

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

SYLLABUS — Fall 2019

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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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:

Regular assignments include guided **composition projects, listening and score study, readings** pertaining to contemporary music, and posting your observations on the assigned works in a **weekly log**. 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). 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 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.

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:

Students are expected to attend all class meetings (including weekly Music Now events) as well as all 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 failure at the instructor's discretion.*

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 log: 25%
- Quizzes (3): 10%
- Attendance/participation: 25%

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.

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 Canvas site.

ADDITIONAL NOTES:

Academic Integrity

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. 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. Link: <http://vpaa.unt.edu/dcgcover/resources/integrity>

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. Link (Student Code of Conduct): <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. 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. Link: eagleconnect.unt.edu/

ODA 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. Link: disability.unt.edu. (Phone: (940) 565-4323)

2018-2019 Semester Academic Schedule (with Add/Drop Dates)

<http://catalog.unt.edu/content.php?catoid=17&navoid=1737>

Academic Calendar at a Glance, 2018-2019

<https://www.unt.edu/catalogs/2018-19/calendar>

Final Exam Schedule

<https://www.unt.edu/catalogs/2018-19/calendar>

Financial Aid and Satisfactory Academic Progress (Undergraduate)

A 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.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

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. It is recommended that you to 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. Link: <http://financialaid.unt.edu/sap>

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. Link: <http://ferpa.unt.edu/>

Counseling and Testing

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information: <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

SCHEDULE (*subject to change*):

1 January 14: MUSIC NOW

- Introductory meeting and CEMI open house

January 16: LAB — MEIT (MU 1001)

- Course introduction; divide into study groups
- 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 1 Log

January 18: LECTURE—MU 287

- Composing with pitch-class sets
- DUE: Preliminary survey

2 January 21: NO CLASS (Martin Luther King, Jr. Day)

January 23: LAB

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

January 25: 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 2 Log
- DUE: Project #1 pre-compositional sketches, for review by TA in class

3 January 28: MUSIC NOW

January 30: LAB

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

February 1: 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 3 Log
- DUE: Project #1 (pitch-class set study)

4 February 4: MUSIC NOW

February 6: LAB

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

February 8: LECTURE

- 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 4 Log
- DUE: Project #2 pre-compositional sketches, for review by TA in class

5 February 11: MUSIC NOW

February 13: LAB

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

February 15: LECTURE

- Indeterminacy and aleatory
- LISTENING: Feldman — *King of Denmark*; Brown — *Available Forms*; Stockhausen — *Zyklus*
- READING: Ross — “Searching for Silence”; Austin/Clark: *Learning to Compose*, Ch. 2
- ASSIGNMENT: Project #3 (indeterminate/graphic study); Online Quiz #1 (Canvas); Week 5 Log
- DUE: Project #2 (rhythm/meter/tempo study)

6 February 18: LAB

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

February 20: MUSIC NOW — Composer-in-Residence Bruce Broughton

February 22: LECTURE

- Explorations in notation I: proportional notation, mobile notation
- LISTENING: Takemitsu — *Rain Spell*; Lutoslawski — *Livre pour orchestra*; Berio — *Circles*
- READING: Karkoschka – *Notation in New Music* (excerpt)
- ASSIGNMENT: Week 6 Log
- DUE: Project #3 pre-compositional sketches, for review by TA in class

7 February 25: LAB

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

February 27: LECTURE

- Instrumental and vocal extensions I
- LISTENING: Cowell — *The Banshee*; Berio — *Sequenza V*; Crumb — *Vox Balaenae*
- READING: Berio — “Interview 1 with Rossana Dalmonte” (excerpt); Crumb — “Music: Does It Have a Future?”
- ASSIGNMENT: Project #4a (extended technique/proportional notation study); Week 7 Log
- DUE: Project #3 (indeterminate/graphic study)

March 1: MUSIC NOW — CEMiCircles Festival

8 March 4: MUSIC NOW

March 6: LAB

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

March 8: LECTURE

- Further explorations in notation and sound
- LISTENING: Lachenmann — *Mouvement*; Lewis — *Thistledown*; Czernowin — *Sahaf*
- READING: Tommasini — “Just Why Does New Music Need Champions?” Glowicka — “Interview with George Lewis”
- DUE: Project #4a pre-compositional sketches, for review by TA in class

Week of March 12: SPRING BREAK

9 Week of March 18: Individual student meetings (*required*); schedule TBA

March 18: MUSIC NOW

March 20: LAB

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

March 22: 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 9 Log

10 March 25: MUSIC NOW

March 27: LAB

- Open discussion—TBD

March 29: LECTURE

- Minimalism II
- 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); Online Quiz #2 (Canvas); Week 10 Log
- DUE: Project #4a & 4b (extended technique/proportional notation study with transcription)

11 April 1: MUSIC NOW

- ***Last day to withdraw from course with a grade of W!***

April 3: LAB

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

April 5: LECTURE

- Music and Technology I: precedents and early electronic music
- LISTENING: Select one work each by three UNT faculty composers
- READING: Select one article each by two different authors at newmusicbox.org
- ASSIGNMENT: Final Project; Week 11 Log
- DUE: Project #5 pre-compositional sketches, for review by TA in class

12 April 8: MUSIC NOW

April 10: LAB

- Project #5 (minimalism study)—readings

April 12: LECTURE

- Music and Technology II: *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 (minimalism study); Final Project Proposals

13 April 15: MUSIC NOW

April 17: LAB

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

April 19: LECTURE

- Music and Technology III: computers, interactivity, spectralism
- LISTENING: Xenakis — *Metastasis*; Harrison — *Klang*; Saariaho — *NoaNoa*
- READING: Xenakis — “Preliminary Statement”
- ASSIGNMENT: Week 13 Log

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

April 22: MUSIC NOW

April 24: LAB

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

April 26: LECTURE

- Topic TBD
- LISTENING: Select one work each by three UNT faculty composers
- READING: Select one article each by two different authors at newmusicbox.org
- ASSIGNMENT: Week 14 Log
- Approved Final Project Proposals returned

15 April 29: LECTURE — MU 287 (combined with MUCP 1190/3090)

- 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

May 1: LECTURE — MU 287 (combined with MUCP 1180)

- Concluding discussions

May 3: READING DAY (attendance extra credit)

- Optional Final Project readings (TBA); *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 spring semester.**

Monday, May 6—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!