## Course Calendar Description

Works in smaller forms for voices and instruments. The course will include analysis of pertinent repertoire.

**Prerequisite(s):**
The former Music 1650A/B 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.

**Extra Information:** 3 hours, 1.0 course

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 have either the requisites for this course or written special permission from your Dean to enroll in it, you will 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.

### Meetings
- **Lecture** Monday 1:30-2:20 Music Building MB140
- **Lecture** Wednesday 1:30-3:20 Music Building MB140

**Instructor** Dr. Jason Stanford  
[mailto:jstanfo@uwo.ca](mailto:jstanfo@uwo.ca)  
TC 334

**Office Hours:** TBD by class schedule survey  
Also by individual appointment

### Learning Outcomes

Upon completion of this course students will be able to discuss, in detail, common-practice and contemporary 20th/21st-century stylistic idioms salient to instrumental/vocal writing. Through hands-on practical assignments and projects students will gain a high level of proficiency and technical fluency in the application of a significant number of compositional techniques through the creation of original compositions for small groups of instruments and/or voices.

Students will gain a deeper understanding of significant contemporary music compositions through listening, critique, discussion, and analysis.
The activities of the course will include active reduced listening, discussion, and analysis of significant repertoire and recordings, weekly in-class presentations of assignments and work-in-progress, small compositional etudes, a written/aural test, and two major term compositions.

A detailed, week-by-week schedule of class activities and important dates is provided on a separate document entitled: *Music 2629-2018 Class Schedule*.

The format of this class will consist of regular weekly class meetings; however, there may be time for individual or small group meetings/instruction in addition to, or in lieu of portions of regular meeting times.

**Compositions**

In this course, significant time and energy will be spent on small creative projects that will aid students in mastering a variety of compositional techniques and styles found in the canon of contemporary classical art music. Once fluid competency in the creative usage of available resources is attained, emphasis will shift to the creation of a major work over the second half of each term.

For each creative assignment/composition, students will submit a score that includes fully notated music for instrumentalists/vocalists, graphics/tablature, technical details and instructions including any unorthodox fingerings or extended instrumental techniques utilized within the work.

**Submission of Work**

All completed work, as well as work-in-progress (whether hand-written, or software notated) must be organized and legible.

Final versions of composition projects must be bound (spiral is preferred, or Cerlox) and must include front and back covers, and performance notes (if applicable). Legible photocopies of other assignments may be submitted without binding (do not submit originals).

**Participation**

Students are required to participate in class discussions and in the performance of their own compositions and compositions written by fellow classmates. Students are expected to present their ongoing work-in-progress for critique/discussion in class and in small group or private composition consultations with the instructor.
Attendance is mandatory and will ensure adequate student progress in this course. Attendance is taken at every meeting, and students are required to initial on the attendance form.

The key to success in this course is regular work, if you invest the time, you will understand key concepts and be able to effectively apply these concepts to your own work.

Assignments may be given verbally, or in writing during lectures, and may include quizzes on terminology/comprehension. Some assignments may include a library and/or web research component.

## Required Course Materials and Resources

### Textbooks
There is no textbook for this course, rather, musical scores and readings will be available on course reserve in the Music Library in the Music 2629 course binder and/or may be made available online.

### Notation
Students are required to take notes in music notation, which requires at least:
- Sharp pencil (suggested: mechanical, HB, 0.5 and/or 0.7mm)
- Pad of letter-size (8.5” x 11”) manuscript paper (other sizes may be required)
- Ruler (metal – does not break like plastic)
- Large non-smudging eraser

Students may choose to submit creative work to the instructor in hand-written or computer-notated form. Regardless of the chosen method of method of engraving, the final result must be clear, legible, and properly formatted. Notation must be correct and neat in order to clearly communicate your intentions to performers. Messy, untidy, incorrectly notated, or byzantine notated music will have a direct result on the final grade of the work.

If notating by hand, final scores (and parts) should be written in ink. Technical pens of various thicknesses – 0.05 to 1. - such as those by Micron or Staedler should be utilized.

### Binder and Notebook
There will be a lot of hand-outs for this class, and to keep these hand-outs together, please utilize a 3-ring binder.

In addition to a binder, you will find that a notebook will come in handy to jot down important points from lectures/tutorials, as well as to keep a record of your own technical and creative experiments. Notebooks work best when entries are clearly dated.

Dr. Jason Stanford
jstanfo@uwo.ca
A class notebook is an important learning tool, since it will contain:

- Salient points about techniques, methods, musical works, and other concepts presented and discussed during lectures
- Your own proposals and/or objectives – the purpose of your work session, what concepts you wish to explore or what goals you wish to attain during each session
- Observations, thoughts, considerations, hypotheses, conclusions
- Results of experimentation: what ideas worked, what ideas did not work, what outcomes were achieved
- New proposals/objectives/hypotheses to test based upon new evidence
- What to try or explore during the next session
- An activity journal of your technical and creative work will aid students in breaking through compositional roadblocks, you will be able to look back and see your charted progress over the course of the semester

**Listening List**
The entire listening list for the course will be available made available to students as uncompressed .WAV audio files whenever possible.

**Optional Course Materials**

**Software**
Although not required, it is suggested that students consider purchasing a professional music notation program such as MakeMusic Finale, Avid Sibelius, Steinberg Dorico, or other professional-level music notation program. The listed software titles are available to students at discounted academic pricing online or at your local music store.

Although methods of music notation will be discussed in this class, Music 2629 is not a course in the use of notation software. If a student choses to engrave their work using a notation program, the onus is on the student to master the use of the software to a point where polished, professional results are produced.

All notation software engraved music, especially work-in-progress must be printed out in advance of individual, group, or class consultation/lessons. Scores will not be viewed from a laptop.

**Printer**
A reliable printer (laser is best) is ideal if students plan to use a notation program to engrave their work.

**Music Library Printer/Photocopy Card**
You will never know when you may need to print/photocopy something for class or a lesson, it is best to be prepared by having a printer/photocopy card you can use in the Music Library.

Dr. Jason Stanford
jstanfo@uwo.ca
Recommended Books

Notation
Stone, Kurt, *Music Notation in the Twentieth Century*

Orchestration

Requirements, Dates, and Evaluation

Compositions will be graded 50/50 on technical and creative merits. Grading of compositions will take into account the creativity and originality of the project in regards to the treatment of form, structure, counterpoint, timbre, texture, dramaturgy and musical plot, etcetera, as well as the level of sophistication and refinement in the creative use of contemporary techniques discussed in class.

- Major Compositions
  - Composition I (15%)
  - Composition II (25%)
- Compositional Etudes and/or Assignments (25%)
- Written/Aural Test (10%)
- written/aural quizzes, other written assignments, studies, worksheets, if any (15%)
- Attendance, Preparation, Participation (10%)

Consultation with the Instructor during the process of composition is a requirement. The Instructor must see sufficient work-in-progress especially as deadlines of the term approach. Students should utilize regular office hours. Additional times are available upon request, subject to the availability of the Instructor.

Late Submission Policy

Late written work or oral presentations will only be accepted under the circumstances listed below.

Compositions will only be accepted after the due dates under extenuating circumstances, including documented medical or compassionate grounds, or if accommodation has been requested and received prior to the due date.

Notes

1.) Absence from tests will only be excused if satisfactory medical documentation is provided, or the equivalent for non-medical or compassionate grounds, is submitted to the Faculty of Music Academic Counseling Office, Talbot College (TC210).

2.) Please see assignment handout for policies on late submission and accommodation, and refer to the University’s policy on Accommodation for Medical Illness at: [https://studentservices.uwo.ca/secure/index.cfm](https://studentservices.uwo.ca/secure/index.cfm)

Dr. Jason Stanford
jstanfo@uwo.ca
3.) Students are expected to complete all assignments and projects independently. The submission of work with which you have received assistance from someone else (other than the course instructor) is an example of plagiarism. Plagiarism is a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence:


5.) 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.

**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.

**Technology**
Please turn off all mobile devices during lectures. Laptops or tablets are only permitted if they are being used as study aids, and if prior accommodation for their use has been requested and granted.
Important Dates

2018

Monday September 3  
Labour Day

Thursday September 6  
First Term Commences

Monday September 10  
First Meeting of Music 2629

Monday October 8  
Thanksgiving (Statutory Holiday – University Closed)

Monday October 8 – Friday October 12  
Fall Reading Week (No Classes)

Wednesday October 17  
12:30pm – von Kuster Hall – Recital of student compositions

Monday October 22  
8pm – von Kuster Hall – Fall Student Composers Concert

Tuesday December 4  
12:30pm – PDT – Electroacoustic Music Composition Concert

Friday December 7  
Last day of First Term Classes

Saturday December 8 – Sunday December 9  
Study Days

Monday December 10 – Friday December 21  
Midyear Exam Period

Saturday December 22 – Sunday January 6  
Winter Holiday (University Closed)
2019

Tuesday January 7  Classes resume.

Monday February 18  Family Day (Statutory Holiday)

Monday February 18 - Friday February 22  Winter Reading Week (No Classes)

Thursday March 7  Last day to drop a second-term half course

**Tuesday March 26**  
7pm – von Kuster Hall – Concert of MMus Thesis Compositions

**Wednesday March 27**  
8pm – von Kuster Hall – Annual Chamber Groups and Student Composers Gala Concert

**Tuesday April 9**  
6:00pm – Electroacoustic Music Concert – Paul Davenport Theatre - Music 2629 STUDENTS SHOULD PLAN TO ATTEND THIS CONCERT

Tuesday April 9  Winter Term classes end

Wednesday April 10  Study Day

Thursday April 11 – Tuesday April 30  Final Exam Period

Friday April 19  Good Friday (Statutory Holiday)