MUCP 5080 - Composition Seminar

Course Overview
This course will engage students with current practices and techniques of music composition. It will combine weekly individual composition lessons and a group seminar. The seminar will include exploration of current compositional practices, including analysis of contemporary repertoire, discussions of student projects, survey of resources available to composers, and exploration of key issues through critical analysis of significant readings and repertoire. Accordingly, reading and listening assignments will be made on a bi-weekly basis.

Basic Information
Time and place: Wednesday and Friday 9:30 – 10:50 am, MU 2009.
Final project juries: Finals week, date/time to be confirmed (officially Wednesday, December 9, 8-10 am), MU 1001.
Instructors: Andrew May                  Panayiotis Kokoras
            andrew.may@unt.edu                  panayiotis.kokoras@unt.edu
            (940) 891-6816                     (940) 565-4651
            (individual lessons) MU1003       (individual lessons) MU2004
            office hours by appointment       office hours by appointment

Grading
40% composition project and final jury
30% analytical essay
30% seminar attendance and participation

Course Materials
Readings, scores and recordings will be on reserve in Willis Music Library or available online. There will be no textbook for this seminar.

Course Activities
Composition Project and Final Jury - Each student will compose a new work in consultation with the instructors. This composition should be significant in scope yet practical to complete by the end of the term. During Finals Week the entire composition faculty will hold a jury in which students will present their completed projects and respond to faculty inquiries regarding the aesthetic and technical direction of the work.
Research Paper – Each student will write an analytical essay (3,000-5,000 words) about the final composition and its context within the repertoire. The due time for the outline is at midterm along with detailed proposal for the final composition.
Seminar Attendance and Participation - Regular attendance is necessary and expected. Please inform the instructors well in advance of any possible absences. The value of this course is greatly enhanced with a high level of participation and discussion among its participants. You will be expected to give regular updates on your own compositional work as well as to engage with your colleagues’ music and other topics of discussion.
Readings and Listening Assignments - For each seminar session students will complete assigned readings and listening/score analysis prior to the date listed on the schedule below. Since the schedule only allows for limited composition lessons per student in the semester, students are strongly encouraged to be in regular dialogue with each other regarding compositional projects throughout the semester.
Composition Lessons - On every week (see schedule below) each student will meet with one of the instructors to discuss progress on composition projects.
## Course Schedule

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<th>DATES</th>
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<td>01a</td>
<td>Aug 26</td>
<td>Seminar</td>
<td>AM</td>
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<td>Aug 28</td>
<td>Seminar</td>
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<tr>
<td>02a</td>
<td>Sep 02</td>
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<td>Modernism, harmony, language</td>
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<td>Music, arts and computers</td>
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<td>Sep 25</td>
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<td>Bring a musical instrument or found object</td>
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<td>06a</td>
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<td>Complexity and/or subtlety</td>
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<td>Sketches due</td>
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<td>08b</td>
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<td>09b</td>
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<td>Lessons</td>
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<td>10a</td>
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<td>New music performance practice</td>
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<td>Nov 13</td>
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<td>13a</td>
<td>Nov 18</td>
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<td>PK</td>
<td>Review of projects in progress</td>
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<td>13b</td>
<td>Nov 20</td>
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<td>14a</td>
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<td>AM</td>
<td>Review of projects in progress</td>
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<td>14b</td>
<td>Nov 28</td>
<td>Lessons</td>
<td>AM</td>
<td>Thanksgiving Break (no class)</td>
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<td>15a</td>
<td>Dec 02</td>
<td>Seminar</td>
<td>AM+PK</td>
<td>Day &amp; time subject to change</td>
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<td>15b</td>
<td>Dec 04</td>
<td>Lessons</td>
<td>AM+PK</td>
<td>Essays due!</td>
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<td>16</td>
<td>Dec 09</td>
<td><strong>Finals W</strong></td>
<td>All comp</td>
<td>Final Jury</td>
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<td>faculty</td>
<td>8:00 – 10:00 am , MU 1001</td>
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Development and rehearsal sessions with Nova Ensemble members will be scheduled during the term. To the extent possible, leave room in your schedule for the Nova Ensemble rehearsal times, WF 9:00 - 10:50 am.
Readings and Listening

Week 2 | Modernism, harmony, language

Reading
Milton Babbitt, "Set Structure as a Compositional Determinant" (1961)
Donald Martin, "The Source Set and Its Aggregate Forms" (1961)
Lyndon Deyoung, "Pitch Order and Duration Order in Boulez' Structure Ia" (1978)
Andrew Mead, "Recent Developments in the Music of Milton Babbitt" (1983)
Joseph Dubiel, "What's the Use of the Twelve-Tone System?" (1997)

References

Listening and Score Analysis
Babbitt, Milton. *Groupwise*.
Boulez, Pierre. *Sonatine for flute and piano*.
Ligeti, György. *Melodien*.
Carter, Elliott. *Cello Sonata*.

Week 3 | Music, arts and computers

Reading

Listening and Score Analysis
Webern, Anton (1936) Variations for Piano, Op.27. Published by Universal Edition. (LPZ 28012)

Week 4: Notation and communication

Reading


References

Listening and Score Analysis

Week 5: New instruments and interfaces
Reading

Listening and Score Analysis

Week 6: Temporal structure and form
Reading
Hicks, Michael, "Interval an Form in Ligeti’s Continuum and Coulee," Perspectives of New Music 31:1 (Winter 1993), 172-190.

Resources
Cooper, Grosvenor, and Leonard B. Meyer, The Rhythmic Structure of Music (MT42 C642)
Listening and Score Analysis
Part, Arvo. *Cantus in Memory of Benjamin Britten*. (LPCD 86127 on reserve)

Week 7 | Complexity and/or subtlety

Reading
Ferneyhough, Brian, and James Boros, “Composing a Viable (if Transitory) Self” in Perspectives of New Music 32:1 (Winter 1994), 114-130.
Ferneyhough, Brian, and James Boros, “Shattering the Vessels of Received Wisdom” in Perspectives of New Music 26:2 (Summer 1990), 6-50.

Resources

Listening and Score Analysis

Week 8 | Timbre and extended techniques

Reading

Listening and Score Analysis
**Week 9 | Spectralism**

**Reading**


**Listening and Score Analysis**


**Week 10 | New music performance practice**

**Reading**

Weisberg, Arthur, *Performing Twentieth-Century Music*

Stein, Leonard, "The Performer's Point of View"

Schuller, Gunther, “American Performance and New Music”

Cherrier, Sophie, and Perlove, Nina, "Transmission, Interpretation, Collaboration-A Performer’s Perspective on the Language of Contemporary Music: An Interview with Sophie Cherrier"

Foss, Lukas, "The Changing Composer-Performer Relationship: A Monologue and a Dialogue"

Burge, David, "Mere Complexities"

Schick, Steven, "Developing an Interpretive Context: Learning Brian Ferneyhough’s Bone Alphabet"

Black, Robert, "Contemporary Notation and Performance Practice: Three Difficulties"

Scotto, Ciro, "Preparing a Performance of Babbitt's Arie da Capo"

Vuorinen, Charles, "Notes on the Performance of Contemporary Music"

Gordon, Philip, "Rehearsing Contemporary Music"

Nonken, Marilyn, "La Notation Ne Peut Rendre Compte Du Fait': Performing Murail's Territoires De L'Oubli"

**Week 11 | Acousmatic materials and techniques**

**Reading**


**Listening and Analysis**


Week 12 | Interactive computer music

Reading
Paine, Garth, "Interactivity, where to from here?"
Garnett, Guy, "The Aesthetics of Interactive Computer Music"
Puckette, Miller, "Max at Seventeen"
McNutt, Elizabeth, "Performing electroacoustic music: a wider view of interactivity"
Lippe, Cort, and Puckette, Miller, "Score Following in Practice"
Dudas, Richard, "Developing Real-Time Systems for Concert Performance"

Listening and Analysis
Cort Lippe, Music for cajon and computer
Russell Pinkston, Lizamander for flute and computer
Richard Dudas, Prelude and Fantasy for alto flute and computer
Philippe Manoury, Jupiter
Mario Davidovsky, Synchronisms #1
Andrew May, Chant/Songe
Course Policies

Office of Disability Accommodation
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 http://www.unt.edu/oda. You may also contact them by phone at 940.565.4323.

Code of Conduct
The UNT Code of Student Conduct and Discipline provides penalties for misconduct by students, including academic dishonesty (cheating/plagiarism.) If you engage in academic dishonesty related to this class, you will receive a failing grade on the test or assignment and a failing grade in the course. In addition, the case will be referred to the Dean of Students for appropriate disciplinary action. Please refer to https://deanofstudents.unt.edu/conduct for more information.

Fall Semester Add/Drop Period
Information about add/drop dates for the Fall Semester:
http://www.unt.edu/registrar/schedule/fall/withdraw.html

General Academic Schedule:
http://essc.unt.edu/registrar/schedule/fall/calendar.html

Final Exam Schedule
The final exam schedule is linked below.
http://registrar.unt.edu/exams/final-exam-schedule/fall

Financial Aid and Satisfactory Academic Progress
Undergraduates
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.

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/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. 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.

Graduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. 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/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. 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.
**Academic Integrity**
Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: http://vpaa.unt.edu/academic-integrity.htm.

**Student Behavior in the Classroom**
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 Center for Student Rights and Responsibilities 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: www.unt.edu/csrr.

**Attendance Policy**
You are expected to attend both seminar and lectures weekly, and notify your instructors if this is not possible. Unexplained / unexcused absences will be factored into the evaluation of your Seminar Attendance and Participation, which is 30% of your grade.

**Student Evaluation of Teaching Effectiveness**
The Student Evaluation of Teaching Effectiveness (SETE) is a requirement for all organized classes at UNT. This short survey will be made available to students at the end of the semester, providing a chance to evaluate this course; further instructions will be provided at that time. You are strongly encouraged to complete this online survey prior to the end of the semester. For the Spring 2013 semester, the SETE will be open between November 19-December 8. To learn more about SETE, please visit the website at http://sete.unt.edu