

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

SYLLABUS — Spring 2022

class meetings: M 11:00 am - 12:20 pm (MUSIC NOW) — MEIT: MU 1001

W 11:00-11:50 am (lecture) — MEIT (Klein)

F 11:00-11:50 am (labs) — MEIT (Whiting), MU 295 (Gerard), MU 230 (Castro-Lima)

course instructor: Dr. Joseph Klein**email:** joseph.klein@unt.edu**office:** MU 2005**teaching assistant:** Mr. Garrison Gerard**email:** GarrisonGerard@my.unt.edu**office:** MU 2001**teaching assistant:** Mr. Marcel Castro-Lima**email:** MarcelCastroLima@my.unt.edu**office:** MU 2001**teaching assistant:** Mr. Willyn Whiting**email:** WillynWhiting@my.unt.edu**office:** MU 2001*NOTE: Office hours will be posted on the instructors' office doors and on Canvas by the second week of classes.***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 exercises, 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 in Western Art Music (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!*

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Learning Outcomes:

By the end of this course, students should attain the following skills:

- The ability to apply a wide variety of contemporary concert music techniques and stylistic approaches in a series of short, guided composition exercises as well as in a cohesive and effective musical composition.
- 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 musics.
- Recognizing and applying various musical techniques and 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 exercises assigned throughout the semester.
- Laboratory (Fridays): Taught by the teaching fellows, these focus primarily on the technical aspects of the composition exercises and general compositional issues. Exercises 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 the program, 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.

CANVAS:

The course **syllabus** will be posted on Canvas by the first class day, and guidelines for each of the four guided **composition exercises** will be posted as they are assigned. 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 end of the Thursday of the first week of class*. 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 contact information for all of the students enrolled in class, which may be used as a resource for workshops, as well as the final composition project presentations. (Note: because students will be collaborating with one another regularly in this class, it will be necessary to provide contact information of some kind on the survey).

ASSIGNMENTS:

Weekly Assignments include the following:

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

Composition Exercises: four guided composition exercises are assigned in conjunction with the topics covered in class, allowing students to apply the techniques and materials based upon models presented in the assigned repertoire.

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 composition 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 Composition Project:

This is the culminating project for the semester—a 3- to 5-minute composition for up to five performers, which is either an elaboration/development of one of the previous composition exercises, 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 assignment, those who have not had their composition assignments previously workshopped in class, and/or those whose projected course grade is below 70% will not be eligible to have their final projects read.

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 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. Students who plan to remain in the BA Music degree do not need to meet these requirements, yet may continue to take composition courses as part of their BA degree plan.*

Notation:

With the exceptions below, composition assignments (including the exercises and final composition project) are to be *copied by hand*, properly formatted, legible, and conforming to proper notational conventions (refer to Gould's *Behind Bars*, which is the course textbook and will be an important resource for you in your compositional careers long after you leave UNT). The exceptions are as follows:

- Exercise #1: Everybody will use notation software for this assignment. The TAs will discuss best practices for using notation software in the labs.
- Exercise #3: Because this exercise focuses on graphic notation and conceptual music, any representational medium (or combination thereof) may be used.
- Final Composition Project: Students who demonstrate sufficient competency with computer notation software may be considered approved to use computer notation for their final project; details to follow later in the semester.

COMPOSITION PORTFOLIO:

Students planning to continue as composition majors in the BM program are expected to maintain a composition portfolio, which includes scores, complete sets of parts, recordings, concert programs, and other related documentation. This composition portfolio will be reviewed at critical points throughout the degree program (e.g., composition jury, final portfolio review hearing). Students are also encouraged to maintain a folder of their various project sketches, which may be useful for future reference or even developed into more substantial compositions. Students in the composition program are expected to compose for a variety of instruments/voices and ensembles, as a diverse portfolio is expected of all composition majors.

ATTENDANCE & PARTICIPATION:

Students are expected to attend all class meetings (including Music Now) as well as 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*. 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 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 composition exercises workshopped in the labs (as assigned) and to regularly perform their classmates' projects. Additionally, students will be expected to participate in class discussions, such as critiquing student projects during the workshops.

GRADING:

Composition Assignments:

Composition exercises and the final composition project 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 assignment guidelines.
- **Preparation** of composition assignments that are workshopped or read in class.

A detailed grading rubric will be provided for each composition assignment 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:

8-10 pts. = A 7-8 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.

A more detailed grading rubric will be provided in Canvas.

Cumulative:

Final grades will be based upon the *final composition project*, *composition exercises*, *weekly log posts*, *quizzes*, *attendance* (which includes attendance at five Composition Division events), and *class participation*, and are distributed as follows:

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|------------------------------|-----|
| • Final Composition Project: | 20% |
| • Composition Exercises (4): | 20% |
| • Weekly Log Posts (15): | 25% |
| • Quizzes (3): | 10% |
| • Attendance: | 15% |
| • 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, or if grades are not posted within 10 days of submission.

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:

COVID-19 protocols: UNT encourages everyone to wear a face covering when indoors regardless of vaccination status, to protect yourself and others from COVID infection, as recommended by current CDC guidelines. Face covering guidelines could change based on community health conditions.

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. For more information, please visit eagleconnect.unt.edu/

ODA Information: 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)

2021-22 Semester Academic Schedule (with Add/Drop Dates):

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

Academic Calendar at a Glance, Spring 2022:

[https://registrar.unt.edu/sites/default/files/Spring 2022 Academic Calendar.pdf](https://registrar.unt.edu/sites/default/files/Spring_2022_Academic_Calendar.pdf)

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

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

Add/Drop Policy: <https://vpaa.unt.edu/advising/dropping/deadlines>

Student Resources: [https://www.unt.edu/sites/default/files/resource sheet.pdf](https://www.unt.edu/sites/default/files/resource_sheet.pdf)

CLASS SCHEDULE (*subject to change*):

Week 1	Topic: Course introduction Listening: Select one work each by three UNT faculty composers Reading: Select one article each by three different authors at newmusicbox.org Due: Preliminary survey (Thurs., 01/20); Week 1 Log (Sun., 01/23)		
	Monday, 01/17 NO CLASS MEETING (Martin Luther King, Jr. Holiday)	Wednesday, 01/19 Lecture (MEIT)	Friday, 01/21 Lab — combined sections (MEIT): divide into lab sections and workshop groups
Week 2	Topic: Composing with pitch-class sets Listening: Stravinsky — <i>Agon</i> ; Carter — String Quartet No. 2 Reading: Joseph Straus — Introduction to Post-Tonal Theory, Chapter 1; Barnes — “Why Beethoven is Not Enough” Composition assignment: Exercise #1 (pitch-class set) Due: Week 2 Log (Sun., 01/30)		
	Monday, 01/24 Music Now	Wednesday, 01/26 Lecture	Friday, 01/28 Lab: Exercise #1 discussion
Week 3	Topic: Explorations in Time I — rhythm & meter Listening: Cowell — <i>Fabric</i> ; Stravinsky — <i>L'Histoire du Soldat</i> ; Revueltas — <i>Sensemayá</i> Reading: Cowell — <i>New Musical Resources</i> (excerpts); Due: Exercise #1 pre-comp work (Mon., 01/31); Week 3 Log (Sun., 02/06)		
	Monday, 01/31 Music Now	Wednesday, 02/02 Lecture	Friday, 02/04 Lab: Exercise #1 workshop (Group A)
Week 4	Topic: Explorations in Time II — tempo Listening: Ives — “Putnam's Camp” from <i>Three Places in New England</i> ; Carter — <i>Canaries</i> ; Nancarrow — <i>Studies for Player Piano</i> Reading: Ives — “Postface to 114 Songs”; Carter — “Shop Talk from an American Composer” Composition assignment: Exercise #2 (rhythm/meter/tempo) Due: Project #1 (Wed., 02/09); Week 4 Log (Sun., 02/13)		
	Monday, 02/07 Music Now	Wednesday, 02/09 Lecture	Friday, 02/11 Lab: Exercise #2 discussion
Week 5	Topic: Conceptual music I; Dadaism Listening: Satie — <i>Trois morceaux en forme de poire</i> ; Cage — <i>Amores</i> ; <i>Solo for Piano</i> Reading: Cage — “Credo”; “Interview with Roger Reynolds” Due: Exercise #2 pre-comp (Mon., 02/14); Quiz #1 (Sun., 02/20); Week 5 Log (Sun. 02/20)		
	Monday, 02/14 Music Now	Wednesday, 02/16 Lecture	Friday, 02/18 Lab: Exercise #2 workshop (Group B)

Week 6	Indeterminacy and aleatory; improvisation Listening: Feldman — <i>King of Denmark</i> ; Brown — <i>Available Forms 1</i> ; Lewis — <i>Shadowgraph 5</i> Reading: Austin/Clark: <i>Learning to Compose</i> , Ch. 2; Glowicka — “Interview with George Lewis” Composition assignment: Exercise #3 (indeterminate/graphic notation) Due: Exercise #2 (Wed., 02/23); Week 6 Log (Sun., 02/27)		
	Monday, 02/21 Music Now	Wednesday, 02/23 Lecture	Friday, 02/25 Lab: Exercise #3 discussion
Week 7	Topic: Explorations in Notation — graphic, proportional, and mobile notation Listening: Stockhausen — <i>Zyklus</i> ; Takemitsu — <i>Rain Spell</i> ; Lutoslawski — <i>Chain 2</i> Reading: Karkoschka — <i>Notation in New Music</i> (excerpt) Due: Exercise #3 pre-comp (Mon., 02/28); Week 7 Log (Sun., 03/06)		
	Monday, 02/28 Music Now	Wednesday, 03/02 Lecture	Friday, 03/04 Lab: Exercise #3 workshop (Group C)
Week 8	Topic: Explorations in Timbre & Texture I — instrumental and vocal extensions Listening: Cowell — <i>The Banshee</i> ; Berio — <i>Sequenza III</i> ; Crumb — <i>Black Angels</i> Reading: Berio — “Interview 1 with Rossana Dalmonte” (excerpt); Crumb — “Music: Does It Have a Future?” Composition assignment: Exercise #4a (extended techniques/proportional notation) Due: Exercise #3 (Wed., 03/09); Week 8 Log (Sun., 03/13)		
	Monday, 03/07 Music Now	Wednesday, 03/09 Lecture	Friday, 03/11 Lab: Exercise #4a discussion; bring instruments to class to demonstrate techniques
Spring Break			
Week 9	Topic: Explorations in Timbre & Texture II Listening: Lachenmann — <i>Mouvement</i> ; Chin — “The Grinning Fortune Teller with the False Teeth” from <i>Gougalōn</i> ; Sciarrino — <i>Il silenzio degli oracoli</i> Reading: Tommasini — “Just Why Does New Music Need Champions?” Due: Exercise #4a pre-comp (Mon, 03/21.); Week 9 Log (Sun., 03/27)		
	Monday, 03/21 Music Now	Wednesday, 03/23 Lecture	Friday, 03/25 Lab: Exercise #4a workshop (Group D)
Week 10	Topic: Explorations in Timbre & Texture III — electronic music Listening: Schaeffer/Henry — <i>Symphonie Pour un Homme Seul</i> (excerpts); Stockhausen — <i>Studie II</i> ; Varèse — <i>Poème électronique</i> Reading: Russolo — “The Art of Noises”; Varèse — “The Liberation of Sound” Composition assignment: Exercise #4b (transcription of Exercise #4a); Final Project Proposal Due: Quiz #2 (Sun., 04/03); Week 10 Log (Sun., 04/03)		
	Monday, 03/28 Music Now	Wednesday, 03/30 Lecture	Friday, 04/01 Lab: Exercise #4b discussion

Week 11	Topic: Explorations in Timbre & Texture IV — sound mass Listening: Varèse — <i>Intégrales</i> ; Ligeti — Chamber Concerto; Penderecki — <i>De Natura Sonoris No. 1</i> Reading: Ligeti — “Ligeti [interviews] Ligeti” Due: Final Project Proposal (Fri.); Week 11 Log (Sun., 04/10) NOTE: Last day to withdraw from course with a grade of W (Wed., 04/06)		
	Monday, 04/04 Music Now	Wednesday, 04/06 Lecture	Friday, 04/08 Lab
Week 12	Topic: Explorations in Timbre & Texture V — Computer Music & Spectralism Listening: Xenakis — <i>Metastasis</i> ; Murail — <i>L'Esprit Des Dunes</i> ; Saariaho — <i>Noa Noa</i> ; Reading: Mao-Takacs — “A Conversation with Kaija Saariaho” Due: Week 12 Log (Sun., 04/17)		
	Monday, 04/11 Music Now	Wednesday, 04/13 Lecture	Friday, 04/15 NO CLASS MEETING
Week 13	Topic: Conceptual music II; Minimalism I Listening: Oliveros — <i>Horse Sings from Cloud</i> ; Reich — <i>Music for 18 Musicians</i> ; Glass — <i>Einstein</i> Reading: Oliveros — “Some Sound Observations”; Reich — <i>Writings About Music</i> (excerpts) Due: Final project pre-comp (Mon.); Week 13 Log (Sun., 04/24)		
	Monday, 04/18 Music Now	Wednesday, 04/20 Lecture	Friday, 04/22 Lab: Final Project
Week 14	Topic: Minimalism II; Postminimalism Listening: Adams — <i>Short Ride in a Fast Machine</i> ; Andriessen — <i>De Staat</i> ; Wolfe — <i>Lick</i> Reading: Gann — “What We’ve Come To” Due: Week 14 Log (Sun., 05/01) NOTE: This is the last week of concerts at the UNT College of Music for the semester!		
	Monday, 04/25 Music Now	Wednesday, 04/27 Lecture	Friday, 04/29 Lab: Final Project
Week 15	Topic: Postmodernism Listening: Zappa — <i>The Yellow Shark</i> [album] (excerpts); Zorn — <i>Road Runner</i> ; Björk — <i>Medúlla</i> [album] (excerpts) Reading: Zappa — <i>The Real Frank Zappa Book</i> (excerpts) Due: Final Project (Sun. 05/08); last opportunity to submit any pending assignments (Fri., 05/06)		
	Monday, 05/02 Lecture	Wednesday, 05/04 Lecture: Concluding Discussions	Friday, 05/06 Optional: Final Project Readings (extra credit attendance).
Finals	Final Project Readings: Monday, May 9, 10:30 am - 12:30 pm, MEIT Due: Quiz #3 (Tues., 05/10); Week 15 Log (Tues., 05/10)		

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. This exam is not required for students in the BA Music program.