

**BEGINNING COMPOSITION II (MUCP 1190)—CLASS COMPOSITION II (MUCP 3090)****SYLLABUS — Spring 2016**

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 journals, concert review, and grades): <https://ecampus.unt.edu/webct>

**UNT Libraries** (for online audio): <https://audioreserves.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:

- The ability to create short but cohesive and effective musical compositions, drawing upon a wide range of techniques and stylistic approaches.
- Broadening one’s definition of the term “music” through exposure to 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 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 contributing to a class **discussion board**. 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 1-5 (@ 6% ea.) 30%
  - final project/reading 15%
- Supplementary assignments (30%):
  - discussion board 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

Additionally, a list of scores and recordings and assigned readings are available for download on the course Blackboard site.

## ADDITIONAL NOTES:

**Academic Dishonesty:** Students caught cheating or plagiarizing will receive a "0" for that particular assignment. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: (a) use of any unauthorized assistance in taking quizzes, tests, or examinations; (b) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; (c) the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: (a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and (b) the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

**Acceptable Student Behavior:** 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 Dean of Students 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 [deanofstudents.unt.edu/conduct](http://deanofstudents.unt.edu/conduct).

**Access to Information — Eagle Connect:** Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward your e-mail: [eagleconnect.unt.edu](http://eagleconnect.unt.edu).

**ADA Statement:** 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 [disability.unt.edu](http://disability.unt.edu). You may also contact them by phone at (940) 565-4323.

**Financial Aid and Satisfactory Academic Progress:** An undergraduate 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/sap> for more information about financial aid Satisfactory Academic Progress. It is recommended that you 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.

**Retention of Student Records:** Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates at the following link: [essc.unt.edu/registrar/ferpa.html](http://essc.unt.edu/registrar/ferpa.html)

**Student Perceptions of Teaching (SPOT):** Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available April 18 – May 1 to provide you with an opportunity to evaluate how this course is taught. For the spring 2016 semester you will receive an email on April 18 (12:01 a.m.) from "UNT SPOT Course Evaluations via IASystem Notification" ([no-reply@iasystem.org](mailto:no-reply@iasystem.org)) with the survey link. Please look for the email in your UNT email inbox. Simply click on the link and complete your survey. Once you complete the survey you will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

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

**1 January 20: LAB—MEIT**

- Course introduction; divide into study groups
- ASSIGNMENT: Project #1 (pitch-class set study)

**January 22: LECTURE—MU 287**

- Composing with pitch-class sets
- READING: Joseph Strauss — *Introduction to Post Tonal Theory*, pp.33-59
- LISTENING: Stravinsky — *Agon*; Carter — *String Quartet No. 2*
- DUE: Preliminary survey

**2 January 25: MUSIC NOW**

**January 27: LAB**

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

**January 29: LECTURE**

- Explorations in time I: rhythm & meter
- READING: Cowell — from *New Musical Resources*; Arditti — *Techniques of Violin Playing*, pp: 84-92
- LISTENING: Cowell — *Fabric*; Stravinsky — *L'Histoire du Soldat*; Ives — *The Unanswered Question*
- DUE: Project #1 preliminary sketches

**3 February 1: MUSIC NOW**

**February 3: LAB**

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

**February 5: LECTURE**

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

**4 February 8: MUSIC NOW**

**February 10: LAB**

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

**February 12: LECTURE**

- Explorations in notation I
- READING: Karkoschka — *Notation in New Music* (excerpt)
- LISTENING: Berio — *Circles*; Takemitsu — *Rain Spell*; Lutoslawski — *Chain I*
- DUE: Project #2 preliminary sketches

**5 February 15: MUSIC NOW**

**February 17: LAB**

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

**February 19: LECTURE**

- Instrumental and vocal extensions I
- READING: Berio — “Interview 1 with Rossana Dalmonte (excerpt)
- LISTENING: Cowell — *The Banshee*; Berio — *Sequenza VII*; Sciarrino — *Quaderno di Strada* (excerpts)
- ASSIGNMENT: Project #3a (extended technique/proportional notation study)
- DUE: Project #2 (rhythm/meter/tempo study)

**6 February 22: LECTURE — MU 287 (combined with MUCP 1180/3080)**

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

**February 24: LAB**

- Project #3a (extended technique/proportional notation study)—discussion

**February 26: LECTURE**

- Explorations in notation II
- DUE: Project #3a preliminary sketches
- *Last day to withdraw from course with a grade of W!*

**7 February 29: MUSIC NOW**

**March 2: LAB**

- Project #3a (extended technique/proportional notation study)—readings

**March 4: LECTURE**

- Instrumental and vocal extensions II
- READING: Crumb — “Music: Does It Have a Future?”; Rosen — “Who’s Afraid of the Avant Garde?”
- LISTENING: Crumb — *Vox Balanæ*; Lachenmann — *Movement*; Czernowin — *Sharaf*
- DUE: Project #3a (extended technique/proportional notation study)

**8 March 7: MUSIC NOW**

**March 9: LAB**

- Discussion TBA

**March 11: 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 #3b (transcription of extended technique/proportional notation study)

**Week of March 14: SPRING BREAK**

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

**March 21: MUSIC NOW**

**March 23: LAB**

- Project #4 (indeterminate/graphic study)—discussion

**March 25: LECTURE**

- Indeterminacy and aleatory
- READING: Select one article each by two different authors at [newmusicbox.org](http://newmusicbox.org)
- LISTENING: Feldman — *King of Denmark*; Brown — *Available Forms*; Stockhausen — *Zyklus*
- DUE: Project #4 preliminary sketches

**10 March 28: MUSIC NOW**

**March 30: LAB**

- Project #4 (indeterminate/graphic study)—readings

**April 1: LECTURE**

- Conceptual music II; Minimalism I
- READING: Oliveros — “Some Sound Observations”; Reich — *Writings About Music* (excerpts)
- LISTENING: Oliveros — *Horse Sings from Cloud*; Reich — *Come Out; Music for 18 Musicians*
- ASSIGNMENT: Project #5 (minimalism study)
- DUE: Project #4 (indeterminate/graphic study)

**11 April 4: MUSIC NOW**

**April 6: LAB**

- Project #5—discussion

**April 8: LECTURE**

- Minimalism II
- READING: Select one article each by two different authors at [newmusicbox.org](http://newmusicbox.org)
- LISTENING: Glass — *Einstein on the Beach* (excerpts); Adams — *The Chairman Dances*; Andriessen — *De Staat*
- ASSIGNMENT: Final Project
- DUE: Project #5 preliminary sketches

**12 April 11: MUSIC NOW**

**April 13: LAB**

- Project #5 (minimalism study)—readings

**April 15: LECTURE**

- Music and Technology I: *musique concrète* and *Elektronische Musik*
- READING: Russolo — “The Art of Noises”; Varèse — “The Liberation of Sound”
- LISTENING: Stockhausen — *Studie II*; Varèse — *Poème électronique*; Davidovsky — *Synchronisms No. 5*
- DUE: Project #5 (minimalism study); Final Project Information sheet

**13 April 18: MUSIC NOW**

**April 20: LAB**

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

**April 22: LECTURE**

- Music and Technology II: computers, algorithmic composition
- READING: Xenakis — “Preliminary Statement”
- LISTENING: Xenakis — *Metastasis*; Harrison — *Klang*; 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: LAB**

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

**April 27: LECTURE**

- Explorations in timbre and texture
- READING: Ligeti — “Ligeti - Ligeti”
- LISTENING: Varèse — *Intégrales*; Ligeti — *Atmospheres*; Penderecki — *Threnody*
- Final Project Information sheets reviewed and returned

**April 28: NO CLASS (Thanksgiving Break)**

**15 May 1: 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*

**May 3: LAB**

- Concluding discussions

**May 5: READING DAY (attendance extra credit)**

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

**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 spring semester.**

**Monday, May 8—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!*