

## Composition Skills 2 (MUC 1212)

University of Florida Spring 2020

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

T/R 11:45-12:35 AM, MUB 0142

Office: MUB 333 Office Phone: (352) 273-3144

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, Labs, and Projects

Each class we will encounter a new piece (or sometimes a few new pieces). You are expected to listen to the assigned repertoire while following the score **before class**, and to do some basic research about it, including the composer's biographical information and details about the piece (i.e. instrumentation, context of premiere, interesting compositional aspects, etc.). You will be asked to share your findings with the class as part of your participation grade. 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. Over the course of the semester there will be three composition projects and a number of labs where we will workshop composition exercises and works-in-progress.

### 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, April 27<sup>th</sup>. 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 through participation, projects, labs, and exercises in combination with their final jury grade.

Participation & Preparation:	15%
Composition Projects:	45%
Composition Labs/Exercises:	20%
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.

## **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)

Cl	Date	Day	Unit	Topic	Repertoire	Projects/Assignments
1	1/7	Tues	Pitch	Polytonality	Britten, <i>Fanfare for St. Edmundsbury</i>	
2	1/9	Thur		Whole Tone	Debussy, <i>Voiles</i>	
3	1/14	Tues		Lab	Lab	Pitch Lab #1
4	1/16	Thur		Pandiatonicism	Copland, <i>Appalachian Spring</i>	
5	1/21	Tues		Tone Rows	Webern, op. 27. no. 2	
6	1/23	Thur		Interval Cycles	Adès, <i>Traced Overhead</i>	
7	1/28	Tues		Lab	Lab	Pitch Lab #2 Project #1 Assigned
8	1/30	Thur	Melody/Ctpt	Melody	Theofanidis, <i>Rainbow Body</i>	
9	2/4	Tues		Counterpoint	Seeger, String Quartet	
10	2/6	Thur		Lab	Lab	Project #1 Lab
11	2/11	Tues	Rhythm	Theatrical Rhythm	Reich, <i>Clapping Music</i> & De May, <i>Table Music</i> & Childs, <i>Click</i>	
12	2/13	Thur		Assymetrical Meter	Bartók, String Quartet No. 5, III	Project #1 Due
13	2/18	Tues			Project #1 Performances	Project #1 Performances
14	2/20	Thur			Project #1 Performances	Project #1 Performances
15	2/25	Tues		Post-Minimalism	David Lang, <i>Cheating, Lying, Stealing</i>	Project #2 Assigned
16	2/27	Thur	Form	Passacaglia	Britten, <i>Peter Grimes</i> , "Passacaglia"	
17	3/10	Tues		Lab	Lab	Project #2 Lab
18	3/12	Thur	Extended Techniques	Extended Techniques	Saariaho, <i>Sept Papillons</i>	
19	3/17	Tues	The Voice	Unconventional Text Setting	Adams, <i>Nixon in China</i> , "News" & Wolfe, <i>Steel Hammer</i> ,	

20	3/19	Thur		Unconv. Text Setting	Shaw, <i>Partita for 8 Voices</i>	Project #2 Due
21	3/24	Tues			Project #2 Performances	Project #2 Performances
22	3/26	Thur			Project #2 Performances	Project #2 Performances
23	3/31	Tues		Unconv. Text Setting	Berio, <i>Sequenza III</i> & Erin Gee <i>Mouthpiece I</i>	Project #3 Assigned
24	4/2	Thur	Other Influences	Pop Influence	Sarah Kirkland Snider, <i>Penelope</i>	
25	4/7	Tues		Lab	Lab	Project #3 Lab
26	4/9	Thur		Folk Influence	Gabriela Lena Frank, <i>Hilos</i>	
27	4/14	Tues		Jazz Influence	The Bad Plus, "Fém (Étude No. 8)" & Semi-Simple Variations	Project #3 Due
28	4/16	Thur			Project #3 Performances	Project #3 Performances
29	4/21	Tues			Project #3 Performances	Project #3 Performances
	4/27	Mon	Juries	Juries		