Monday 10:30-11:30 am, Wednesday 10:30-12:30 pm
Room: Talbot College 101

**Course Description:** Introduction to musical elements and manipulation (pitch, rhythm, intensity, timbre, texture, and form), and appropriate repertoire.

**Instructor:** Dr. Paul Frehner, TC 339, 519-661-2111 ext. 85335, pfrehner@uwo.ca
Office Hours: Mondays 11:30-12:30; Wednesdays 12:30-1:30; or by appointment

Please note: due to occasional departmental meetings I will sometimes be unavailable for Wednesday office hours.

**Prerequisite**

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.

**Coursework**
This course is an introduction to music composition. Analysis and discussion of widely divergent works from the common practice period up to the early 21st century will make up a significant portion of in-class activity.

Written work will primarily consist of five short compositional assignments and two longer, complete composition projects. There will be 2 listening tests that will consist of identification of audio excerpts of works on the listening list as well as related short answer questions.

Students are expected to participate in playing music during class time. This will involve performing student compositions and assigned repertoire as well as taking part in guided improvisations and experimental works. Students will also collaborate on developing parameters for their own group improvisations/experimental compositions.

There is no final exam in the course. Rather, there is a final project.

There is no required textbook. Instead, musical materials will be handed out in class, uploaded to the course OWL site or made available for consultation in the library.
Learning Outcomes:
Students can expect to:
1. Develop competency in utilizing the conventions of musical notation
2. Develop skills related to music composition
3. Study a variety of repertoire relevant to their assigned work
4. Learn about more recent repertoire and techniques through studying selected composers’ works
5. Develop collaborative skills through participating in in-class performances of their own work and the works of their colleagues and through live improvisation

Required Course Materials

A binder for collating handouts
High-grade music manuscript paper in specific sizes and formats as assigned. Either of the following would be appropriate for most of our purposes:
- The Real Book Staff Paper – 9 Stave 8.5x11”
- Carta Manuscript Paper No. 6 – 10 Stave 9x12”
Pencils: 2B, or softer, grade and a good quality eraser
or
Felt tipped pens in graded sizes, such as Staedler’s Pigment Liner
Ruler

Recommended Texts

Students are encouraged to purchase a notation manual and an orchestration textbook for personal reference. Appropriate texts are suggested below. Some of these will be on the course reserve list in the Music Library.

Notation


Orchestration


General Coursework Timetable

Assignment 1 – Modal Melody – due September 19
Assignment 2 – Two Part Writing – due September 26
Assignment 3 – Prelude and Patterns – due October 3
Assignment 4 – Contemporary Materials I – due October 31
Assignment 5 – Contemporary Materials II – due November 7

Small Group Improvisation/Experimental Music Performance – December 3 and 5 (earlier dates may be possible, TBA).

Composition Project I* – due October 24
Composition Project II (Final)* – due December 12 (Wednesday after classes end)

Listening Test I – October 15
Listening Test II – November 12

Quizzes: may be given from time to time with at least 1 week of notice.

*During certain weeks some class time will be cancelled and replaced with 30-minute semi-private lessons during which students will present work-in-progress on their composition project(s). These semi-private lessons will take place in my office, TC 339. A timetable will be announced in class at least a week ahead of time.

In-class Performance Dates

From time to time during the semester there will be in-class playing of music. Guidelines will typically be announced verbally or in writing at least one week ahead so that students can practice and bring their instruments to class.

In addition, Studio 242 has been reserved for us during class time near the end of the semester for performances of student work. Dates and performance details are as follows:

November 26: Performances of Composition Project 1**
November 28: Performances of Composition Project 1
December 3: Performances of Group Improvisations/Experimental works***
December 5: Performances of Group Improvisations/Experimental works(if necessary)

**Students are responsible for finding players for their compositions and for leading at least one rehearsal prior to the performance in Studio 242.
***Students will collaborate in assigned groups on structuring the musical parameters for their improvisation/experimental works.
Evaluation

2 Composition projects 50%
  Composition project I 20%
  Composition project II (Final) 30%
  Presentation of work-in-progress* see below

5 Composition assignments and quizzes (if any) 23%
2 Listening Tests 15%
In-class performance, and group improv./experimental work 7%
Attendance and participation 5%

The instructor will establish the guidelines and compositional parameters for all assignments and composition projects.

The two composition projects will be evaluated according to their overall artistic merit and according to how the established guidelines and goals of each project are realized. Originality and effective control of musical parameters such as form, harmony, melody, counterpoint and instrumentation will be taken into account. Musical notation, calligraphy and score layout will also factor significantly into the grading.

*Presentations of work-in-progress during semi-private lessons
Students will be required to present for critique and discussion their work-in-progress on their Composition Project(s) during occasional semi-private lessons. Overall preparedness for these lessons will be factored in when evaluating the two Composition Projects. The schedule for these lessons will be announced during class.

Notation

Please note: unless otherwise indicated written composition work in this course will be notated by hand. Correct and neat notation is essential. Difficult to read, untidy and incorrectly notated music will be graded accordingly.

Submission of composition work

The five assignments and Composition Project 1 are due at the beginning of class on the dates indicated above. Composition Project II (Final) is due by 3:30 pm on December 12. It is to be handed in to the Undergraduate Program Assistant in room TC-210.

The two Composition Projects must be bound with a spiral or cerlox binding and must include a cover page and any special performance notes, if applicable. Assignments can be handed in without binding. Please hand in photocopies, not originals.
**Items on Reserve**

Some listening list recordings and scores will be placed on reserve at the Music Library for your consultation. In other cases, materials might only be available online.

**Electronic Devices**

Unless specifically requested by the instructor, the use of mobile phones or other electronic communications devices in class is prohibited. Please turn off your communications devices before entering the classroom. Use of mobile phones will negatively affect student participation grades.

**Accommodation for Medical Illness**

As of May 2008, the University has a new policy on Accommodation for Medical Illness, [www.uwo.ca/univsec/handbook/appeals/medical.pdf](http://www.uwo.ca/univsec/handbook/appeals/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...”

This policy can be found at [www.studentservices.uwo.ca/secure/index.cfm](http://www.studentservices.uwo.ca/secure/index.cfm).

Accommodation for documented medical absences for work worth less than 10% of the final mark will be considered on a case-by-case basis. This work must be completed before the last day of classes in the Fall 2018 term.

**Statement on Attendance**

Regular attendance is mandatory for this course. If a student's attendance is considered inadequate by the instructor, the decision to bar the student from taking a written or oral examination or submitting an equivalent final project for grade assessment rests with the Dean, on the recommendation of the Department.

**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 [www.uwo.ca/univsec/handbook/appeals/scholoff.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholoff.pdf).

**Statement on Mental Health**

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