

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

SYLLABUS — Spring 2020

class meetings: M 11:00-11:50 am (MUSIC NOW)—Merrill Ellis Intermedia Theater (MEIT, MU 1001)  
 W 11:00-11:50 am (lecture)— MEIT (MU 1001)  
 F 11:00-11:50 am (lab)— MEIT (MU 1001), MU 295, MU 2006

**course instructor:** Dr. Joseph Klein  
**email:** joseph.klein@unt.edu  
**office:** MU 2005

**teaching assistant:** Mr. Kory Reeder  
**email:** KoryReeder@my.unt.edu  
**office:** MU 2001

**teaching assistant:** Mr. Christopher Poovey  
**email:** ChristopherPoovey@my.unt.edu  
**office:** MU 2001

**teaching assistant:** Mr. J. Andrew Smith  
**email:** AndrewSmith16@my.unt.edu  
**office:** MU 2001

*NOTE: Office hours will be posted on the respective instructors' office doors by the second week of classes.*

**REQUIRED TEXT:**

Gould, Elaine. *Behind Bars: The Definitive Guide to Music Notation*. London: Faber Music, 2011.

*Other recommended texts are included in the Course Readings sheet, which is posted on Canvas.*

**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 1190 who have passed Theory I-IV and Aural Skills I-IV may wish to enroll in MUCP 3090 instead of 1190. 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 the 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, concepts, and aesthetics from the concert music repertoire of the recent past, and to apply them within guided composition projects, thus providing students interested in composition with the basic tools needed to compose effectively in contemporary concert music 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 concert 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 students. 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 within the concert music tradition.

As with MUCP 1180, 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:

- The ability to create short but cohesive and effective musical compositions, drawing upon a wide range of techniques and stylistic approaches within the practice of contemporary concert music.
- Broadening one's understanding of the term "music" through exposure to a variety of contemporary musical idioms.
- Developing strategies for listening to unfamiliar music, with an understanding of the appropriate cultural, historical, theoretical, and aesthetic contexts.
- Developing critical thinking skills and the ability to assess "quality" in a variety of music.
- Recognizing and applying various melodic, harmonic, rhythmic, and structural materials.

### **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 workshopped (read) and discussed during the lab sessions, and topics from the listening, score study, and reading assignments may be further explored through small group discussions.
- Departmental (MUSIC NOW): These weekly meetings are attended by all of composition students in the program, from entering freshmen to doctoral candidates, including majors and non-majors. 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 and lab portions 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 labs on Fridays; however, this schedule may change in order to accommodate guest artists featured on MUSIC NOW (see schedule below for details).

#### CANVAS:

You will receive a copy of the course syllabus on the first class day, and project guidelines will be distributed at appropriate times during the semester. These and other materials are available on the course Canvas site, and may be downloaded throughout the semester. Make sure you have explored the Canvas site by the end of the first week of class, and that you are familiar with all of the resources that are available there—including listening and reading assignments, weekly logs, lecture slides, quizzes, terminology, and other information.

Additionally, all students enrolled in the course will be expected to complete the online **Preliminary Survey** by the lab meeting at the end of the first week. This survey will not only provide important advisory information for the course instructors, but will include information regarding available performing forces for the lab reading sessions throughout the semester. Students will be able to access names, instruments, and email contacts for all of the students enrolled in class, which may be used as a resource for project workshops, as well as the final project reading.

#### ASSIGNMENTS:

##### Weekly Assignments

Regular assignments include guided **composition projects**, **listening** and **score study** assignments from the 20<sup>th</sup>- and 21<sup>st</sup>-century concert music repertoire, **readings** pertaining to contemporary music, and a **weekly log**, where you will post your reflections on the assigned materials. Guidelines for each of these assignments are included on the course Canvas website. *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. Most of the listening and score study materials are available on YouTube; however materials not available online may be found on the *fourth floor of the Willis Library* or on the UNT library website (<https://audioreserves.library.unt.edu>; log in with EUID and password and select this course).

Physical scores are available on carrel 433 of Willis Library; 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 Canvas website.

##### Examinations

There will be three online **quizzes** on repertoire and terminology covered during the course of the semester; these will be short, multiple-choice exams that are to be taken on Canvas by the end of the day Sunday on those weeks that the quiz is administered (see schedule below for details). Note that *there is no final examination* for this course. Students planning to continue in the composition program *will be tested comprehensively on the content of MUCP 1180-1190* at the **Freshman Barrier**

**Examination** prior to enrollment in MUCP 2180; refer to

<https://composition.music.unt.edu/composition-handbook#B-04> for details.

##### Final Project

The **final project** is a 3- to 5-minute composition for up to five performers, which is either an elaboration/development of one of the previous course projects, or an entirely new composition that applies at least two of the techniques covered in class. All students who are planning to major in composition are required to present their work in the final project reading session. Due to the limited amount of time available for final project readings, it is the instructor's prerogative to reserve reading times only for students in good standing; students missing more than one composition project grade,

those who have not had projects previously workshopped in class, and/or those whose projected course grade is below 70% *will not be eligible* to have their final projects read.

### **Notation**

As was the case in MUCP 1180, all composition projects are to be *copied by hand*, properly formatted, legible, and conforming to proper notational conventions (refer to Gould's *Behind Bars*). However, those students who wish to use computer notation on any of the projects may be approved to do so after completing a special project demonstrating their skills with an approved music notation software (preferably Finale, Sibelius, or Dorico). This project is optional, and required only of students who request to use notation software for their projects. This notation project may be submitted at any time during the semester; however, permission to use notation software will not be granted until an acceptable project has been submitted and approved by the instructors.

### **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: in addition to being useful for reference, prospective composition majors may wish to develop the more substantial projects for their subsequent composition portfolio, which will be reviewed at critical points throughout the degree program (e.g., composition jury, senior recital hearing).

Students are encouraged to compose for a variety of instruments/voices and ensembles, as a diverse portfolio is required of all composition majors.

### **ATTENDANCE & PARTICIPATION:**

Students are expected to attend all class meetings (including weekly Music Now events) as well as *at least five* events presented within the Division of Composition Studies. Events are listed on the Composition Division website (<http://composition.music.unt.edu/calendar>); *make a note of these events at the beginning of the semester and plan your schedule accordingly*. 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!*

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 be dropped from the course or failed at the instructor's discretion.*

Participation is critical in this class, and will be reflected in the final course grade. Students are expected to be adequately prepared to have their projects workshopped in the labs (as assigned) and to regularly perform in their classmates' projects. Additionally, students will be expected to participate in class discussions, such as critiquing student projects during the workshops.

## GRADING:

Final grades will be based upon *composition projects, weekly log, quizzes, and attendance/class participation* (which includes concert attendance) and distributed as follows:

- Composition projects (40%):
  - Projects 1-5 (5% ea.): 25%
  - Final project/reading: 15%
- Weekly logs (15): 25%
- Quizzes (3): 10%
- Attendance: 15%  
(including concert attendance)
- Participation: 10%

Students may keep track of their progress by viewing their grades on Canvas. Please inform the course instructor or teaching assistant immediately if you notice any discrepancies or missing grades.

## ADDITIONAL NOTES:

In addition to the above information pertaining specifically to this course, the following links provide important information regarding general University policies. Students should familiarize themselves with these policies:

**Academic Integrity:** <https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final.pdf>

**Student Behavior:** <https://deanofstudents.unt.edu/conduct>

### Access to Information – Eagle Connect:

Your access point for business and academic services at UNT occurs at [my.unt.edu](https://my.unt.edu). For more information, please visit [eagleconnect.unt.edu/](https://eagleconnect.unt.edu/).

**ODA Information:** [disability.unt.edu](https://disability.unt.edu); phone: (940) 565-4323.

### UNT Policy on Diversity:

[https://policy.unt.edu/sites/default/files/04.018\\_PolicyStateOnDiversity.pub\\_8\\_18\\_0.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub_8_18_0.pdf)

### 2019-2020 Semester Academic Schedule (with Add/Drop Dates):

<https://registrar.unt.edu/registration/fall-registration-guide>

**Academic Calendar at a Glance, 2019-2020:** <https://www.unt.edu/catalogs/2019-20/calendar>

**Final Exam Schedule:** <https://registrar.unt.edu/exams/final-exam-schedule/fall>

**Financial Aid and Satisfactory Academic Progress (Undergraduate):** <http://financialaid.unt.edu/sap>

**Financial Aid and Satisfactory Academic Progress (Graduate):** <http://financialaid.unt.edu/sap>

**Retention of Student Records:** <http://ferpa.unt.edu/>

**Counseling and Testing:** <http://studentaffairs.unt.edu/counseling-and-testing-services>; for more information on mental health issues, please visit: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)

**SCHEDULE** (*subject to change*):

**1 January 13: MUSIC NOW**

**January 15: LECTURE—MU 287**

- Course introduction
- LISTENING: Select one work each by three UNT faculty composers
- READING: Select one article each by three different authors at [newmusicbox.org](http://newmusicbox.org)
- ASSIGNMENT: Preliminary survey; Project #1 (pitch-class set study); Week 1 Log

**January 17: LAB — MEIT (MU 1001)**

- Program expectations; best practices for composers
- Divide into lab sections (3) and workshop groups
- DUE: Preliminary survey

**2 January 20: NO CLASS (MLK Day)**

**January 22: LECTURE**

- Composing with pitch-class sets
- LISTENING: Stravinsky — *Agon*; Carter — String Quartet No. 2
- READING: Joseph Straus — *Introduction to Post-Tonal Theory*, Chapter 1; Barnes — “Why Beethoven is Not Enough”
- ASSIGNMENT: Project #1 (pitch-class set study); Week 2 Log

**January 24: LAB**

- Project #1 (pitch-class set study)—discussion

**3 January 27: MUSIC NOW**

**January 29: LECTURE**

- Explorations in time I: rhythm & meter
- LISTENING: Cowell — *Fabric*; Stravinsky — *L'Histoire du Soldat*; Ives — *The Unanswered Question*
- READING: Cowell — from *New Musical Resources*; Ives — “Postface to 114 Songs”
- ASSIGNMENT: Week 3 Log
- DUE: Project #1 pre-compositional sketches, for review by TA in class

**January 31: LAB**

- Project #1 (pitch-class set study)—workshop

**4 February 3: LECTURE**

- Explorations in time II: tempo
- LISTENING: Boulez — *Rituel*; Carter — *Canaries*; Nancarrow — *Studies for Player Piano*
- READING: Carter — “Shop Talk from an American Composer”
- ASSIGNMENT: Project #2 (rhythm/meter/tempo study); Week 4 Log
- DUE: Project #1 (pitch-class set study)

**February 5: LAB**

- Project #2 (rhythm/meter/tempo study)—discussion

**February 7: MUSIC NOW— Guest alumna composer Lisa DeSpain**

**5 February 10: MUSIC NOW**

**February 12: LECTURE**

- Dadaism; Conceptual music I
- LISTENING: Satie — *Trois morceaux en forme de poire*; Cage — *Amores*; *Concert for Piano and Orchestra*
- READING: Cage — “Credo”; “Interview with Roger Reynolds”
- ASSIGNMENT: Week 5 Log; Online Quiz #1 (Canvas)
- DUE: Project #2 pre-compositional sketches, for review by TA in class

**February 14: LAB**

- Project #2 (rhythm/meter/tempo study)—workshop

**6 February 17: LECTURE**

- Indeterminacy and aleatory; improvisation
- LISTENING: Feldman — *King of Denmark*; Brown — *Available Forms 1*; Lewis — *Shadowgraph 5*
- READING: Austin/Clark: *Learning to Compose*, Ch. 2; Glowicka — “Interview with George Lewis”
- ASSIGNMENT: Project #3 (indeterminate/graphic notation study); Week 6 Log
- DUE: Project #2 (rhythm/meter/tempo study)

**February 19: LAB**

- Project #3 (indeterminate/graphic study)—discussion; bring instruments to class to interpret graphic scores

**February 21: MUSIC NOW**

**7 February 24: MUSIC NOW— Guest artists Allen Otte and John Lane: “The Innocents” Project**

**February 26: LECTURE**

- Explorations in notation: graphic, proportional, and mobile notation
- LISTENING: Stockhausen — *Zyklus*; Takemitsu — *Rain Spell*; Lutoslawski — *Livre pour orchestra*
- READING: Karkoschka – *Notation in New Music* (excerpt)
- ASSIGNMENT: Week 7 Log
- DUE: Project #3 pre-compositional sketches, for review by TA in class

**February 28: LAB**

- Project #3 (indeterminate/graphic study)—workshop

**8 Week of March 2: Individual student meetings (*required*); schedule TBA**

**March 2: MUSIC NOW — Guest artists Spektral Quartet**

**March 4: LECTURE**

- Instrumental and vocal extensions
- LISTENING: Cowell — *The Banshee*; Berio — *Sequenza III*; Crumb — *Black Angels*
- READING: Berio — “Interview 1 with Rossana Dalmonte” (excerpt); Crumb — “Music: Does It Have a Future?”
- ASSIGNMENT: Project #4a (extended technique/proportional notation study); Week 8 Log
- DUE: Project #3 (indeterminate/graphic study)

**March 6: LAB**

- Project #4a (extended technique/proportional notation study)—discussion; bring instruments to class to demonstrate techniques

## **Week of March 9: Spring Break**

### **9 March 16: LECTURE**

- Further explorations in notation and sound
- LISTENING: Lachenmann — *Mouvement*; Czernowin — *Sahaf*; Furrer — *Aria*
- READING: Tommasini — “Just Why Does New Music Need Champions?”
- ASSIGNMENT: Week 9 Log
- DUE: Project #4a pre-compositional sketches, for review by TA in class

### **March 18: MUSIC NOW — Doreen Ringer-Ross (BMI)**

### **March 20: LAB**

- Project #4a (extended technique/proportional notation study)— workshop

### **10 March 23: LECTURE**

- Conceptual music II; Minimalism I
- LISTENING: Oliveros — *Horse Sings from Cloud*; Reich — *Come Out; Music for 18 Musicians*
- READING: Oliveros — “Some Sound Observations”; Reich — *Writings About Music* (excerpts)
- ASSIGNMENT: Project #4b (transcription of extended technique/proportional notation study); Week 10 Log; Online Quiz #2 (Canvas)

### **March 25: LECTURE**

- Minimalism II

### **March 27: MUSIC NOW — Guest composer Chad Robinson**

### **11 March 30: MUSIC NOW — Guest composer Kyong Mee Choi**

- LISTENING: Glass — *Einstein on the Beach* (excerpts); Adams — *The Chairman Dances*; Andriessen — *De Staat*
- READING: Gann — “What We’ve Come To”
- ASSIGNMENT: Project #5 (minimalism study); Final Project; Week 11 Log
- DUE: Project #4a & 4b (extended technique/proportional notation study with transcription)
- ***Last day to withdraw from course with a grade of W!***

### **April 1: MUSIC NOW — Guest artist Rebeca Méndez**

### **April 3: LAB**

- Project #5—discussion; perform Reich score in class (no need to bring your own instruments)

### **12 April 6: MUSIC NOW**

### **April 8: LECTURE**

- Music and Technology I: precedents and early electronic music; *musique concrète* and *Elektronische Musik*
- LISTENING: Stockhausen — *Studie II*; Varèse — *Poème électronique*; Davidovsky — *Synchronisms No. 5*
- READING: Russolo — “The Art of Noises”; Varèse — “The Liberation of Sound”
- ASSIGNMENT: Week 12 Log
- DUE: Project #5 pre-compositional sketches, for review by TA in class
- DUE: Final Project Proposals

### **April 10: LAB**

- Project #5 (minimalism study)— workshop



**13 April 13: MUSIC NOW**

**April 15: LECTURE**

- Music and Technology II: computers
- LISTENING: Xenakis — *Metastasis*; Harrison — *Klang*
- READING: Xenakis — “Preliminary Statement”
- ASSIGNMENT: Week 13 Log
- DUE: Project #5 (minimalism study)

**April 17: LAB**

- Tour of the Center for Experimental Music & Intermedia (CEMI)

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

**April 20: MUSIC NOW**

**April 22: LECTURE**

- Spectralism
- LISTENING: Grisey—*Partiels*; Saariaho — *Cendres*
- READING: Mao-Takacs — “A Conversation with Kaija Saariaho”
- ASSIGNMENT: Week 14 Log
- Approved Final Project Proposals returned

**April 24: LAB**

- Final Project—discussion
- DUE: Final Project pre-compositional sketches

**15 April 27: LECTURE — MU 287**

- Postmodernism
- READING: Zappa — *The Real Frank Zappa Book* (excerpts)
- LISTENING: Zappa — *The Yellow Shark* [album] (excerpts); Zorn — *Road Runner*; Wolfe — *Lick*
- ASSIGNMENT: Online Quiz #3 (Canvas); Week 15 Log

**April 29: LECTURE — MU 287**

- Concluding discussions

**May 1: READING DAY (optional attendance)**

- Final Project readings, part I; *attendance extra credit*

**16 NOTE: All students intending to continue in Intermediate Composition (MUCP 2180-90) must contact Dr. Klein to schedule a **Freshman Barrier Examination** prior to the beginning of the fall semester.**

**Monday, May 4—9:30 AM-12:30 PM, MEIT (Final Examination Time\*)**

- Final Project Readings, part II
- 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!