

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

## Spring 2010

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

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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.

### SUPPLEMENTAL TEXTS (on reserve):

Donato, Anthony. *Preparing Musical Manuscript*. Westport, Conn.: Greenwood Press, 1977; 1963.  
 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*:

1. Admission to the College of Music;
2. Successful completion of the Theory Placement Examination;
3. Successful completion of MUCP 1180/3080 and/or recommendation of the instructor;
4. Enrollment in or completion of Theory II (MUTH 1500) and Aural Skills II (MUTH 1510).

Students who do not meet *all* of the above requirements *will be 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 are identical in their content, but with the following differences:

1. MUCP 3090 is 3 credit hours; MUCP 1190 is 2 credit hours;
2. 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 (1750-1900), this course supplements that material by focusing on music composed since 1900. Thus, it serves as an important foundation for the study of composition at the undergraduate level. The course is required for all undergraduate composition majors (MUCP 1190) and may be used to fulfill course requirements for theory and jazz studies majors as well (MUCP 3090), but is also open to qualified undergraduate and graduate students in all areas of music.

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!*

### Class meetings

The class includes three components, meeting three days per week:

1. Lectures: 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.
2. Laboratories: This component is taught by the teaching fellow(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.
3. Departmentals (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 video presentations, lectures, demonstrations, panel discussions, 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.*

### **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 (not including those 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 *in good standing* who wish to submit extra credit work should discuss this with the course instructor; options include attendance at additional division events and/or an extra concert review. Such extra credit work *will not be accepted in lieu of regular assignments*.

## HANDOUTS:

The following handouts are available on the course website; make sure you have *downloaded* and *read all* of them *by the end of the first week of classes*:

- Course Syllabus
- Course Readings
- Preliminary Survey
- Repertoire List
- Survival Guide
- Concert Review & Journal Guidelines
- Class CD List
- Terminology
- Composition Project Guidelines

## 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 and Discipline** provides penalties for misconduct by students, including academic dishonesty (cheating/plagiarism). If you engage in academic dishonesty related to this class, you will receive a failing grade on the test or assignment, and a failing grade in the course. In addition, the case will be referred to the Dean of Students for appropriate disciplinary action.

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 comment on 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 20:** LAB — meet in MU 287; then move to MEIT

- Course introduction; survey, study groups

### **January 22:** LECTURE — MU 287

- Explorations in time I: rhythm & meter
- READING: Cope — Chapter 8; Cowell — from *New Musical Resources*
- LISTENING: Cowell — *Fabric*; Stravinsky — *L'Histoire du Soldat*
- ASSIGNMENT: Project #1 (rhythm/meter/tempo study)

### 2 **January 25:** MUSIC NOW

#### **January 27:** LAB

- Project #1 — discussion

**January 29: LECTURE**

- Explorations in time II: tempo
- READING: Carter — “Shop Talk from an American Composer”; Tommasini — “What’s New in Classical Music? Not Much”
- LISTENING: Carter — *Canaries*; *String Quartet No. 2*; Nancarrow — *Studies for Player Piano*.

**3 February 1: MUSIC NOW**

**February 3: LAB**

- Project #1—readings

**February 5: LECTURE**

- Explorations in notation I
- READING: Cope — Chapter 13; Crumb — “Music: Does It Have a Future?”
- LISTENING: Crumb — *Ancient Voices of Children*; Penderecki — *Threnody*; Ligeti — *Volumina*
- ASSIGNMENT: Project #2 (proportional notation study)
- DUE: Project #1 (rhythm/meter/tempo study)

**4 February 8: LAB**

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

**February 10: MUSIC NOW— Guest composer Libby Larsen**

**February 12: LECTURE**

- Explorations in notation II; Complexity
- READING: Ferneyhough — “Responses to a Questionnaire on ‘Complexity’”; “Interview With Joël Bons.”
- LISTENING: Xenakis — *Palimpsest*; Ferneyhough — *La chute d’Icare*

**5 February 15: 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 17: LAB**

- Project #2—readings

**February 19: LECTURE**

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

**6 February 22: LAB**

- Project #3—discussion

**February 24:** MUSIC NOW — Guest composer **Michael Colgrass**

**February 26:** LECTURE

- Indeterminacy and aleatory I
- READING: Cope — Chapter 11; Cage — “Credo”; “Interview with Roger Reynolds”
- LISTENING: Cage — *Amores*; 4’33”; *Concert for Piano and Orchestra*

**7 March 1:** LAB

- Project #3—readings

**March 3:** LECTURE

- Indeterminacy and aleatory II: the performer-composer
- READING: Cope — Chapter 14
- LISTENING: Brown — *Folio*; Feldman — *King of Denmark*; Stockhausen — *Zyklus*; Lutoslawski — *jeux venetiens*
- ASSIGNMENT: Project #4 (extended technique study)
- DUE: Project #3 (indeterminate/graphic study)

**March 5:** MUSIC NOW — Guest composer **Pauline Oliveros**

**8 March 8:** MUSIC NOW

**March 10:** LAB

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

**March 12:** LECTURE

- Instrumental and vocal extensions
- READING: Cope — Chapter 12; Berio — “Interview 1 with Rossana Dalmonte (excerpt)”
- LISTENING: Cowell — *The Banshee*; Berio — *Sequenza V*; Davies — *Eight Songs for a Mad King*.

**Week of March 15:** SPRING BREAK

**9 Week of March 22:** Individual student meetings (*required*); schedule TBA

**March 22:** LAB

- Project #4—readings

**March 24** 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 26:** MUSIC NOW — Panel discussion with composers **Claude Baker** and **Libby Larsen**, saxophonist **Eugene Rousseau**, and conductor **David Itkin**

**10 March 29: MUSIC NOW**

***March 30: last day to withdraw from course with a grade of W!***

**March 31: LAB**

- Project #5—discussion

**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*

**11 April 5: MUSIC NOW — Guest composer Harvey Sollberger**

**April 7: LAB**

- Project #5—readings

**April 9: LECTURE**

- Composing with pitch-class sets
- READING: Cope — Chapter 7; Rosen — “Who’s Afraid of the Avant-Garde”
- LISTENING: Select one work each by three UNT faculty composers
- ASSIGNMENT: Project #6 (pitch-class set study)
- DUE: Project #5 (minimalist study)

**12 April 12: MUSIC NOW**

**April 14: LAB**

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

**April 16: 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 19: MUSIC NOW**

**April 21: LAB**

- Project #6—readings

**April 23: LECTURE**

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

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

**April 26:** MUSIC NOW

**April 28:** LAB

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

**April 30:** LECTURE

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

**15** **May 3:** 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*
- DUE: Concert Review

**May 5:** LAB

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

**May 7:** NO CLASS MEETING

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

**16** **Week of May 10:** *All students intending to continue in Intermediate Composition (MUCP 2180-90) must see Dr. Klein to schedule a **Freshman Barrier Examination** time.*

**Friday, May 14—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!*