

**WESTERN UNIVERSITY, DON WRIGHT FACULTY OF MUSIC  
COMPOSITION II 9659**

**Fall-Winter 2024-2025  
Dr. Eugene Astapov and Dr. Paul Frehner**

**INSTRUCTOR CONTACT INFO:**

Section 001

Dr. Paul Frehner: TC-339, (519) 661-2111 extension 85335, [pfrehner@uwo.ca](mailto:pfrehner@uwo.ca)

Office hours: by appointment

Section 002

Dr. Eugene Astapov: TC-323, [eastapov@uwo.ca](mailto:eastapov@uwo.ca)

Office hours: by appointment

**MEETINGS:** Private face-to-face composition lessons will be held in either TC-338 or TC-339 at mutually agreed upon times. Students will study with either Dr. Astapov or Dr. Frehner, as determined by the Department of Music Research and Composition. Lessons will be weekly in the Fall and Winter semesters, at mutually agreed upon times, and will last approximately 1.5-2 hours. There may occasionally be group meetings, involving students in 9518, 9558 and 9659 which will be held at times TBD. There may occasionally be workshops or talks featuring guest speakers, which students are expected to attend. These would be scheduled in consultation with the guest speakers' timetables.

**DESCRIPTION AND OBJECTIVES**

Composition 9659 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 compose a work for the Student Composer-Chamber Music Gala concert in addition to other compositional and analytical work as defined by the student in consultation with the instructor. The student is expected to actively engage in refining the focus and methodology of their compositional approach with the aim laying the groundwork for their eventual thesis proposal.

**Prerequisite:** PhD 2 students who have successfully completed Composition I 9558.

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 soloists and/or chamber ensembles.

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 Thesis Composition.

Students are expected to participate in the Annual Chamber Groups-Composer Collaborative on Friday April 4, 2024, 7:30 pm in vKH. This is an interdepartmental collaborative event between MPS and MRC that has been in place for over 20 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. Details and Guidelines for this collaboration 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 skills. Attendance of private lessons is mandatory. Students must attend a minimum of 80% of these one-on-one consultations to pass the course. There are no examinations.

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| Composition for the Student Composer-Chamber Music Gala: | 35% |
| Other Composition Work:                                  | 25% |
| Analytical and Research Work:                            | 30% |
| Participation and Attendance:                            | 10% |

### **Composition Projects and Deadlines**

Composition for the Student Composer-Chamber Music Gala:\*  
Instrumentation TBD in late September  
Duration: 7 minutes  
Deadline: most likely February 13, 2025

Other Compositional Work: the parameters and expectations of this work will be determined in consultation between the student and instructor. For instance, this might include multiple small projects, or one larger-scale project. These activities should ideally be focused on areas of research that are of interest to the student and should help lay the foundation for the student's eventual doctoral thesis. Internal deadlines for this work are to be determined between the student and instructor. However, all defined work must be completed by April 11, 2025.

*\*See the Annual Student Chamber Music Composition Concert 2023-24 Guidelines for Student Composers for deadlines and more details on the procedure for submitting the completed work and other responsibilities for the composer. This document will be*

*handed out in late September.*

### **Analysis and Research and Other Compositional Work**

Analysis of specific repertoire and ongoing research will be regularly discussed during private lessons or during group meetings with other graduate students in composition.

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

### **IMPORTANT DATES**

October 22, 2024 – Fall Student Composers Concert, vKH, 7:30 pm

November 6, 2024 – David Jaeger and Christina Petrowska Quilico, 1:30 or 2:30 pm, talk with student composers – Music and Poetry, Room TBD

November 6, 2024 – Concert, *Games of the Night Wind*, Christina Petrowska Quilico, music by David Jaeger, Takemitsu, Tansman, Górecki, vKH, 7:30 pm

December 3, 2024 – Electronic Music Concert, UG student composers, 7:30 pm, vKH

April 1, 2025 – Electroacoustic Student Composer Concert, 6:00 pm PDT

\*Dress Rehearsal for the Student Composer Chamber Music Gala Concert - TBD

\*April 4, 2025, 7:30 pm, vKH – Student Composer Chamber Music Gala Concert.

\*Attendance is mandatory for the events listed above. Students must also attend the dress rehearsal for their respective compositions, times 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. Students are expected to own their own licenced copy of professional level musical notation software application.

### **Relevant Reference Books:**

Adler, Samuel. *The Study of Orchestration*. (3<sup>rd</sup> 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.

## **University Policies for Graduate Courses**

**Enrollment Restrictions:** *Enrollment in this course is restricted to students in the first year of the Master of Music Composition program.*

**Grading scale:** A= 80-100%, B= 70-79%, C= 60-69%, F= 0-59%

### **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 [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_grad.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf)*

### **Statement on Gender-Based and Sexual Violence**

*Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at [https://www.uwo.ca/health/student\\_support/survivor\\_support/get-help.html](https://www.uwo.ca/health/student_support/survivor_support/get-help.html). To connect with a case manager or set up an appointment, please contact [support@uwo.ca](mailto:support@uwo.ca).*

### **Statement on Health and Wellness**

*Students who are in emotional/mental distress should refer to Mental Health Support at <https://www.uwo.ca/health/psych/index.html> for a complete list of options about how to obtain help.*

### **Accessible Education Western**

*Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program. Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to*

*program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.*

### **Use of Generative Artificial Intelligence (AI)**

*Use of AI in the compositional process could possibly be permitted. The nature of its use would have to be determined in consultation with the instructor. Permission would be granted on a case-by-case basis.*

### **Other Important Dates, 2024-25**

#### **First term**

|               |   |
|---------------|---|
| September 3   | Graduate Orientation Day (reception @ 3:00 in Grad Club)              |
| September 5   | Fall term classes begin   |
| September 30  | Observation of National Day for Truth and Reconciliation (no classes) |
| October 12–20 | Fall Reading Week (no classes except for opera rehearsals)            |
| October 14    | Thanksgiving (official holiday)                                       |
| December 6    | Fall term classes end   |
| December 7–8  | Study Days  |

#### **Second term**

|                |                                  |
|----------------|----------------------------------|
| January 6      | Winter term classes begin        |
| February 15–23 | Spring Reading Week (no classes) |
| February 17    | Family Day (official holiday)    |
| April 4        | Winter term classes end          |
| April 5–6      | Study Days                       |
| April 18       | Good Friday (official holiday)   |