MUCP 5080 - Composition Seminar

Course Overview and Objectives
Students will engage with current practices and techniques of music composition in weekly composition lessons/masterclasses and a group seminar. Students will obtain a broad familiarity with current compositional practices through analysis of contemporary repertoire, discussions of student projects, surveys of resources available to composers, and exploration of key issues through significant readings and repertoire. Students entering the graduate program will establish a strong and productive cohort through discussion, collaboration, and composition of new works for reading/recording by Nova Ensemble members during the semester.

Basic Information
Time and place: Wednesday and Friday 9:30 – 10:50 am, MU 2009
Final project juries: Wednesday, December 13, 8-10 am, MU 1001
Instructor: Andrew May http://cemi.music.unt.edu/may
(940) 891-6816 (lessons and office hours) MU1003
andrew.may@unt.edu office hours: MF 8:00 – 9:00 am

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

Attendance
You are expected to attend both seminar and lectures weekly, and notify your instructors well in advance 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.

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, 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.

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 and Masterclasses – Each week, half the students will have lessons with the instructor (in MU1003), and half will attend a masterclass (in MU2009) with another of the composition faculty (see schedule below), in order to maximize opportunities to get varied feedback and become acquainted with all the faculty. Masterclass groups will be assigned on the first day of class.
<table>
<thead>
<tr>
<th>Date</th>
<th>Class</th>
<th>Topic</th>
<th>Notes</th>
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<tr>
<td>01a</td>
<td>Aug 30</td>
<td>Seminar</td>
<td>Introductions and frameworks</td>
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<td>01b</td>
<td>Sep 01</td>
<td>Seminar</td>
<td>Bring and share your music</td>
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<td>02a</td>
<td>Sep 06</td>
<td>Seminar</td>
<td>Modernism, harmony, language</td>
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<td>02b</td>
<td>Sep 08</td>
<td>Lessons</td>
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<tr>
<td>03a</td>
<td>Sep 13</td>
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<td>Algorithm, tradition, body, … inspiration?</td>
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<td>03b</td>
<td>Sep 15</td>
<td>Lessons</td>
<td>Project proposals due</td>
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<td>04a</td>
<td>Sep 20</td>
<td>Seminar</td>
<td>Notation and communication</td>
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<td>Sep 22</td>
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<td>Masterclass Group B Nelson</td>
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<td>05a</td>
<td>Sep 27</td>
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<td>New instruments and interfaces</td>
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<td>05b</td>
<td>Sep 29</td>
<td>Lessons</td>
<td>Bring instrument/sound source</td>
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<td>06a</td>
<td>Oct 04</td>
<td>Seminar</td>
<td>Temporal structure and form</td>
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<td>06b</td>
<td>Oct 06</td>
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<td>Nova Ensemble meetings</td>
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<td>07a</td>
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<td>Timbre and extended techniques</td>
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<td>08a</td>
<td>Oct 18</td>
<td>Seminar</td>
<td>Complexity and/or subtlety</td>
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<td>Oct 20</td>
<td>Lessons</td>
<td>Essay outline due</td>
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<td>09a</td>
<td>Oct 25</td>
<td>Seminar</td>
<td>Spectralism</td>
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<td>09b</td>
<td>Oct 27</td>
<td>Lessons</td>
<td>Master class: Group B Klein</td>
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<td>10a</td>
<td>Nov 01</td>
<td>Seminar</td>
<td>New music performance practice</td>
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<td>10b</td>
<td>Nov 03</td>
<td>Lessons</td>
<td>Master class: Group A Nelson</td>
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<td>Nov 06</td>
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<td>Project scores due</td>
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<td>11a</td>
<td>Nov 08</td>
<td>Seminar</td>
<td>Acousmatic music</td>
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<td>11b</td>
<td>Nov 10</td>
<td>Seminar</td>
<td>Interactive computer music</td>
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<td>12a</td>
<td>Nov 15</td>
<td>Nova</td>
<td>8 pm: Nova Ensemble concert</td>
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<td>12b</td>
<td>Nov 17</td>
<td>Nova</td>
<td>Nova Ensemble first readings</td>
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<td>Nov 20</td>
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<td>Nova Ensemble first readings</td>
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<td>13a</td>
<td>Nov 22</td>
<td>Nova</td>
<td>Nova Ensemble reading/recording</td>
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<td>13b</td>
<td>Nov 24</td>
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<td>Thanksgiving Break (no class)</td>
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<td>14a</td>
<td>Nov 29</td>
<td>Nova</td>
<td>Nova Ensemble reading/recording</td>
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<td>14b</td>
<td>Dec 01</td>
<td>Nova</td>
<td>Nova Ensemble reading/recording (tentative)</td>
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<td>15a</td>
<td>Dec 06</td>
<td>Seminar</td>
<td>Project presentations</td>
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<td>15b</td>
<td>Dec 08</td>
<td>Seminar</td>
<td>Project presentations (might be reading/recording!)</td>
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<td>16</td>
<td>Dec 13</td>
<td>Finals Wk</td>
<td>Final Jury</td>
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<td>8:00 – 10:00 am, MU 1001</td>
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For Nova Ensemble meetings, please be available for the entire Nova rehearsal time: WF 9:00 - 10:50 am.
Reading and Listening Resources (see also http://cemi.music.unt.edu/5080)

Week 2 | Modernism, harmony, language

Reading
Milton Babbitt, "Set Structure as a Compositional Determinant" (1961)
Donald Martino, "The Source Set and Its Aggregate Forms" (1961)
Lynden 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.*
Martino, Donald. *Notturno.*

Week 3 | Algorithm, tradition, body … inspiration?

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
Week 5: New instruments and interfaces

Reading

Listening and Score Analysis

Week 6: Temporal structure and form

Reading
Hicks, Michael, "Interval an Form in Liget’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 | Timbre and extended techniques

**Reading**


**Listening and Score Analysis**


Week 8 | 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 28:2 (Summer 1990), 6-50.


**Resources**


**Listening and Score Analysis**


Week 9 | Spectralism

**Reading**


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"
Wuorinen, 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 music

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"
Pinkston, Russell, Lizamander
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

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://facultysuccess.unt.edu/academic-integrity](http://facultysuccess.unt.edu/academic-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. (Also see below, UNT Care Team)

Link: [https://deanofstudents.unt.edu/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](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: [eagleconnect.unt.edu/](http://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](http://disability.unt.edu). (Phone: (940) 565-4323)

2017-2018 Semester Academic Schedule (with Add/Drop Dates)
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.

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 schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK: http://financialaid.unt.edu/sap

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. Music scholarships require a 3.5 cumulative GPA. 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. It is recommended that you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

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/

RESPONDING TO STUDENTS IN DISTRESS: UNT CARE TEAM
Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide.

Link: http://studentaffairsunt.edu/care