

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

SYLLABUS — Spring 2014

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

instructor: Joseph Klein
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Blackboard (for primary course materials): <https://ecampus.unt.edu/webct>

Instructor website (for supplemental course materials): <http://www.courses.unt.edu/jklein/1190-3090>

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

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 MUCP 1190 *must fulfill the following pre-requisite requirements:*

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

All students enrolled in MUCP 3090 *must fulfill the following pre-requisite requirements:*

- Admission to the College of Music;
- Successful completion of all core MUTH courses (i.e., Theory I-IV and Aural Skills I-IV).

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 course instructor 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: 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: 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 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 the course Blackboard website (<https://ecampus.unt.edu/webct>). *You are responsible for following these guidelines*, so please make sure you have read this information carefully. *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 available 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 Blackboard website: <https://ecampus.unt.edu/webct> ; there are also supplemental materials available on the instructor's 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
- 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 January 13: MUSIC NOW—MEIT

January 15: LAB—MEIT

- Course introduction; Composing with pitch-class sets

January 17: LECTURE—MU 287

- Composing with pitch-class sets (continued)
- READING: Select one article each by two different authors at newmusicbox.org
- LISTENING: Select one work each by three UNT faculty composers
- ASSIGNMENT: Project #1 (pitch-class set study)

2 January 20: NO MEETING (MLK Day)

January 22: LAB

- Survey, study groups
- Project #1—discussion

January 24: LECTURE

- Explorations in time I: rhythm & meter
- READING: Cowell — from *New Musical Resources*
- LISTENING: Cowell — *Fabric*; Stravinsky — *L'Histoire du Soldat*; Xenakis — *Palimpsest*

3 January 27: MUSIC NOW

January 29: LAB

- Project #1—readings

January 31: 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*.
- ASSIGNMENT: Project #2 (rhythm/meter/tempo study)
- DUE: Project #1 (pitch-class set study)

4 February 3: LECTURE — MU 287 (combined with MUCP 1180/3080)

- Structure, form, and process
- READING: Bartók — “The Problem with the New Music”; Messiaen — *Technique of my Musical Language* (excerpts)
- LISTENING: Bartók — *Music for Strings, Percussion, and Celeste*; Messiaen — *Quatuor pour la fin du temps*

February 5: LAB

- Project #2—discussion

February 7: LECTURE

- Structure, form, and process (continued)

5 February 10: MUSIC NOW — Guest guitarist/composer Janet Feder

February 12: LAB

- Project #2—readings

February 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 #3 (proportional notation study)
- DUE: Project #2 (rhythm/meter/tempo study)

6 February 17: MUSIC NOW

February 19: LAB

- Project #3—discussion

February 21: LECTURE

- Explorations in notation II
- READING: Crumb — “Music: Does It Have a Future?”; Berio — “Interview 1 with Rossana Dalmonte (excerpt)”
- LISTENING: Crumb — *Vox Balaenae*; Berio — *Circles*

7 February 24: MUSIC NOW

February 26: LAB

- Project #3—readings

February 28: LECTURE

- Conceptual music I
- READING: Cage — “Credo”; “Interview with Roger Reynolds”
- LISTENING: Satie — *Parade*; Cage — *Amores*; *Concert for Piano and Orchestra*
- ASSIGNMENT: Project #4 (indeterminate/graphic study)
- DUE: Project #3 (proportional notation study)

8 March 3: LAB

- Project #4—discussion

March 5: MUSIC NOW — Guest artists pincushioned

March 7: LECTURE

- Indeterminacy and aleatory I
- READING: Select one article each by two different authors at newmusicbox.org
- LISTENING: Feldman — *King of Denmark*; Stockhausen — *Zyklus*; Lutoslawski — *jeux venetiens*

Week of March 10: SPRING BREAK

9 Week of March 17: Individual student meetings (*required*); schedule TBA

March 17: MUSIC NOW

March 19: LAB

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

March 21: LECTURE

- Instrumental and vocal extensions
- READING: Rosen — “Who’s Afraid of the Avant-Garde”
- LISTENING: Berio — *Sequenza VII*; Lachenmann — *Mouvement*
- ASSIGNMENT: Project #5 (extended technique study)
- DUE: Project #4 (indeterminate/graphic study)

10 March 24: MUSIC NOW

March 25

- *Last day to withdraw from course with a grade of W!*

March 26: LAB

- Project #5—discussion

March 28: LECTURE

- Conceptual music II; Minimalism I
- READING: Oliveros — “Some Sound Observations”
- LISTENING: Oliveros — *Horse Sings from Cloud*; Riley — *In C*; Reich — *Come Out*

11 March 31: LAB

- Project #5—readings

April 2: 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*
- ASSIGNMENT: Project #6 (minimalist study)
- DUE: Project #5 (extended technique study)

April 4: MUSIC NOW — Guest cellist **Madeleine Shapiro**

12 April 7: MUSIC NOW

April 9: LAB

- Project #6—discussion

April 11: 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 April 14: MUSIC NOW

April 16: LAB

- Project #6—readings

April 18: LECTURE

- Music and Technology II: computers, algorithmic composition
- READING: Xenakis — “Preliminary Statement”
- LISTENING: Davidovsky — *Synchronisms No. 5*; Xenakis — *Metastasis*; Saariaho — *NoaNoa*
- DUE: Project #6 (minimalist study); Final Project Information sheet

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

April 21: MUSIC NOW

April 23: LAB

- Final Project—discussion
- Tour of the Center for Experimental Music & Intermedia (CEMI)

April 25: LECTURE

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

15 April 28: LECTURE — MU 287 (combined with MUCP 1180/3080)

- Postmodernism
- READING: Zappa — *The Real Frank Zappa Book* (excerpts)
- LISTENING: Zappa — *The Yellow Shark* [album] (excerpts); Zorn — *Road Runner*; Wolfe — *Tell Me Everything*

April 30: LAB

- Concluding discussions

May 2: READING DAY (attendance extra credit)

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

16 Week of May 5: 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.

Monday, May 5—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!*