrepancies or missing grades.

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:

Office of Disability Accommodation: The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time,

however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940-565-4323.

Financial Aid Satisfactory Academic Progress: A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Academic Integrity: Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>.

Student Behavior in the Classroom: Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at www.unt.edu/csrr.

Student Evaluation of Teaching Effectiveness (SETE): The 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*):

1 August 29: MUSIC NOW—MEIT

- Introductory meeting with reception and CEMI open house

August 31: LECTURE—MU 287

- Listening to music
- READING: Copland — “How We Listen”; Stucky — “Listening to Contemporary Music”;
- LISTENING: Corigliano — Symphony No. 1; Pärt — *Magnificat*; Ferneyhough — *La chûte d'Icare*

2 September 3: NO MEETING (Labor Day)

September 5: LECTURE—MU 287

- Basics of composition
- READING: Slonimsky — “Introduction”
- LISTENING: Select one work each by three UNT faculty composers
- ASSIGNMENT: Project #1 (notation/transposition study)
- DUE: Preliminary assignment, survey

September 7: LAB—MEIT

- Divide into lab sections and study groups
- Project #1—discussion

3 September 10: MUSIC NOW

September 12: LECTURE

- Composing a melody
- READING: Dallin — Chapter 2; Gann — “Killers in the Audience”
- LISTENING: Britten—*Serenade for Tenor, Horn, and Strings*; Shostakovich—Symphony No. 5
- ASSIGNMENT: Project #2 (text setting with tonal melody)

September 14: LAB

- Project #2—discussion; schedule readings
- DUE: Project #1 (notation/transposition study)

4 September 17: MUSIC NOW — guest composer and UNT alumnus **Stephen Anderson**

September 19: LECTURE

- Impressionism, Exoticism; New melodic resources I
- LISTENING: Debussy — *Voiles*; Ravel — *Ma Mère l'Oye* (suite); Scriabin — Piano Sonata No. 6
- DUE: Journal entries (Section I)

September 21: LAB

- Project #2—readings (individual meetings)

5 September 24: MUSIC NOW

September 26: LECTURE

- New melodic resources II
- ASSIGNMENT: Project #3 (melodic variations)
- READING: Ives — “Postface to *114 Songs*”
- LISTENING: Ives — *Three Places in New England*; Copland — *Billy the Kid*; Seeger — *String Quartet 1931*
- DUE: Project #2 (text setting with tonal melody)

September 28: LAB

- Project #3—discussion

6 October 1: LECTURE

- American music overview (review works from previous week’s listening assignment)

October 3: LECTURE

- Microtonality
- READING: Partch — “Author’s Preface”
- LISTENING: Ives — *Three Quarter-Tone Pieces*; Partch — *Barstow*

October 5: LAB

- Project #3—readings

7 October 8: MUSIC NOW — guest composer William Kleinsasser

October 10: LECTURE

- New harmonic resources
- READING: Hindemith — “Musical Inspiration”
- LISTENING: Debussy — *Sarabande*; Hindemith — *Kammermusik*; Cowell — *Tides of Manaunaun*
- ASSIGNMENT: Project #4 (harmonic variations)
- DUE: Project #3 (melodic variations)

October 12: LAB

- Project #4—discussion

8 Week of October 15: Individual student meetings (*required*); schedule TBA

October 15: MUSIC NOW

October 17: LECTURE

- Primitivism, Neoclassicism, Nationalism
- READING: Select one article each by three different authors at newmusicbox.org
- LISTENING: Stravinsky — *Le Sacre du Printemps*; Octet; Bartók — String Quartet No. 4
- DUE: Journal entries (Section II)

October 19: LAB

- Project #4—readings

9 October 22: LECTURE

- Polytonality
- READING: Stucky — “New Music and the Masterpiece Syndrome”;
- LISTENING: Milhaud — *Saudades do Brasil* (Book I); Stravinsky — *Petrouchka*
- ASSIGNMENT: Project #5 (polytonal study)

October 23: last day to withdraw from course with a grade of W!

October 24: LAB

- Project #5—discussion
- DUE: Project #4 (harmonic variations)

October 26: MUSIC NOW — Composer and UNT alumnus L. Scott Price

10 October 29: LECTURE

- Free atonality I
- READING: Select one article each by two different authors at newmusicbox.org
- LISTENING: Select one work each by two UNT faculty composers

October 31: MUSIC NOW — Guest ensemble SWARMIOUS

November 2: LAB

- Project #5—readings

11 November 5: MUSIC NOW

November 7: LECTURE

- Free atonality II; Expressionism
- READING: Schoenberg — “Heart and Brain in Music”; Berg — “What is Atonality?”
- LISTENING: Schoenberg — *Pierrot Lunaire* (Nos. 1, 5, 7, 8, 16, 17, 21); Berg — *Wozzeck* (Act III); Webern — *Fünf Orchesterstücke*, Op. 10
- ASSIGNMENT: Project #6a (12-tone matrix)
- DUE: Project #5 (harmonic variations)

November 9: LAB

- Project #6a—discussion

12 November 12: MUSIC NOW

November 14: LECTURE

- Dodecaphony
- LISTENING: Schoenberg — *Variations for Orchestra*; Berg — *Violin Concerto*; Webern — *Concerto*, Op. 24
- ASSIGNMENT: Project #6b (12-tone study)
- DUE: Journal entries (Section III)

November 16: LAB

- Project #6b—discussion
- ASSIGNMENT: Final Project
- DUE: Project #6a (matrix)

13 November 19: LECTURE

- Influences of dodecaphony; Integral (total) serialism I
- READING: Stravinsky — “About Music Today”
- LISTENING: Stravinsky — *In Memoriam Dylan Thomas*; Copland — *Inscape*

November 21: LAB

- Project #6b—readings
- DUE: Final Project Information sheet

November 23: NO MEETING (Thanksgiving Break)

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

November 26: MUSIC NOW

November 28: LECTURE

- Integral (total) serialism II
- READING: Boulez — “Schoenberg is Dead”; Babbitt — “The Composer as Specialist”
- LISTENING: Babbitt — *Three Compositions for Piano*; Messiaen — *Modes de valeurs et d'intensités*; Boulez — *Le marteau sans maître*
- DUE: Project #6b (12-tone study)

November 30: LAB

- Final projects; Final Project Information sheets reviewed and returned

15 December 3: LECTURE — MU 287

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

December 5: LECTURE

- Concluding discussions

December 7: NO CLASS

- Optional Final Project readings (TBA)
- DUE: Journal entries (Section IV); Concert Review
- NOTE: *This is the last day to turn in late homework!*

16 Friday, December 14—9:30 AM-12:30 PM, MEIT (Final Examination Time*)

- Final Project Readings
- 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!*