THE UNIVERSITY OF WESTERN ONTARIO
DON WRIGHT FACULTY OF MUSIC
DEPARTMENT of MUSIC RESEARCH and COMPOSITION

WINTER 2017
MUSIC 1629B – Introduction to Composition
Monday 9:30-10:20 (MB140);
Wednesday 9:30-11:20 (TC340)

Instructor: Mr. Matthew Becker
Contact: TC330, mbecker4@uwo.ca
Office Hour: Monday 10:30-11:20

‘Introduction to musical elements and manipulation, and appropriate repertoire.’

Course Outline: An introduction to composition, including analysis of widely divergent works in the established and contemporary literature. Students will compose three (3) assignments and one (1) term project. These will be in the form of composition exercises or complete compositions for instruments and/or voices, composed within guidelines established by the instructor. Lectures will take the form of analysis of works from the literature and instruction in the technique of composing music, with an emphasis on contemporary music. Students will be expected to workshop and play their own compositions as well as compositions by other students in the class. A timetable and repertoire list are attached to this outline. A selection of scores and recordings for study will be placed on reserve in the music library, and will be used for classroom discussion and analysis.

Prerequisite: None, but restricted to students enrolled in the Don Wright Faculty of Music.

Please note that prerequisites are no longer automatically checked prior to course registration. It is the responsibility of each student to ensure that he or she has the specified prerequisites. Unless you either have the requisites for this course or special permission from the Dean to enroll in it, you will be removed from the course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Evaluation
Composition assignments and quizzes: 45%
   Assignment 1 8%: due Jan. 18
   Assignment 2 12%: due Feb. 1
   Assignment 3 15%: due Feb. 27
   Three (3) quizzes 10%: Jan. 25, Feb. 8, Mar. 6
Composition project, due Mar. 29: 25%
   Presentations of projects, Apr. 5: 5%
Repertoire Test, Mar. 13: 15%
Attendance & Participation: 10%

There is no required textbook for this course; handouts will typically be provided by the instructor on paper during class or in electronic format on OWL.
Assignments are due at the beginning of class. Late assignments will only be accepted at the discretion of the instructor and only if extenuating circumstances prevail; otherwise late assignments will not be graded. Homework must be completed independently (see “statement on academic offenses” below) and neatly, as sloppy assignments will not be graded.

Evaluation of assignments and compositional project will be based upon the following criteria:

- Compositional techniques
- Accuracy of notation and scoring
- Idiomatic use of instrument resources
- Originality

Quizzes will take place in the first ten minutes of class, and will have questions based on instrument information, terminology, and repertoire discussed in class. The repertoire test will consist of listening examples from pieces analyzed in class. Students will need to identify the composer and title of composition followed by a series of questions related to the examples they hear.

The relationship between attendance and achievement is well documented. Therefore, it is very important that students attend classes and partake in discussions and analyses. If you are officially authorized for class release, please let me know.

I expect you to use electronic devices in a respectful manner. Please turn off your phone during class time, and leave the room to use it in emergencies only. Our time together is valuable, so it is very important to minimize distractions.

**Learning Outcomes**

Students can expect to:

1. Develop music compositional skill.
2. Develop analytical skills by studying existing repertoire relevant to their composition projects.
3. Begin to develop a unique artistic ‘voice.’
4. Develop interpersonal skills in working with colleagues.

**Needed Materials**

- Three-ring binder for collating handouts
- Staedtler 2B pencils
- High quality manuscript paper
- Eraser
- Ruler

A note about music publishing software and course submissions: The best opportunity to learn how to enter your music into Finale™, Sibelius™, or other music publishing software is when you are on vacation. Notation software typically is complex and user skill at producing accurate scores is acquired gradually. If you attempt to use notation software unfamiliar to you for Music 1629 assignments and projects, you may unnecessarily compromise course expectations concerning the layout accuracy of these submissions.

Audio/video recording of course lectures or individual meetings is not permitted.
**Statement on accommodation for medical illness:**
Students are directed to the Policy on Accommodation for Medical Illness found under “Rights and Responsibilities” at: [http://www.uwo.ca/univsec/academic_policies/index.html](http://www.uwo.ca/univsec/academic_policies/index.html)

The University has a policy on Accommodation for Medical Illness which states that “in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities.

**Statement on accommodation for students with disabilities**
If you require academic accommodations because of a disability, please let me know during the first week of classes. You can learn more about the Student Development Centre’s services for students with disabilities at [www.sdc.uwo.ca/ssd](http://www.sdc.uwo.ca/ssd).

**Statement on academic offences**
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at: [http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

Music 1629 is not a collaborative composition class. While I would encourage you to discuss music composition outside of class, I will also remind you that homework for this course is always to be completed *independently*.

**Statement on religious accommodation**
Students may be excused to observe a religious holy day of his/her faith without penalty provided they notify the instructor in advance. Students will be held responsible for material covered in their absence and each student shall be permitted a reasonable amount of time to make up missed work.

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**Note: Due to unforeseen circumstances, assignments, quizzes, timetable, repertoire list, and assignment deadlines may require modification. Such changes are positive, for they allow the dynamic of the class to have a direct bearing on topics covered, and the depth to which we may pursue certain developing threads.**
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MUSIC 1629B
Reertoire list (version #1)

Aperghis, Georges (b. 1945):
  Réciations (1978); #1, 7, 9, 14; M1621.2.A63R4 1982; MCD16202 or CD2 tracks 2-5

Bartok, Bela (1881-1945):
  Mikrokosmos v.3; no.69: Study in Chords; no.86: Two Major Pentachords; v.3 no.91 Chromatic
  Invention; (1926) MT243.B29M4 1987; MCD8463 or CD1 tracks 6-8;
  Piano Concerto #2, mvt. II (1932) M1010.B37 no. 2 1994 CD4 track 4;
  Piano Concerto #3, mvt II (1945) M1010.B37 no. 3.B6 CD4 track 5;

Berio, Luciano (1925-2003):
  Sequenza no. 7a for Oboe (1969, 2000) M67.B47S4 2000; MCD20772 or CD2 track 1

Carter, Elliott (1908-2012):

Crumb, George (b. 1929):

Daniel, Omar* (b. 1960):
  Annunciations (2006); Private Collection

Frehner, Paul* (b. 1970):
  Quarks Tropes (2007); M312.F774Q37 2007 MCD23135 or CD3 tracks 8-9

Harman, Chris Paul* (b. 1972):
  Recording (online resource): http://www.musiccentre.ca/home.cfm
  [Related: Bernstein, Leonard (1918-1990): West Side Story (1957); MCD2723]

Ligeti, Gyorgy (1923-2006):
  Musica Ricercata (1951-53); mvts. I, II, III, IV, XI;
  M25.L54.M7 1995; MCD3878 or CD1 tracks 1-5

Messiaen, Olivier (1908-1992):
  Quatuor pour la fin du temps: I Liturgie de crystal; VI Danse de la fureur, pour les sept
  trompettes; VIII Louange à l’Immortalité de Jésus
  M422.M48Q8 1942; MCD2046 or CD3 tracks 5-7

Pärt, Arvo (b. 1935):
  De Profundis (1977-80) M2029 P37D4 1981; MCD3332 or CD1 track 13

* Canadian composer
Penderecki, Krzysztof (b. 1933):
  *The Awakening of Jacob* (1974) M1045.P45P7 1975; MCD5693 v.4 or CD5 track 2

Rehnqvist, Karin (b. 1957):
  *Puksamger – Lockrop* (1988) sections 1, 2, 3;
  M1529.3.R45P8 1989; MCD22192 or CD2 tracks 6-8

Riley, Terry (b. 1935):
  *In C* (1964)
  Recordings: MCD21230; MCD6188; MCD19538 or CD5 track 3

Ashley, Robert (1930-2014):
  *She was a Visitor* (1967); Private collection

Stockhausen, Karlheinz (1928-2008):
  *Klavierstucke XI* (1954-55) M25.S86K42U5; MCD2610 or CD5 track 1

Varese, Edgard (1883-1965):
  *Density 21.5* (1936) M62.V27D4 1969; MCD5542 or CD1 track 12