

**UNIVERSITY OF WESTERN ONTARIO
DON WRIGHT FACULTY OF MUSIC
COMPOSITION 9558y**

Fall-Winter 2020-2021

INSTRUCTOR: Dr. Paul Frehner Office: TC-339 Tel: (519) 661-2111 extension 85335
Email: pfrehner@uwo.ca Office hours: Zoom - by appointment.

MEETINGS: Private face-to-face composition lessons will be held in TC-339 or TC344C (the CEARP Studio), at mutually agreed upon times. Online, synchronous, composition lessons will be held via Zoom at mutually agreed times. Lessons will be weekly in the Fall and Winter semesters and will last approximately 1.5-2 hours. During face-to-face meetings there will be a 15-minute break after 45 minutes. Masks are mandatory during face-to-face meetings. There will occasionally be group meetings, involving students in both 9518 and 9558, which will be held online at mutually agreed upon times. There may occasionally be online workshops featuring guest speakers, which students are expected to attend. These will be scheduled in consultation with the guest speakers' timetables. There will not be any online asynchronous content provided by the instructor.

DESCRIPTION AND OBJECTIVES

Composition I 9558y consists almost entirely of one-on-one consultations focusing on the following: the participants' in-progress and completed compositions; any related in-progress and completed assignments and exercises; and discussions and analyses of selected contemporary music repertory. Students will complete at least two compositions based on an idiosyncratic research methodology as defined by the student in consultation with the instructor. Other composition work will be assigned, which may or may not be completed during the timeframe of the course. The student is expected to actively engage in refining the focus and methodology of their compositional approach through the creative process.

Prerequisite: N/A

Learning Outcomes:

Students will develop their fluency and skills related to the art of music composition

Through the analysis of pertinent repertoire students will gain an understanding of both certain compositional methodologies as well as a historical context for their own work.

Through experiential opportunities students will gain valuable insight into the process of working towards a premiere performance of their own music with both student and professional performers (COVID-19 situation permitting).

Through the act of working on research-based compositions students will develop the necessary background, tools and skills to frame a research angle for their eventual work on their dissertation proposal.

Students are expected to participate in the Annual Chamber Groups-Composer Collaborative on March 31, 2021, 7:30 pm VKH. This is an interdepartmental collaborative event between MPS and MRC that has been in place for over 17 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. Please note that due to the ongoing and evolving COVID-19 situation this collaborative will result in a recording session of sorts on March 31, instead of a concert, which was the norm in the past. Details and Guidelines will be distributed separately.

EVALUATION:

The final grade is comprised of 60% for original compositions (including exercises or other assignments in composition, if any), 30% for analytical and research work, and 10% for participation and attendance. The grade portion for composition will be based on the quality of the student's composition(s) taking into account musicality, originality, and creative thinking, as well as the handling of technical matters. Students must earn a minimum of 42/60 for the composition component of the final grade to pass the course. Students must attend a minimum of 80% of one-on-one consultations to pass the course. There are no examinations.

Composition Projects and Deadlines

Composition 1: A solo or duo work for 1-2 members of Ensemble Made-in-Canada, who will be in residence at the Faculty of Music from February 22 - March 4, 2021.

Solo possibilities: one of violin, viola, cello, piano

Duo possibilities: either violin and cello; or viola and piano

Duration: 4-5 minutes

Deadline for completed score and parts: October 1, 2020

Workshop, rehearsals and concert during Ensemble Made-in-Canada's 2021 residency:

Fall Workshop: date TBA

Group rehearsal (all composers): March 1, 7-10 pm

Dress rehearsal (all composers): March 2, 12:30-2:30 pm

Concert: March 4, 12:30, Studio 242 or vKH

Composition 2: Annual Chamber Groups-Composer Collaborative
Instrumentation TBA
Duration: 7 minutes

Penultimate draft of the composition: January 10, 2021

Final deadline for score and parts: February 11, 2021

**See the Annual Student Chamber Music Composition Concert 2020-21 Guidelines for Student Composers for more details on the procedure for submitting the completed work and other responsibilities for the composer. Will be handed out later.*

Other Composition Work: to be determined and assigned in consultation with the Instructor. Below, however, are two opportunities that students in 9558 might be able to participate in, TBD.

1. Sanya Eng and Ryan Scott residency: Harp and Percussion Duo
To submit: either a completed piece or a series of refined sketches for workshopping and a reading session.
Percussion instrumentation – TBD.

Deadline: February 5, 2021
Duration: no more than 5-6 minutes of music
Writing for harp workshop: fall – date TBA
Writing for percussion workshop: fall – date TBA
Reading of student compositions: March 5, 2021, 1:30-3:30
In PDT or online via Zoom
2. Variable format composition for members of the UWO Wind Ensemble or the Symphonic Band. Composition parameters, deadlines and any reading/performance details would have to be discussed and confirmed with Professor Colleen Richardson.

Analysis and Research and Other Compositional Work

Analysis of specific repertoire and ongoing research will be regularly discussed during private lessons and online group meetings with students in 9518.

Other composition assignments or related academic work, if any: TBA

TEXTBOOK:

There is no textbook for this course. Students will be asked as needed to bring score and audio materials for discussion. Supplementary reading and listening, if any, is usually available in the Music Library or through the Library's online services, through Interlibrary Loans, or through other online resources. Please note that COVID-19 restrictions may affect the library's usual services.

Relevant Reference Books:

Adler, Samuel. *The Study of Orchestration*. (3rd ed.) New York: Norton, 2002. ISBN: 039397572X

Dallin, Leon. *Techniques of twentieth century composition; a guide to the materials of modern music*. Dubuque, Iowa : W. C. Brown Co., [1974] Call No.: MT40.D22 1974 (unfortunately out-of-print; one copy is on reserve)

Heussenstamm, George, *The Norton Manual of Music Notation*, New York, W.W. Norton and Co., 1987.

Morgan, Robert P., editor. *Twentieth-Century Music: a history of musical style in modern Europe and America*, New York : Norton, 1991 ISBN 0-393-95272-X ML197.M675 1991

Karkoschka, Erhard, *Notation In New Music: A critical Guide to Interpretation and Realisation*, (Translated by Ruth Koenig) New York: Praeger, 1972 MT35 .K185 S33 1972

Stone, Kurt, *Music Notation in the Twentieth Century*, New York, W.W. Norton and Co., 1980.

Provisions for a COVID-19 resurgence

In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered entirely online, either synchronously or asynchronously. Any remaining assessments will be conducted online at the discretion of the course instructor.

A resurgence of COVID-19 may adversely affect the planned performances of student compositions. Should this occur, the instructor will discuss options for students to possibly self-realize their work(s) with music software applications that they personally have access to. However, the instructor will not be able to arrange other live performances of student compositional work.

Statement on Online Etiquette

Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your colleagues, please honour the following rules of etiquette:

Use your computer and/or laptop if possible (as opposed to a cell phone or tablet).

“Arrive” to class on time.

Ensure that you are in a private location to protect the confidentiality of discussions

To minimize background noise, kindly mute your microphone when you are not speaking.

Unless invited by the instructor, do not share your screen.

Be prepared to turn your video off at the instructor’s request if the internet connection becomes unstable.

Keep in mind the different cultural and linguistic backgrounds of the students in the course.

Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.

Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable.

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

Audio/video recording of course lectures or individual lessons, using Zoom or any other device or DAW, 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:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.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 under
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_illness.pdf*

The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by physical or mental illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The Graduate Program in Music further recognizes that physical or mental illness situations are deeply personal, and respects the need for privacy and confidentiality in these matters. 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 office of the Associate Dean (Graduate Studies), not to the course instructor. (In Music, this means the Associate Dean, Graduate Studies in Music).

For Music 9659y 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 project deadline is missed, or if weekly composition 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 in confidence directly to the office of the Associate Dean of Graduate Studies in Music and not to the instructor. It will be the Associate Dean's office that will determine if accommodation is warranted.

As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at <https://www.uwo.ca/health/crisis.html>.
