MUCP 5080 - Composition Seminar

Course Overview
This course will engage students with current practices and techniques of music composition. It will alternate weekly between individual composition lessons and a group seminar. The seminar will be split between discussions of student projects 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: Tuesdays 3:00 - 5:50 pm, MU 2009 (individual lesson times may extend beyond)
Final project juries: Tuesday, December 10, 1:30 pm - 3:30 pm, MU 1001

Instructors:
Kirsten Broberg
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office hours by appointment
(email to set up) MU1005

Jon Christopher Nelson
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(940) 369-7531
office hours by appointment
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Course Materials
Most readings, scores and listening assignments are located in Willis Music Library, carrel 409 and in a public folder on the computer in MU2009. There will be no textbook for this seminar.

Grading and Projects
50% composition project and final jury
50% seminar attendance and participation

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.

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 alternate weeks (see schedule below) each student will meet with one of the instructors to discuss progress on composition projects. As these meetings will take place every other week, substantial progress is expected for each individual meeting session.
### Weekly Schedule

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<tr>
<th>Date</th>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9/3</td>
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<td>Seminar bring and share music</td>
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<td>9/10</td>
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<td>Seminar Modernist Foundations &amp; Pitch</td>
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<td>9/17</td>
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<td>Lessons ½ hour individual meetings</td>
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<td>9/24</td>
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<td>Seminar Timbre/Extended Techniques</td>
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<td>10/1</td>
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<td>Lessons ½ hour individual meetings</td>
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<td>10/8</td>
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<td>Seminar Temporal Structure and Form</td>
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<td>10/15</td>
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<td>Lessons 1 hour individual meetings</td>
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<td>10/22</td>
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<td>Seminar Complexity</td>
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<td>10/29</td>
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<td>Lessons ½ hour individual meetings</td>
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<td>11/5</td>
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<td>Seminar Acousmatic</td>
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<td>11/12</td>
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<td>Lessons ½ hour individual meetings</td>
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<td>11/19</td>
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<td>Seminar Spectralism</td>
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<td>11/26</td>
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<td>Seminar reading/recording session</td>
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<td>12/3</td>
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<td>Seminar final review and wrap-up</td>
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<td>12/10</td>
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<td>Final jury 1:30 - 3:30 pm, MU 1001</td>
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### Reading Schedule

#### Week 2: Modernist Foundations & Pitch

**Reading**


**Listening and Score Analysis**


#### Week 4: Timbre/Extended Techniques

**Reading**


**Listening and Score Analysis**


Week 6: Temporal Structure and Form

Reading
optional further reading: Grosvenor Cooper and Leonard B. Meyer’s *The Rhythmic Structure of Music* (MT42 C642) and William A. Sethares’ *Rhythm and Transforms."

Listening and Score Analysis

Week 8: Complexity

Reading

Listening and Score Analysis

Week 10: Acousmatic Materials and Techniques

Reading

Listening and Analysis (all recordings from Nelson’s personal collection)
**Week 12: Spectralism**

**Reading**


**Listening and Score Analysis**


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**Cheating and Academic Dishonesty** - from http://www.unt.edu/policy/UNT_Policy/volume3/18_1_11.html

1) Academic dishonesty – cheating. 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, notes 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).
   (e) any other act designed to give a student an unfair advantage.

2) Academic dishonesty – plagiarism. 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 acknowledgement and
   (b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials.


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