Instructor Information

Dr. Paul Frehner
Rm. TC 339
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Office hours: by appointment

Course Description

Works in the larger forms for vocal and/or instrumental ensembles. Analysis with an emphasis on twentieth-century literature.

This course will consist primarily of weekly private composition lessons as well as seminars/group meetings in which all students are required to be present. N.B. there will typically not be private lessons in weeks in which (a) seminar meeting(s) is held.

Individual Composition Lessons: Times TBA, Rm. TC339 (P. Frehner)
Seminars/Group Meetings: will be held from time to time on Mondays, 1:30-2:30 and/or Wednesdays, 1:30-3:30 PM in TC201, all dates TBA.

Prerequisites: MU2629 Composition with a minimum mark of 70% (B)

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.

Audio/video recording of course lectures, seminars or individual composition lessons is not permitted.

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/handbook/appeals/scholastic_discipline_undergrad.pdf

Plagiarism: Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy in the Western Academic Calendar). Composers sometimes deliberately quote other composers in an obvious manner. Pastiche and parody are acknowledged as legitimate compositional techniques, although copyright restrictions take precedent over artistry.

Accommodation for Medical Illness: Students are directed to the Policy on Accommodation for Medical Illness found at:
https://studentservices.uwo.ca/secure/index.cfm

As of May 2008, the University has a new policy on Accommodation for Medical Illness, www.uwo.ca/univsec/handbook/appeals/accommodation_medical.pdf, 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. Documentation shall be submitted, as soon as possible, to the appropriate Dean’s office... “ (In Music, this means the Associate Dean, Undergraduate).

In Music 3629, assignment, test, quiz, project deadlines are firm when given. Dates are necessarily tentative at the outset of the course. For medical illness of work worth less than 10% of the total course grade, medical documentation for such accommodation will be required if a test or quiz is missed, or if weekly composition work is unavoidably late by more than 1 day or if work is habitually late. When documentation is required for either medical or non-medical academic accommodation, then such documentation must be submitted by the student directly to the Music (Associate Undergraduate) Dean’s office and not to the instructor. It will be the Dean’s office that will determine if accommodation is warranted.

Students who are distressed emotionally/mentally should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

Coursework

Compositions
Students will compose two complete works over the course of the year. The scope and instrumentation for these two compositions is briefly described below. In addition, a third composition project will be assigned in February. This last composition may or may not be completed during the academic year, depending on its parameters, which will be determined in consultation between the student and instructor.

Oral Analytical Presentation
Each student will give a 35-40 minute analytical oral presentation on a major work from the 20th or 21st century. Details and expectations for this will be discussed in class.

Other
Students are expected to complete any compositional assignments, readings and listenings given by the instructor.

Evaluation:

<table>
<thead>
<tr>
<th>Composition Projects</th>
<th>65%</th>
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<tr>
<td>Composition 1*: score and parts due October 19, 2016 – ECM+</td>
<td>(18%)</td>
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<tr>
<td>Composition 2**: score and parts due February 6, 2017 - MIC workshop or Student Chamber Ensemble</td>
<td>(30%)</td>
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<tr>
<td>Composition 3: completed work or work-in-progress due April 11, 2017</td>
<td>(17%)</td>
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<tr>
<td>Analytical Presentation: March 2017 – dates TBA</td>
<td>20%</td>
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<td>Attendance, preparation (ongoing compositional work)***</td>
<td>15%</td>
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*Reading session with the Ensemble contemporain de Montréal (ECM+). For this event students will complete a miniature lasting no more than 1’30” and will provide the ensemble with a score and complete set of parts. The instrumentation for the project is flute, clarinet, violin, cello, piano. Students will write for the entire ensemble. This reading session will take place on October 31 from 10:30-12:30 in von Kuster Hall.

**Made in Canada Ensemble workshop/reading session. For this workshop students will complete a score and a complete set of parts for a five-minute composition. The instrumentation of MIC is violin, viola, cello and piano. Students will write for the entire ensemble. This workshop will take place on February 8, from 1:30-3:30 in Studio 242.

Some students may be invited to participate in the Annual Chamber Groups-Composer Collaborative on 23 March 2015, 8 pm VKH. This is an interdepartmental collaborative event between MPS and MRS that has been in place for nearly 15 years. Chamber groups are not finalized until near the end of September. Composer assignments are prioritized by course number (high to low) and grades and other meritorious
factors. Decisions are made by a committee of MPS and MRC faculty organizers. Any student participating in this collaboration will not take part in the MIC workshop.

***It is understood that completing assigned listening, readings, or compositional work/exercises will comprise the preparation component for the course. These components will not be marked, but will be discussed during private lessons or during seminar meetings.

Compositions will be evaluated according to their overall technical quality and artistic merit. Musical and technical parameters such as form, harmony, counterpoint, instrumentation, orchestration and notation will be taken into account. Originality and creativity will also factor significantly in the evaluation of compositional work.

There is no final exam in this course.

**Learning Outcomes:**
Students can expect to: continue to develop skills in composing contemporary classical music; continue to study existing repertoire relevant to their composition projects; acquire knowledge regarding the works of major Canadian and international composers currently working in the field of contemporary classical music; develop skills in working with colleagues; begin to develop an artistic ‘voice’.

**Textbook and materials**

A textbook is not required. However, students will be assigned score reading and listening as the year progresses. Typically scores will be available in the music library, however, in some cases students may have to print their own copies of scores.

Students will be responsible for bringing hard copies of their compositions and exercises to class. These should be notated on appropriately sized and formatted paper as assigned.

**Notation**

Correct and neat notation is essential. Difficult to read, untidy and incorrectly notated work will be graded accordingly. You may do your work by hand or with a computer notation software program. Please note that becoming fluent in the use of such software takes a considerable amount of time and that its use does not guarantee correct notational procedures. For example, I have observed that excessive use by students of the copy and paste function offered by notation software can easily lead to significant notational mistakes. There are many other automated software functions that can lead to notational problems. Such mistakes may compromise expectations regarding your submitted work. Finally, instruction in the use of notational software will not be a component of this course.

If notating by hand use:
- Pencils: B or softer grade – good quality eraser
- or
- Felt tipped pens in graded sizes, such as Staedler’s pigment liner which comes in the following sizes: 0.1, 0.3, 0.5, 0.7 – liquid paper or other erasing tool
- A Ruler

**Required Reference Texts**

Students should own a handbook on musical notation and a good text on orchestration. Below are several suggestions

**Notation Texts**


**Orchestration Texts**

