

**CONTEMPORARY MATERIALS & TECHNIQUES II (MUCP 1190) — CLASS COMPOSITION (MUCP 3090)**

SYLLABUS — Spring 2021

**class meetings:** M 11:00 am - 12:20 pm (MUSIC NOW)—Zoom  
 W 11:00-11:50 am (lecture)—Recital Hall (Klein)/Zoom  
 F 11:00-11:50 am (labs)—MEIT/MU1001 (Reed), MU 322 (Gerard), MA113 (Yasarlar)

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*NOTE: Office hours by appointment; contact instructors for details..*

**REQUIRED TEXT:**

Gould, Elaine. *Behind Bars: The Definitive Guide to Music Notation*. London: Faber Music, 2011.

*Other recommended texts are included in the Course Readings sheet, which is posted on Canvas.*

**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 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 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 the 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, concepts, and aesthetics from the concert music repertoire of the recent past, and to apply them within guided composition projects, thus providing students interested in composition with the basic tools needed to compose effectively in contemporary concert music 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 concert 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 students. 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 within the concert music tradition.

As with MUCP 1180, 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 within the practice of contemporary concert music.
- Broadening one's understanding of the term "music" through exposure to a variety of 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 (Wednesdays): Taught by the primary course instructor, these comprise 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 (Fridays): Taught by the teaching fellows, these focus primarily on the technical aspects of the composition projects and general compositional issues. Projects are workshopped (read) and discussed during the lab sessions, and topics from the listening, score study, and reading assignments may be further explored through small group discussions.
- Departmental (MUSIC NOW): These weekly meetings are scheduled on Mondays at 11:00 am – 12:20 pm and are attended by all of the composition students active in the program (from entering freshmen to doctoral candidates, including non-composition majors). 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 this course. MUSIC NOW presentations include lectures, demonstrations, panel discussions, video presentations, and performances featuring

guest artists, faculty, students, and alumni. *NOTE: During the spring 2021 semester, Music Now will meet every other week over Zoom; please refer to the schedule below and the online Composition Division calendar for details.*

## **CANVAS:**

You will receive a copy of the course syllabus on the first class day, and project guidelines will be distributed at appropriate times during the semester. These and other materials are available on the course Canvas site, and may be downloaded throughout the semester. Make sure you have explored the Canvas site by the end of the first week of class, and that you are familiar with all of the resources that are available there—including listening and reading assignments, weekly logs, lecture slides, quizzes, terminology, and other information.

Additionally, all students enrolled in the course will be expected to complete the online **Preliminary Survey** by the lab meeting at the end of the first week. This survey will not only provide important advisory information for the course instructors, but will include information regarding available performing forces for the lab workshop sessions throughout the semester. Students will be able to access names, instruments, and email contacts for all of the students enrolled in class, which may be used as a resource for project workshops, as well as the final project reading.

## **ASSIGNMENTS:**

### **Weekly Assignments:**

Regular assignments include the following:

- Guided **composition projects**
- **Listening/score study** from the 20<sup>th</sup>- and 21<sup>st</sup>-century concert music repertoire
- **Readings** (articles, book chapters) pertaining to contemporary music issues
- **Weekly log** postings, documenting your observations on the assigned works and readings.

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. Listening and score study materials are available online (YouTube, Soundcloud, etc.), which are linked from Canvas. Reading assignments—as well as the project assignments, lecture materials, and other course information—may be obtained from the course Canvas website. *Please carefully read the grading rubric for each assignment prior to submission.*

### **Final Project:**

The **final project** is a 3- to 5-minute composition for up to five performers, which is either an elaboration/development of one of the previous composition projects, or an entirely new composition that *applies at least two of the contemporary techniques covered in class*. All students who are planning to major in composition are expected to present their work during the final examination time.

*NOTE: Students missing more than one composition project grade, those who have not had projects read previously in class, and/or those whose projected course grade is below 70% will not be eligible to have their final projects read.* Due to ongoing COVID-19 protocols at UNT, final projects will not be read in class, but will be presented via Zoom during the final examination time. Students must plan accordingly as to how their works will be presented (e.g., live performance via Zoom, recorded performance, multi-tracked recording, etc.). MIDI realizations, while discouraged, may be considered in exceptional cases.

### **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** (FBE) prior to enrollment in MUCP 2180; refer to the online Composition Student Handbook (<https://composition.music.unt.edu/composition-handbook#B-04>) for details. **IMPORTANT:** Students planning to major in composition **must earn a grade of at least a B** in all MUCP and MUTH courses, which is a requirement of the BM Composition degree. The FBE will not be administered to students who do not meet this requirement.*

### **Notation**

As was the case in MUCP 1180, all composition projects are to be *copied by hand*, properly formatted, legible, and conforming to proper notational conventions (refer to Gould's *Behind Bars*). However, those students who wish to use computer notation on any of the projects may be approved to do so after completing a special project demonstrating their skills with an approved music notation software (preferably Finale, Sibelius, or Dorico). This project is optional and required only of students who request to use notation software for their projects. This notation project may be submitted at any time during the semester; however, permission to use notation software will not be granted until an acceptable project has been submitted and approved by the instructors.

### **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: in addition to being useful for reference, prospective composition majors may wish to develop the more substantial projects for their subsequent composition portfolio, which will be reviewed at critical points throughout the degree program (e.g., composition jury, senior recital hearing).

Students are encouraged to compose for a variety of instruments/voices and ensembles, as a diverse portfolio is required of all composition majors.

### **ATTENDANCE & PARTICIPATION:**

Class will be taught in a blended format, with some meetings presented face-to-face (as well as synchronous remote) and others presented exclusively as synchronous remote. Students are expected to attend all class meetings (either remotely or in-person, including bi-weekly Music Now events) as well as *at least three* of the live-streamed events sponsored by 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.* Attendance will be taken by Zoom for the Music Now meetings; attendance procedures for live-streamed events will be posted on Canvas early in the semester.

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 be dropped from the course or failed at the instructor's discretion.*

Participation is critical in this class, and will be reflected in the final course grade. Students are expected to be adequately prepared to have their projects workshopped in the labs (as assigned) and to regularly perform in their classmates' projects. Additionally, students will be expected to participate in class discussions, such as critiquing student projects during the workshops.

**Important note for Spring 2021:** While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact the instructor or your lab TA if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with your instructors **prior to being absent** so that we may determine how best to accommodate your situation and whether or not an excused absence is warranted.

## GRADING:

### Projects:

Composition projects will be graded on the following criteria:

- **Effectiveness** in applying procedures according to the assignment; includes submission of pre-composition work for review by TA.
- Overall **musicality**, including use of expressive markings, dynamics, phrasing, articulations, and sensitivity to instrumental/vocal ranges and capabilities
- Proper musical **notation**, including rhythms, pitches, and correct transpositions—score and parts.
- **Presentation:** manuscript and score layout, including spacing, margins, correct size paper, and overall neatness (score and parts). This also applies to presentation of the electronic files that are uploaded to Canvas—e.g., clear scans/photos, properly formatted and organized, and compiled into a single document.
- Insights provided in accompanying **commentary/analysis**. These should be technically substantive and thorough, and must address any specific questions raised in the project guidelines.
- **Preparation** of projects that are read or workshopped in class.

A grading rubric will be provided for each project in Canvas, with specific weightings for each of the above criteria.

### Weekly Logs:

Logs are graded on a 10-point scale, with roughly the following letter grade equivalents:

9-10 pts. = A    6-8 pts. = B    4-5 pts. = C    2-3 pts. = D    0-1 pts. = F

Grading is based on the following criteria:

- General **engagement with the material**—specifically in relation to the class lecture that week. This means you should focus your discussion primarily on technical issues related to composition rather than expressive or extra-musical references.
- An **ability to write about music** in a cogent way. This includes how you work examples into an argument—most effectively by identifying an example clearly (e.g., with a time stamp or measure number), describing in adequate detail how the given passage is significant, and succinctly explaining why.
- **Writing style**. This includes how you organize your comments and how effectively you are able to communicate your point.
- A clear **understanding of the material**, as demonstrated in the substance of your comments.

Please refer to Canvas for a more detailed grading rubric.

**Cumulative:**

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: 15%
- Weekly logs (15): 25%
- Quizzes (3): 10%
- Attendance: 15%  
(including concert attendance)
- Participation: 10%

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.

**COVID-19 INFORMATION:**

- On June 25, 2020 the UNT community was notified of the new requirement to wear face masks at all campus locations, including in the classroom. Students who are non-compliant (with the exception of those with an approved exemption due to health or disability reasons) will be asked to leave the classroom, for the safety and well-being of others.
- Because classrooms will be used throughout the day, students are encouraged to carry their own personal supply of hand sanitizers and cleaning wipes for extra safety.
- There will be an assigned seating chart for all in-person classes, including the course lecture and lab meetings for this class. Please sit in your assigned seat each class meeting. You are encouraged to use cleaning wipes to disinfect any hard surfaces that you will be in contact with.
- Entry and exit to and from the classroom will be standardized and controlled, in order to maintain safe social distancing protocols. These will be discussed by the instructors during the first week of class.
- If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 (<https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html>) please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.
- Students who test positive for COVID-19 should email [Emergency.management@unt.edu](mailto:Emergency.management@unt.edu) or call the COVID hotline at (940) 369-6152.
- The official website for the UNT System response to COVID-19 is <https://www.untsystem.edu/covid-19>. The best resource for health alerts regarding COVID-19 on the UNT campus is the UNT Health and Wellness Center website on Coronavirus Updates: <https://healthalerts.unt.edu>.
- While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact your instructors if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with us prior to being absent as to what may be preventing you from coming to class so that we may make a decision about accommodating your request to be excused from class.
- The safety and well-being of all students is a primary concern during this time; so your awareness of and adherence to these guidelines is greatly appreciated.

**ADDITIONAL NOTES:**

In addition to the above information pertaining specifically to this course, the following links provide important information regarding general University policies. Students should familiarize themselves with these policies:

**Academic Integrity:** [https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final .pdf](https://policy.unt.edu/sites/default/files/06.003.AcadIntegrity.Final.pdf)

**Student Behavior:** <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](http://my.unt.edu). For more information, please visit [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/).

**ODA Information:** [disability.unt.edu](http://disability.unt.edu); phone: (940) 565-4323.

**UNT Policy on Diversity:**

[https://policy.unt.edu/sites/default/files/04.018\\_PolicyStateOnDiversity.pub 8 .18 0.pdf](https://policy.unt.edu/sites/default/files/04.018_PolicyStateOnDiversity.pub%208.18.0.pdf)

**2019-2020 Semester Academic Schedule (with Add/Drop Dates):**

<https://registrar.unt.edu/registration/fall-registration-guide>

**Academic Calendar at a Glance, 2019-2020:** <https://www.unt.edu/catalogs/2019-20/calendar>

**Final Exam Schedule:** <https://registrar.unt.edu/exams/final-exam-schedule/fall>

**Financial Aid and Satisfactory Academic Progress (Undergraduate):** <http://financialaid.unt.edu/sap>

**Financial Aid and Satisfactory Academic Progress (Graduate):** <http://financialaid.unt.edu/sap>

**Retention of Student Records:** <http://ferpa.unt.edu/>

**Counseling and Testing:** <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](mailto:Myriam.reynolds@unt.edu)

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

**1 Monday, January 11: MUSIC NOW (Zoom)**

**Wednesday, January 13: LECTURE** (Recital Hall/Zoom)

- Course introduction
- LISTENING: Select one work each by three UNT faculty composers
- READING: Select one article each by three different authors at [newmusicbox.org](http://newmusicbox.org)
- ASSIGNMENT: Preliminary survey; Project #1 (pitch-class set study); Week 1 Log

**Friday, January 15: LAB** — combined sections (ZOOM)

- Program expectations; best practices for composers
- Divide into lab sections (3) and workshop groups
- DUE: Preliminary survey

**2 Monday, January 18: NO CLASS** (MLK Day)

**Wednesday, January 20: LECTURE** (Recital Hall/Zoom)

- Composing with pitch-class sets
- 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 2 Log

**Friday, January 22: LAB** (individual labs on Zoom)

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

**3 Monday, January 25: NO CLASS**

- DUE: Project #1 pre-compositional sketches

**Wednesday, January 27: LECTURE** (Recital Hall/Zoom)

- 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 3 Log

**Friday, January 29: LAB** (MU 1001, MU 322, MA 113)

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

**4 Monday, February 1: MUSIC NOW (Zoom)**

**Wednesday, February 3: LECTURE** (Recital Hall/Zoom)

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

**Friday, February 5: LAB** (Zoom)

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

**5 Monday, February 8: NO CLASS**

- DUE: Project #2 pre-compositional sketches

**Wednesday, February 10:** LECTURE (Recital Hall/Zoom)

- Dadaism; 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 5 Log; Online Quiz #1 (Canvas)

**Friday, February 12:** LAB (MU 1001, MU 322, MA 113)

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

**6 Monday, February 15:** MUSIC NOW (Zoom)

**Wednesday, February 17:** LECTURE (Recital Hall/Zoom)

- Indeterminacy and aleatory; improvisation
- LISTENING: Feldman — *King of Denmark*; Brown — *Available Forms 1*; Lewis — *Shadowgraph 5*
- READING: Austin/Clark: *Learning to Compose*, Ch. 2; Glowicka — “Interview with George Lewis”
- ASSIGNMENT: Project #3 (indeterminate/graphic notation study); Week 6 Log
- DUE: Project #2 (rhythm/meter/tempo study)

**Friday, February 19:** LAB (MU 1001, MU 322, MA 113)

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

**7 Monday, February 22:** NO CLASS

- DUE: Project #3 pre-compositional sketches

**Wednesday, February 24:** LECTURE (Recital Hall/Zoom)

- Explorations in notation: graphic, proportional, and mobile notation
- LISTENING: Stockhausen — *Zyklus*; Takemitsu — *Rain Spell*; Lutoslawski — *Cello Concerto*
- READING: Karkoschka – *Notation in New Music* (excerpt)
- ASSIGNMENT: Week 7 Log

**Friday, February 26:** LAB (MU 1001, MU 322, MA 113)

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

**8 Week of March 1:** Individual student meetings (*required*); schedule TBA

**Monday, March 1:** MUSIC NOW (ZOOM)

**Wednesday, March 3:** LECTURE (Recital Hall/Zoom)

- Instrumental and vocal extensions
- LISTENING: Cowell — *The Banshee*; Berio — *Sequenza III*; Crumb — *Black Angels*
- READING: Berio — “Interview 1 with Rossana Dalmonte” (excerpt); Crumb — “Music: Does It Have a Future?”
- ASSIGNMENT: Project #4a (extended technique/proportional notation study); Week 8 Log
- DUE: Project #3 (indeterminate/graphic study)

**Friday, March 5:** LAB (MU 1001, MU 322, MA 113)

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

**9 Monday, March 8: NO CLASS**

- DUE: Project #4a pre-compositional sketches

**Wednesday, March 10: LECTURE (Recital Hall/Zoom)**

- Further explorations in notation and sound
- LISTENING: Lachenmann — *Mouvement*; Czernowin — *Sahaf*; Furrer — *Aria*
- READING: Tommasini — “Just Why Does New Music Need Champions?”
- NOTE: No logs this week

**Friday, March 12: LAB (MU 1001, MU 322, MA 113)**

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

**10 Monday, March 15: MUSIC NOW (Zoom)**

**Wednesday, March 17: LECTURE (Recital Hall/Zoom)**

- 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 10 Log; Online Quiz #2 (Canvas)

**Friday, March 19: LECTURE (Recital Hall/Zoom)**

- Minimalism II

**11 Monday, March 22: NO CLASS**

**Wednesday, March 24 LECTURE (Recital Hall/Zoom)**

- 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); Final Project; Week 11 Log
- DUE: Project #4a & 4b (extended technique/proportional notation study with transcription)
- **Last day to withdraw from course with a grade of W!**

**Friday, March 26: LAB (MU 1001, MU 322, MA 113)**

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

**12 Monday, March 29: MUSIC NOW (Zoom)**

- DUE: Project #5 pre-compositional sketches

**Wednesday, March 31: LECTURE (Recital Hall/Zoom)**

- Music and Technology I: precedents and early electronic music; *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: Final Project Proposals

**Friday, April 2: LAB (MU 1001, MU 322, MA 113)**

- Project #5 (minimalism study) — workshop

**13 Monday, April 5: NO CLASS**

**Wednesday, April 7:** LECTURE (Recital Hall/Zoom)

- Music and Technology II: computers
- LISTENING: Xenakis — *Metastasis*; Harrison — *Klang*
- READING: Xenakis — “Preliminary Statement”
- ASSIGNMENT: Week 13 Log
- DUE: Project #5 (minimalism study)

**Friday, April 9:** LAB

- Final Project — discussion

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

**Monday, April 12:** MUSIC NOW (Zoom)

**Wednesday, April 14:** LECTURE (Recital Hall/Zoom)

- Spectralism
- LISTENING: Grisey — *Partiels*; Saariaho — *Cendres*
- READING: Mao-Takacs — “A Conversation with Kaija Saariaho”
- ASSIGNMENT: Week 14 Log
- DUE: Final Project pre-compositional sketches

**Friday, April 16:** LAB (Zoom)

- Final Project — discussion

**15 Monday, April 19:** LECTURE (Recital Hall/Zoom)

- 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

**Wednesday, April 21:** LECTURE (Recital Hall/Zoom)

- Concluding discussions

**Friday, April 23:** NO MEETING (University Reading Day)

- **NOTE: This is the last day to submit any pending assignments!**

**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 fall semester.**

**Monday, April 26 — 10:30 AM-12:30 PM,** Final Examination Time (Zoom)

- Final Project Presentations
- DUE: Final project

**Wednesday, April 28 (11:59 pm)**

- DUE: Online Quiz #3; Week 15 Log