

Composition Applied Music Lessons Syllabus [UNDERGRADUATE LEVEL]

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Class Website: <http://www.clt.astate.edu/tcrist/composition.htm>

Meeting Time: Arranged

Meeting Place: FA206

Text: Various (As needed)

Pre-requisite: None

Introduction: Each student registered for Composition Applied Lessons will receive a 30min. (MUSP1111 or MUSP3111) or 1-hour (MUSP1112 or MUSP3112/3) private lesson once a week. The lessons will be taught in my office (FA206). The subject matter will involve problems and solutions in the composition of acoustic and electronic media. Students will learn various compositional techniques, and explore notation, instrumentation, orchestration, and performance issues.

Course Objectives:

(1) To study, obtain, and apply techniques for composing coherent, structured, emotionally charged, intellectual music. Issues pertaining to music theory, ear training, conducting, orchestration, instrumentation, and other topics may be involved.

(2) To compose a work or series of works involving acoustical media for public performance.

(3) To produce a professionally bound score (including parts) of each piece composed during the semester using a music notation software program such as Finale®. The score or scores must be submitted to your professor no later than your last scheduled seminar, and should include program notes, duration, instrumentation list, preface, etc.

Final Grade:

Your final grade will be determined by:

- 1) attendance record, Students should attend all of their lessons. Missed lessons will affect your final average. Two missed lessons will result in your final average lowered by a letter grade. If a student misses three lessons, he/she can earn no grade higher than a C. Four or more missed lessons will result in the student being dropped from the class or earning an F for the semester. If ad when necessary, I will be glad to reschedule a lesson.
- 2) compositional output/completed pieces, Students should compose complete works or complete sections of works each week, or have performed other tasks pertinent to composition such as score preparation or rehearsal of original works.
- 3) score study. Constantly use the ASU library resources.
- 4) seminar attendance, Students are allowed to miss seminar once. Each unexcused absence following will result in the student's final applied lesson grade being lowered by 5 points.
- 5) rehearsals/performances. A performance and or reading of an original work must occur every five weeks. Exception: During the semester when a student will perform a Junior or Senior Recital, this requirement is suspended.
- 6) jury performance. Unless excused by your professor, each composition student must perform a jury during finals week of each semester. Bring all work (sketches as well as completed works and recordings) to jury.

Assuming lesson and seminar attendance records meet the requirements for the course, determination of the Final Grade will be based on the following categories and percentages:

Weekly grades:	40%
Five-Week Grades:	60%

The Jury Grade will also figure into the final average, raising or lowering the students overall average by no more than one letter grade. Failure to perform a required jury will result in an F for the semester.

Weekly Grade

The applied composition student will earn a weekly grade based on the amount of work accomplished each week as demonstrated in their applied lesson. This grade will be based on the criteria below.

Expectations/Requirements

The applied composition student should demonstrate significant work each week. This work will consist of ALL of the following:

- 1) **Original Composition.** A significant amount of new, original music should be written each week. Assignments must be completed. 2-3 hours/day should be spent on composing.
- 2) **Score/Composer Study.** The student should demonstrate knowledge of compositional techniques in scores from music literature each week. New scores should be studied each week. The ASU library has a substantial collection of new music scores for your research. Bring scores and recordings (if available) to your lessons for discussion.
- 3) **Ear Training.** Ample time should be spent improving one's ability to internalize sound each week.
- 4) **Original Score Preparation** (when necessary).
- 5) **Rehearsal.** (when necessary).
- 6) **Electronic Music Studio.** 2-3 or more hours in the Electronic Music Studio should be logged each week and demonstrated progress on a new composition should be shown (when applicable).
- 7) **Composition Seminar/New Music Ensemble.** (see above)
- 8) **Attendance at required masterclasses and performances. Required performances will be announced in Seminar.**

Five-Week Performance/Reading Grade.

Every five weeks, each composition student is required to have performed an original work. This requires a completed, engraved score and parts, and rehearsal arrangements.

Performance. Each composition student is required to have at least one work performed publicly each semester. Student composer concerts are given at least once a year, usually in March or April. Students may also have works performed on Tuesday Morning Recitals or on other music student's recitals.

Junior Recital (non-credit). During their junior year, each composition major will present a concert of original music approximately 25-30 minutes in length. This concert will consist of original works discussed in the students' composition lessons.

Senior Recital (1 hr. credit). During their senior year, each composition major will present a concert of original music approximately 45-60 minutes in length. This concert will consist of original works discussed in the students' composition lessons.

Weekly Composition Seminar/New Music Ensemble: Each week (time TBA) in the Electronic Music Studio (FA207), the ASU Composition Majors will discuss various topics as they apply to musical composition. All Composition majors are required to attend seminar and should be registered for New Music Ensemble (MUS 3371-0XX). Composition majors who miss seminar should expect their final average to be lowered. Students who are not majoring in composition are not required to attend seminar.

The CAI Lab: All music students have access to the Computer Assisted Instruction Lab located in the music building. The lab's hours will be posted on the door each semester. The computers in the CAI Lab all have the Finale® music notation software program installed.

Electronic Music Studio: Composition majors will have access to the Electronic Music Studio, FA207. See your professor for details. The studio contains equipment for the study of analog and digital music, as well as DVD production and interactive computer technology.

Composition Policies: All composition students should follow the guidelines established in the ASU Composition Policies. These policies may be found at the following URL:

<http://www.cit.astate.edu/crist/comppolicies.htm>

Procedures to Accommodate Students with Disabilities

If you need course adaptations or accommodation because of a disability, if you have emergency medical information to share, or if you need special arrangements in case the building must be evacuated, please make an appointment to see the instructor as soon as possible.

Undergraduate Topics Covered by Year (General and Tentative)

Semesters 1-2

Basic materials of music, melody, harmony, rhythm, meter, tonal harmonic progression, musical logic, motivic structure, balance, accompaniment, modulation, introduction to form, instrumental/vocal ranges and issues, introductory ear training. Literature as assigned. Music notation software/calligraphy issues. Analog and Digital Audio Tools.

Semesters 3-4

Advanced modulation, advanced formal possibilities, counterpoint, instrumental/vocal ranges and issues, modes, advanced scales, serial composition procedures, atonality, pitch class set composition, set progression, advanced rhythm and meter techniques, intermediate/advanced ear training. Literature as assigned. Analog and Digital Audio Tools.

Semesters 5-6

Orchestration, alternative compositional/notational techniques, philosophical musical issues, instrumental/vocal ranges and issues, advanced ear training. Literature as assigned. Advanced electronic music tools and techniques.

Semesters 7-8

Large ensemble/chamber music issues, alternative compositional/notational techniques, philosophical musical issues, advanced ear training, instrumental/vocal ranges and issues, analytical techniques. Literature as assigned. Introduction to Max/MSP.