

Composition Skills 3 (MUC 2101)

University of Florida Fall 2019

Dr. Scott Lee - scott.lee@ufl.edu

T/R 9:35-10:35 AM, MUB 0144

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Office Hours: TBA

How to get in touch with me:

For short questions: E-mail me. As a general rule, I answer e-mails between 9:00-5:00, and I try to answer emails within 24 hours of receipt, except on weekends.

For everything else: Come to office hours or make an appointment. Office hours are a chance for you to get help on assignments, go over material covered in class, talk about connections between class material and other ideas, and so on. I strongly encourage you to take advantage of this time.

Course Description and Goals:

An introduction to the craft of contemporary music composition through score study, composition projects, assignments and discussions.

Course Materials

Manuscript paper, computer notation software (Finale or Sibelius are recommended).

Assignments and Projects

Each class we will encounter a new piece (or sometimes a few pieces). You are expected to listen to the assigned repertoire while following the score **before class**. Over the course of the semester there will be three composition projects, two analysis assignments, and a number of reading assignments.

Additional Course Requirements

Students will also be asked to present their own work and perform on their instruments. Students will present a portfolio of their work to the full composition faculty at composition juries on Monday, December 9th. All students studying composition are encouraged to attend the weekly composition studio, Mondays at 4:05pm in Room 233.

Attendance

Students are expected to attend all regularly scheduled classes. Each unexcused absence over three will result in a one-point deduction from your final grade. Any student with eight or more unexcused absences will fail the course. An excused absence is an approved UF event, a family emergency, or an illness documented by a doctor's note (to be presented in the first class attended after your sickness). Students knowing in advance that they will miss a class must contact me **beforehand via email**. Please do not schedule non-urgent doctor's appointments during class time. In the case of an absence (excused or unexcused), that student is responsible for determining what material was covered, and what assignments were given.

Tardy Policy

Attendance will be taken at the beginning of class. Students who are not present when I take attendance will be marked as tardy. Three tardies will count as one unexcused absence. There are no excused tardies.

Evaluation:

Students will be evaluated by homework, quizzes, projects, and exams in combination with their lab grade.

Participation & Preparation:	10%
Composition Projects:	45%
Analyses/Papers:	15%
Presentation:	10%
Final Jury Grade:	20%

Scale:

A = 93-100 / A- = 90-92 / B+ = 87-89 / B = 83-86 / B- = 80-82 / C+ = 77-79 / C = 73-76 C- = 70-72 / D+ = 67-69 / D = 66-65 / D- = 63-64 / E = 0-62

UF Student Honor Code

You are required to abide by the Student Honor Code. Any violation of the academic integrity expected of you will result in a minimum academic sanction of a failing grade on the assignment or assessment. Any alleged violations of the Student Honor Code will result in a referral to Student Conduct and Conflict Resolution. Please review the Student Honor Code and Student Conduct Code at <http://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

Technology Policy:

Your attention is your most valuable asset; use it to the best of your ability. I reserve the right to dock your grade and/or ask you to leave class if you are inappropriately using technology in class.

Homework Policy:

You are expected to complete all reading and listening assignments. If you are unable to fully participate in class discussion because you failed to complete the assignments for a given day, your grade in the class will be adjusted accordingly.

Digital Resources

We will make use of Canvas for communication and assignments <https://ufl.instructure.com/>
Please check it frequently.

Students Requesting Accommodations due to Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD).

Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Schedule below (subject to change)

CI	Date	Day	Unit	Topic	Repertoire	Projects/Assignments
1	8/20	Tues	Course Intro	Polytonality	Britten, <i>Fanfare for St. Edmundsbury</i>	
2	8/22	Thur	Pitch	Whole Tone	Debussy, <i>Voiles</i>	
3	8/27	Tues		Pandiatonicism	Copland, <i>Appalachian Spring</i>	
4	8/29	Thur		Tone Rows	Webern, op. 27 no. 2	
5	9/3	Tues		Interval Cycles	Adès, <i>Traced Overhead</i>	Project #1 Assigned
6	9/5	Thur		Microtonality/Spectralism	Grisey, <i>Partiels</i>	
7	9/10	Tues	Melody & Counterpoint	Melody & Counterpoint	Theofanidis, <i>Rainbow Body</i>	Pitch Analysis Assigned
8	9/12	Thur		Melody & Counterpoint	Seeger, String Quartet	
9	9/17	Tues	Rhythm	Isorhythm, Additive Rhythms	Messiaen, <i>Quartet for the End of Time</i>	
10	9/19	Thur		Theatrical Rhythm	Reich, <i>Clapping Music</i> & De May, <i>Table Music</i> & Childs, <i>Click</i>	Project #1 Due
11	9/24	Tues		Assymetrical Meter	Bartók, String Quartet No. 5, III	
12	9/26	Thur				Project #1 Performances Pitch Analysis Due
13	10/1	Tues		Phasing	Reich, <i>It's Gonna Rain</i> & <i>Piano Phase</i>	Project #2 Assigned
14	10/3	Thur	Form	Passacaglia	Britten, <i>Peter Grimes</i> , "Passacaglia"	
15	10/8	Tues		Fugue	Bartók, Music for Strings, Percussion, and Celesta, I	
16	10/10	Thur		Post-Minimalism	David Lang, <i>Cheating, Lying, Stealing</i>	
17	10/15	Tues	Orchestration, Texture, & Timbre	Orchestration	Druckman, <i>Aureole</i>	

18	10/17	Thur		Texture	Ligeti, <i>Atmosphères</i>	Project #2 Due
19	10/22	Tues		Extended Techniques	Saariaho, <i>Sept Papillons</i>	Quotation Paper Assigned
20	10/24	Thur				Project #2 Performances
21	10/29	Tues		Extended Techniques	Ferneyhough, <i>Cassandra's Dream Song</i>	
22	10/31	Thur	The Voice	Unconventional Text Setting	Adams, <i>Nixon in China</i> , "News" & Wolfe, <i>Steel Hammer</i> , "Some Say" & "The States"	
23	11/5	Tues		Unconv. Text Setting	Shaw, <i>Partita for 8 Voices</i>	Project #3 Assigned
24	11/7	Thur		Unconv. Text Setting	Berio, <i>Sequenza III</i> & Erin Gee <i>Mouthpiece I</i>	
25	11/12	Tues	Quotation	Quotation	Quotation Paper Presentations	Quotation Paper Due
26	11/14	Thur	Chance		Cage, <i>Imaginary Landscape No. 4</i> & <i>Music of Changes</i>	
27	11/19	Tues	Other Influences	Pop	Sarah Kirkland Snider, <i>Penelope</i>	
28	11/21	Thur		Folk Music	Gabriela Lena Frank, <i>Hilos</i>	
29	11/26	Tues		Jazz	The Bad Plus, "Fém (Étude No. 8)" & Semi-Simple Variations	Project #3 Due
30	12/3	Tues				Project #3 Performances
	12/9	Mon	Juries	Juries	Portfolio Presentations	