Instructor: Dr. Matthew Tozer  
Office: TC 320  
Office Hours: Monday 12:00-1:00 or by appointment  
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Academic Calendar 2017 Course Description:
Works in smaller forms for voices and instruments. The course will include analysis of pertinent repertoire. **Prerequisite(s):** [Music 1650A/B](https://example.com) with a minimum mark of 70%. Enrolment in the Bachelor of Music with Honors in Composition program or the Bachelor of Music with Honors in Music Theory program or permission of the Department.

**Music 2629: Outcomes**
Upon successful completion of this course students will...

- **Be able to demonstrate the use of basic compositional tools** through the creation of short pieces of music.
- **Become (more) familiar with the repertoire and techniques** of contemporary composers of the past century.
- **Learn to effectively orchestrate constructively talk about and evaluate** their own music, as well as that of other composers.
- **Demonstrate increased creativity in their compositions** through the application of the techniques and repertoire studied in class.

**Course Description:**
This course will explore the craft of musical composition through the creation of original musical works and the study of the techniques and repertoire of composers from the past century. Students will study, discuss, and create music on their own, in semiprivate and/or private lessons with the instructor, and through in class presentations discussions and workshops.
In lieu of a final examination students will present their original composition in an in-class concert.

Textbooks and Required Course Materials:

- A pad of 8.5 x 11" (standard letter size) manuscript paper, a ruler, sharp pencils and an eraser.
- Although there is no required textbook to purchase for this course, there will be assigned readings and score studies throughout the term. The assigned readings or scores for study will either be distributed in class or be available in books placed on reserve in the music library. Interested students may want to look into purchasing the following texts:
  - Adler, Samuel. *The Study of Orchestration*
  - Morgan, Robert. *Anthology of Twentieth Century Music*
- There is a required listening component for this course. CDs will be on reserve in the music library and a list of recordings will be provided.

Course Evaluation:

Evaluation of this course is based on the completion of six small composition assignments based on the techniques and subject matter covered in class each week, and a final composition project that will be performed in an in-class concert. In addition there may be short in-class tests regarding composition technique and your ability to identify music from the studied repertoire. Finally your participation and preparedness for in class discussions and workshops will be considered. Note that 2629 fall term is worth 50% of your grade which will be combined with a mark out of 50 that you receive in the winter term. The break down of marks for the fall term:

| Six Short Composition Assignments (3% each) | 18% |
| Final Composition Project | 20% |
| Listening and Score Study Test | 07% |
| Participation, Preparedness and Attendance | 05% |
| **Total (Term 1):** | **50%** |
N.B. Dr. Paul Frehner will be the instructor for the Winter Term and will circulate a separate course outline on the first day of classes in January.

**Evaluation (Term 2 – more details to follow in January):**

Composition Projects
28%
Assignments and quizzes (if any) 10%
Listening
7%
Participation
5%
**Total (Term 2) 50%**

**Assignments Submission:**

- All assignments are due at the beginning of class on their due date.
- All short composition projects are to be neatly hand written using a ruler and a sharp pencil on 8.5x11” manuscript paper single sided.
- Your final composition project may be generated using computer notation software (but use of software will not be taught in class).

**Late Policy and Missed Classes:**

- **Late assignments will not be accepted.**
- Students are responsible for material covered in class in the case of an absence
- Students who miss more than 3 classes without documented proof will lose 1/2 (2.5%) of their Participation, Preparedness and Attendance mark.

**Valuable Resources:**

Though not a comprehensive list of the variety of resources, the following books will be of valuable reference to students and will be on 3-hour course reserve in the library:

  CD Set
- Cope, David. *New Directions in Music, 7th* Edition
- Morgan, Robert, ed. *Anthology of Twentieth-Century Music*
- Stone, Kurt. *Music Notation in the Twentieth Century*
- Walton, Charles W. *Basic Forms in Music*

**University Regulations:**

**Prerequisite(s):** Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this 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.”

**Illness:** In the event of illness that prevents student from completing assignment(s) worth less then 10% of course grade medical documentation must be submitted to the Associate Dean, Undergraduate for approval. Additional policy on Accommodation for Illness can be found under “Rights and Responsibilities” at: [http://www.uwo.ca/univsec/academic_policies/index.html](http://www.uwo.ca/univsec/academic_policies/index.html)

**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)

**Mental Health:** Students that are in emotional/mental distress should refer to Mental Health@Western [http://www.uwo.ca/uwocom/mentalhealth/](http://www.uwo.ca/uwocom/mentalhealth/) for a complete list of options about how to obtain help.
Assignment and Quiz Dates:

- Small Composition Assignment #1       Wed. Sept. 20th, 1:30pm
- Small Composition Assignment #2       Mon. Sept. 25th, 1:30pm
- Small Composition Assignment #3       Mon. Oct. 2nd, 1:30pm
- Small Composition Assignment #4       Wed. Oct 18th, 1:30pm
- Small Composition Assignment #5       Mon. Oct. 23rd, 1:30pm
- Small Composition Assignment #6       Wed. Nov. 1st, 1:30pm
- Final Composition Project            Wed, Nov. 22nd, 1:30pm
- Listening & Score Study Test         Mon. Nov. 27th, 1:30pm

Other Important Dates:

- Concert Dress Rehearsals (Room MB242)       November 29th
- Concert (Room MB242)                         December 4th + 6th
**Course Calendar:**
Information listed below is set in stone but will be subject to change if necessary (snow, tornado, circus brawl, etc.)

**Week 1**
Monday September 11th:
- Introduction and Orientation:
  - Course Syllabus, Assignments and Expectations
- Melody:
  - What Makes a Melody?

Wednesday September 13th:
- Melody:
  - Scales & Modes
  - Reparatory Analysis/Discussion

**Week 2**
Monday September 18th:
- Melody:
  - Phrase Construction & Rhythm

Wednesday September 20th:
- Melody:
  - Phrase Construction & Rhythm
  - Reparatory Analysis/Discussion
- Orchestration:
  - Woodwind Family
- **Assignment #1 Due**
  - Demonstration of Assignment #1

**Week 3**
Monday September 25th:
- Text Setting
- **Assignment #2 Due**

Wednesday September 27th:
- Text Setting
  - Reparatory Analysis/Discussion
- Musical Notation
- Demonstration of Assignment #2
**Week 4**

Monday October 2\textsuperscript{nd}:
- Counterpoint
  - Species Counterpoint
- **Assignment #3 Due**

Wednesday October 4\textsuperscript{th}:
- Harmony:
  - Tertian Harmonies
  - Reparatory Analysis/Discussion
- Demonstration of Assignment #3

**Week 5**

No Classes (Study Week)

**Week 6**

Monday October 16\textsuperscript{th}:
- Harmony:
  - Non-Tertian Harmonies

Wednesday October 18\textsuperscript{th}:
- Harmony:
  - Non-Tertian Harmonies
  - Reparatory Analysis/Discussion
- Orchestration:
  - The Brass Family
- **Assignment #4 Due**
  - Demonstration of Assignment #4

**Week 7**

Monday October 23\textsuperscript{rd}:
- Form:
  - Reparatory Analysis/Discussion
- **Assignment #5 Due**

Wednesday October 25\textsuperscript{th}:
- Orchestration:
  - The String Family and Piano
  - Reparatory Analysis/Discussion
- Demonstration of Assignment #5


**Week 8**

Monday October 30th:
  - Semester Project Focus

Wednesday November 1st:
  - Extended Techniques and Non-Traditional Tuning
    - Reparatory Analysis/Discussion
  - **Assignment #6 Due**
    - Demonstration of Assignment #6

**Week 9**

Monday November 6th:
  - Semester Project Private and/or Semi-Private Lessons

Wednesday November 8th:
  - Semester Project Private and/or Semi-Private Lessons

**Week 10**

Monday November 13th:
  - Semester Project Private and/or Semi-Private Lessons

Wednesday November 15th:
  - Semester Project Private and/or Semi-Private Lessons

**Week 11**

Monday November 20th:
  - Semester Project Private and/or Semi-Private Lessons

Wednesday November 22nd:
  - **Semester Composition Project and Parts Due**
  - Parts Preparation (MOLA: Major Orchestras Librarians Association)

**Week 12**

Monday November 27th:
  - **Listening & Score Study Test**

Wednesday November 29th:
  - Dress Rehearsal for In-Class Concert (MB) 242
Week 13

Monday December 4th:
  • Term Composition Project Due
  • In Class Concert (MB) 242

Wednesday December 6th:
  • In Class Concert (MB) 242
Listening List Weeks 1-4

(A full listening list will be handed out on Wednesday Nov. 1st)

1. Bartok - Mikrokosmos No. 115 Vol. IV
2. Bartok - Music for Strings, Percussion and Celesta
3. Berio – Sequenza 9 for solo clarinet
4. Cage – Cartridge Music
5. Crumb – Twin Suns
6. Davies - 8 Songs for a Mad King
7. Debussy - Preludes, Book 1 – VI
8. Ives – General William Booth Enters into Heaven
9. Ives – Piano Sonata No. 2
10. Ives - The Cage
11. Menotti – The Telephone
12. Orff – Carmina Burana
13. Penderecki - Threnody for the Victims of Hiroshima
14. Ravel - Mirrors
15. Schuman' - Three Score Set Movement 2
16. Stockhausen – Refrain for Three Players
17. Varese – Density 21.5
18. Walker – Piano Sonata No. 4
19. Williams - Tuba Concerto