

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

## Spring 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

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

teaching assistant: Joshua Harris  
 e-mail: harris.jk@gmail.com  
 office: Bain 215

course website: <http://www.courses.unt.edu/jklein/1190-3090>

## SYLLABUS

### REQUIRED TEXTS:

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

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

*\*This text is required of prospective composition majors only.*

### 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.

### 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:

- 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, 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 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/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 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 *reviewed **all*** of them *by the end of the first week of classes*:

- Course Syllabus
- Survival Guide
- Concert Review & Journal Guidelines
- Repertoire List
- 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*):

**1 January 19: ORIENTATION / LECTURE—MU 287**

- Course introduction; Explorations in time I: rhythm & meter
- READING: Cope — Chapter 8; Cowell — from *New Musical Resources*
- LISTENING: Cowell — *Fabric*; Stravinsky — *L'Histoire du Soldat*; Xenakis — *Palimpsest*

**January 21: LAB—MU 287**

- Survey, study groups
- ASSIGNMENT: Project #1 (rhythm/meter/tempo study)

**2 January 24: MUSIC NOW — Guest composer William Bolcom**

**January 26: LAB — MEIT**

- Project #1—discussion

**January 28: LECTURE — MU 287**

- 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 January 30: MUSIC NOW—Guest artists Konstantinos Karathanasis & Ricardo Coelho de Souza**

**February 2: LAB**

- Project #1—readings

**February 4: LECTURE**

- Explorations in notation I
- READING: Cope — Chapter 13; Select one article each by two different authors at [newmusicbox.org](http://newmusicbox.org)
- LISTENING: Cowell — *The Banshee*; Penderecki — *Threnody*; Takemitsu — *Rain Spell*;
- ASSIGNMENT: Project #2 (proportional notation study)
- DUE: Project #1 (rhythm/meter/tempo study)

**4 February 7: LAB**

- Project #2—discussion
- DUE: Journal entries (section I)

**February 9: MUSIC NOW— Guest composer Julia Wolfe**

**February 11: 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*

**5 February 14:** LECTURE (with 1180/3080 class)

- 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 16:** LAB

- Project #2—readings

**February 18:** LECTURE

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

**6 February 21:** MUSIC NOW

**February 23:** LAB

- Project #3—discussion

**February 25:** LECTURE

- Indeterminacy and aleatory I
- READING: Cope — Chapter 11; Cage — “Credo”; “Interview with Roger Reynolds”
- LISTENING: Satie — *Parade*; Cage — *Amores*; *Concert for Piano and Orchestra*

**7 February 25:** MUSIC NOW

**March 2:** LAB

- Project #3—readings

**March 4:** LECTURE

- Indeterminacy and aleatory II: the performer-composer
- READING: Cope — Chapter 14; Select one article each by two different authors at [newmusicbox.org](http://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 March 7:** MUSIC NOW

**March 9:** LAB

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

**March 11:** LECTURE

- Instrumental and vocal extensions
- READING: Cope — Chapter 12; 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*

**Week of March 14:** SPRING BREAK

**9 Week of March 21:** Individual student meetings (*required*); schedule TBA

**March 21:** LAB

- Project #4—readings

**March 23** LECTURE

- Conceptual music II; Minimalism I
- READING: Cope — Chapter 19; 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)

**March 25:** MUSIC NOW — iARTA guest artists **Paul Demarinis** and **David Dunn**

**10 March 28:** MUSIC NOW

***March 29: last day to withdraw from course with a grade of W!***

**March 30:** LAB

- Project #5—discussion

**April 1:** 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 April 4:** MUSIC NOW

**April 6:** LAB

- Project #5—readings

**April 8:** LECTURE

- Composing with pitch-class sets
- READING: Cope — Chapter 7; Select one article each by two different authors at [newmusicbox.org](http://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 April 11:** MUSIC NOW

**April 13:** LAB

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

**April 15:** LECTURE

- Music and Technology I: *musique concrète* and *Elektronische Musik*
- READING: Cope — Chapters 15 and 16; 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 18:** MUSIC NOW

**April 20:** LAB

- Project #6—readings

**April 22:** LECTURE

- Music and Technology II: Synthesizers, computers, and algorithmic composition
- READING: Cope — Chapter 17; Xenakis — “Preliminary Statement”
- LISTENING: Davidovsky — *Synchronisms No. 5*; Xenakis — *Metastasis*; Saariaho — *NoaNoa*
- DUE: Final Project Information sheet

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

**April 25:** MUSIC NOW

**April 27:** LAB

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

**April 29:** LECTURE

- Experimental music and intermedia
- READING: Cope — Chapters 18 and 20
- LISTENING: Kagel — *Acustica*; Anderson — *Home of the Brave* (excerpts)

**15 May 2:** LECTURE (with 1180/3080 class)

- Postmodernism
- READING: Cope — Chapter 21; Zappa — *The Real Frank Zappa Book* (excerpts)
- LISTENING: Zappa — *The Yellow Shark* [album] (excerpts); Zorn — *Road Runner*; Wolfe — *Tell Me Everything*

**May 4:** LAB

- Open discussion (including final projects, as necessary)
- DUE: Journal entries (section IV); Concert Review
- **NOTE:** *This is the last day to turn in any late homework!*

**May 6:** NO CLASS MEETING

- **ASSIGNMENT:** *Complete SETE online class evaluation*

**16 Week of May 9:** *All students intending to continue in Intermediate Composition (MUCP 2180-90) must see Dr. Klein to schedule a **Freshman Barrier Examination** time.*

**Monday, May 9—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!*