

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

Fall 2010

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 116

instructor: Joseph Klein  
 e-mail: joseph.klein@unt.edu  
 office: MU 2005

teaching assistant: L. Scott Price  
 e-mail: lsprice@gmail.com  
 teaching assistant: Mark Oliveira  
 e-mail: markoliv@bigpond.net.au  
 office: Bain 215

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

**SYLLABUS****REQUIRED TEXT:**

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

**RECOMMENDED TEXTS (on reserve):**

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

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

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

**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 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 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. 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:

- Acceptance 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 a **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; scores are on carrel 433 (and are to be returned immediately after use). Reading assignments (other than those from the required texts), 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.*

### 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 in a relatively short period of time, 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 are available on the course website; make sure you have *hard copies in your possession* and that you have *read **all*** of them *by the end of the first week of classes*:

- Course Syllabus
- Survival Guide
- Concert Review & Journal Guidelines
- Scores/Recordings
- Terminology
- Composition Project Guidelines
- Course Readings
- Preliminary Survey

## 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](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 27: ORIENTATION** (with 1190/3090 class)—MU 287

- Course introduction
- ASSIGNMENT: Review all course handouts prior to next class meeting

**1b August 30: MUSIC NOW—MEIT**

- Introductory meeting with reception and CEMI open house

**September 1: LECTURE—MU 287**

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

**September 3: LAB—MEIT**

- Preliminary assignment: survey, study groups
- ASSIGNMENT: Project #1 (notation/transposition study)

**2 September 6: NO MEETING** (Labor Day)

**September 8: LECTURE**

- Basics of composition
- READING: Slonimsky — “Introduction”
- LISTENING: Select one work each by three UNT faculty composers

**September 10: LAB**

- Project #1—discussion

**3 September 13: MUSIC NOW — Guest composer Elaine Lillios**

**September 15: 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 17: LAB**

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

**4 September 20: MUSIC NOW — Emeritus composer Larry Austin**

**September 22: LECTURE**

- Impressionism, Exoticism; New melodic resources I
- READING: Cope — Chapter 3
- LISTENING: Debussy—*Voiles*; Ravel — *Ma Mère l'Oye* (suite); Scriabin — Piano Sonata No. 6

**September 24:** LAB

- Project #2—readings (individual meetings)
- DUE: Journal entries (Section I)

**5 September 27:** LECTURE

- New melodic resources II
- ASSIGNMENT: Project #3 (melodic variations)
- DUE: Project #2 (text setting with tonal melody)

**September 29:** LAB

- Project #3—discussion

**October 1:** LECTURE (with 1190/3090 class) — MU 287

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

**6 October 4:** MUSIC NOW

**October 6:** LECTURE

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

**October 8:** LAB

- Project #3—readings

**7 October 11:** MUSIC NOW

**October 13:** LECTURE

- New harmonic resources
- READING: Cope — Chapters 4 & 5; Hindemith — “Musical Inspiration”
- LISTENING: Debussy—*Sarabande*; Hindemith—*Kammermusik*; Cowell—*Tides of Manaunaun*
- ASSIGNMENT: Project #4 (harmonic variations)
- DUE: Project #3 (melodic variations)

**October 15:** LAB

- Project #4—discussion

**8 Week of October 18:** Individual student meetings (*required*); schedule TBA

**October 18:** MUSIC NOW

**October 20:** LECTURE

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

**October 22: LAB**

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

**9 October 25: LECTURE**

- Polytonality
- READING: Cope — Chapter 2; Stucky — “New Music and the Masterpiece Syndrome”;
- LISTENING: Milhaud — *Saudades do Brasil* (Book I); Stravinsky — *Petrouchka*
- ASSIGNMENT: Project #5 (polytonal study)
- DUE: Project #4 (harmonic variations)

***October 26: last day to withdraw from course with a grade of W!***

**October 27: MUSIC NOW — faculty composer Cindy McTee**

**October 29: LAB**

- Project #5—discussion

**10 November 1: MUSIC NOW — Ricardo Coelho de Souza and Konstantinos Karathanasis**

**November 3: LECTURE**

- Free atonality; 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

**November 5: LAB**

- Project #5—readings

**11 November 8: MUSIC NOW — Guest composer and resident artist Jake Heggie**

**November 10: LECTURE**

- Dodecaphony I
- READING: Cope — Chapter 6
- LISTENING: Schoenberg — Variations for Orchestra; Berg — Violin Concerto; Webern — Concerto, Op. 24
- ASSIGNMENT: Project #6a & 6b (matrix & 12-tone study)
- DUE: Project #5 (harmonic variations)

**November 12: LAB**

- Project #6a—discussion

**12 November 15: MUSIC NOW**

**November 17: LECTURE**

- Dodecaphony II
- READING: Select one article each by two different authors at [newmusicbox.org](http://newmusicbox.org)
- LISTENING: Select one work each by two UNT faculty composers
- ASSIGNMENT: Final Project

**November 19: LAB**

- Project #6b—discussion
- DUE: Project #6a (matrix); journal entries (Section III)

**13 November 22: LECTURE**

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

**November 24: LAB**

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

**November 26: NO MEETING (Thanksgiving Break)**

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

**November 29: MUSIC NOW — Nova Ensemble**

**December 1: 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)

**December 3: LAB**

- Final projects; Final Project Information sheets reviewed and returned

**15 December 6: LECTURE (with 1190/3090 class) — MU 287**

- Explorations in timbre, texture, and space
- READING: Cope — Chapter 9; Ligeti — “Ligeti - Ligeti”
- LISTENING: Varèse — *Intégrales*; Ligeti — *Atmospheres*; Ives — *The Unanswered Question*

**December 8: LECTURE**

- Concluding discussions
- DUE: Journal entries (Section IV); Concert Review

**December 10: NO CLASS**

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

**16 Monday, December 13—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!*