

University of Utah * School of Music * Spring 2022

MUSC 2571: COMPOSITION SEMINAR II (Post-Tonal Composition, 3 credits)

TTh 10:45am-12:05pm * Room: DGH 318

Course Modality: **in-person**

Instructor:

Dr. Luke Dahn * DGH 438 * Email: luke.dahn@utah.edu (preferred contact)

Office Hours: TBA and by appointment.

Required Materials:

1. Staff paper and pencils.
2. There are no required textbooks. However, in lieu of textbooks, students will occasionally be asked to consult scores and materials made available in Canvas.
3. Curiosity, creativity, and hard work.

Catalog Course Description:

Building compositional techniques from small projects to larger ones for undergraduate music majors.

Complete Course Description & Objectives:

MUSC 2571 is a continuation of MUSC 2570, the latter being devoted to tonal composition and the former being an introduction into post-tonal composition. We will therefore explore and develop compositional techniques utilized in a wide variety of post-tonal styles. Our explorations will often be devoted to specific parameters of music (rhythm, gesture, texture, pitch collections, etc.), and a number of composers will serve as models (Debussy, Stravinsky, Schoenberg, Webern, Varese, Messiaen, etc.).

In this course, student composers will...

- complete a minimum of 3 composition projects utilizing a variety of instruments
- develop basic compositional techniques in post-tonal idioms
- develop a better understanding of how various instruments and instrument groups are used well
- produce high quality scores of their compositions using neat, accurate and clear notation

Prerequisite: "C" or better in MUSC 2570

COURSE WORK

Four Composition Projects (50% of overall grade)

Each student will complete four compositions projects for the course. These four projects are 1) a post-tonal work for piano, 2) a piece for non-pitched percussion for 2 players, 3) a minimalist work for 2-3 instruments that must include at least one wind or string instrument (i.e. an instrument you have not written for this semester), and 4) a short 12-tone piece. As the focus of this course is on exploring post-tonal techniques, your compositions must be based on models studied in class and must follow the specified guidelines for each project (which will be provided in more detail in class). These projects will be graded on four basic criteria:

- Adherence to required guidelines of the project (*Did you complete the project and follow the requirements? Did you incorporate feedback from the instructor and guest performers?*)
- Idiomatic writing (*Is it written well for the instruments involved?*)
- Score presentation (*Is the score neat, clear, and properly notated?*)
- Creativity (*Is there evidence that you put time and thought into the project?*)
- Program Note (*Is a program note included in the score's preface?*)

These composition projects will be **submitted via Canvas by their due date.**

8 Score Studies (20% of overall grade)

Score study is an essential part of a composer's growth. We will study a number of works throughout the semester, and you will be required to complete eight score study assignments. Each score study assignment will have three requirements: 1) listen to the piece with score, 2) write a 1-page mini-paper that identifies and describes any compositional issues/techniques/passages that you find interesting, and 3) be prepared to share your ideas in class. Written 1-page summaries must be **submitted via Canvas** by 10:45am on the day these score studies are due.

Letter grades for composition projects and score studies can be translated as follows:

A+ = 100 A = 96 A- = 92 B+ = 88 B = 85 B- = 82 C+ = 78 C = 75 C- = 72 D+ = 68 D = 65 D- = 62 F = scored at instructor's discretion

50%	Composition Projects (4)
20%	Score Studies (8)
10%	Short Assignments (3)
10%	Sharing Project Progress (3)
10%	Final Concert

3 Short Assignments (10% of overall grade)

Three short assignments will be given on Weeks 3, 7, and 11 corresponding to the first three composition projects. These will involve short compositional exercises relating to concepts covered in class.

Sharing Project Progress (10% of overall grade)

Each composer is assigned one day for sharing compositional drafts for each of the first three composition projects. See the schedule below for your assigned days. You will be expected to project scores (via computer or overhead projector), to discuss your composition, and if possible to playback your compositional draft.

Final Concert (10% of overall grade)

Having compositions performed is where the real learning and development occurs for a composer. We will therefore have a final concert at the end of the semester. We will collectively decide whether this final concert will be in person or streamed online (or a combination of the two). Each student is required to program at least two of the required three compositions.

A note about performers: You absolutely *must* be proactive in finding performers to play your compositions. This is a necessary part of being a composer: it is very important to develop relationships with performers! While guest performers may be secured for Projects 1 & 2, you will want to try to secure performers for Project 3 as early in the semester as possible.

GRADE BREAKDOWN SUMMARY

50%	Composition Projects (4)
20%	Score Studies (8)
10%	Short Assignments (3)
10%	Sharing Project Progress (3)
10%	Final Concert
100%	

Grade Scale: A 100-93; A- 92-90; B+ 89-87; B 86-83; B- 82-80; C+ 79-77; C 76-73; C- 72-70; D+ 69-67; D 66-63; D- 62-60; E 59-0

GENERAL COURSE OUTLINE–MUSC 2571

(Subject to change with advanced notice)

Wk	D	Date	Syllabus
1	T	1.11	Course Introduction
	H	1.13	Project 1 Introduction - Piano Character Piece ; New Scale-Systems and Chord Constructions
2	T	1.18	Score Study 1: Gubaidulina "Musical Toys"
	H	1.20	Score Study 2: various (Schoenberg, Bartok, Prokofiev, Pesson, Seeger, Ades, Bolcom, Casella)
3	T	1.25	Additional pianistic concepts
	H	1.27	Short Assignment 1
4	T	2.1	Project 1 Progress: Bacon, Bartlett, Brown, Kumaki
	H	2.3	Project 1 Progress: Guthrie, Larson, Nielson
5	T	2.8	Guest pianist: Richard Chang
	H	2.10	PROJECT 1 DUE; Project 2 Introduction - Percussion Piece ; New Rhythmic/Meter Concepts
6	T	2.15	Score Book Study 3: Excerpts from Samuel Solomon's <i>How to Write for Percussion</i> – A crash course in writing for Percussion; Guest Percussionist: TBD
	H	2.17	Score Study 4: Xenakis, Varese, Harrison
7	T	2.22	Additional rhythmic/meter/percussion concepts
	H	2.24	Short Assignment 2
8	T	3.1	Project 2 Progress: Guthrie, Larson, Nielson
	H	3.3	Project 2 Progress: Bacon, Bartlett, Brown, Kumaki
			SPRING BREAK * March 7-18
9	T	3.15	Sharing Project 2 drafts
	H	3.17	PROJECT 2 DUE; Project 3 Introduction - Minimalism/Ensemble Piece ; Characteristics of Minimalism
10	T	3.22	Score Study 5: Reich, Riley, Adams,
	H	3.24	Score Study 6: Andriessen, Feldman, Pärt
11	T	3.29	Additional rhythmic/meter/percussion concepts
	H	3.31	Short Assignment 3
12	T	4.5	Project 3 Progress: Bacon, Guthrie, Larson, Kumaki
	H	4.7	Project 3 Progress: Bartlett, Brown, Nielson
13	T	4.12	PROJECT 3 DUE; Project 4 Introduction - 12-Tone Piece ; The 12-tone system – an Overview
	H	4.14	Composing 12-Tone Music – Considerations
14	T	4.19	Score Study 7: Schoenberg, Webern, Berg
	H	4.21	Score Study 8: Dallapiccola, Smith, Babbitt
15	T	4.26	Sharing Project 4
	W	4.27	<i>Reading Day</i>
		TBD	FINAL CONCERT

UNIVERSITY POLICY STATEMENTS

Official COVID-19 Campus Guidelines

Students are required to self-report if they test positive for COVID-19 via this website: <https://coronavirus.utah.edu/>.

COVID-19 Central @ the U: <https://coronavirus.utah.edu/>

Face coverings: The University requires everyone to wear face coverings in shared public spaces on campus, including our classroom. Students who repeatedly fail to wear a face covering in class will be referred to the Dean of Students for a possible violation of the Student Code. Note that some students may qualify for accommodations through the Americans with Disabilities Act (ADA). If you think you meet these criteria and desire an exception to the face covering policy, contact the **Center for Disability and Access** (CDA). Accommodations should be obtained prior to the first day of class so that I am notified by CDA of any students who are not required to wear a face covering.

ACCOMODATIONS AND POLICIES

Center for Disability & Access

801-581-5020

disability.utah.edu

ADA Statement

ADA Statement

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services.

Faculty and Student Rights and Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee. Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning. PPM 6-316. Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning. PPM 6-400.

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability

, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-

581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).

Accommodations Policy

Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with me at your earliest convenience.

Wellness Statement

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.

Non-Contract Note

"The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification."