

Composition Skills 1

MUC 1211

University of Florida

Dr. Paul Richards School of Music

MW 4, MUB144

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Course Description: An introduction to the craft of contemporary music composition through guided exercises, score study, readings, in-class projects, and discussions.

Course Requirements: Students will complete all assigned readings, analyses, and compositions on time. There will be two listening reports (see attached), and (VERY important), students will arrange for an in-class performance of their final project at the end of the semester. Students will also be asked to contribute to the class by presenting their own creative work, perform on their instruments, and bring additional listening material to share (details forthcoming). Students will present a portfolio of their work for the full composition faculty at composition juries on December 9th. All students studying composition are encouraged to attend the weekly composition forum, Fridays at 12:50pm in room MUB 144.

Required Text: Cope, David. *Techniques of the Contemporary Composer*.

Schirmer, 1997. ISBN: 0028647378

(Important note: this text is out of print, and copies in various formats can be accessed online.)

Schedule of Topics and Activities: (tentative and subject to change)

Week	Cope chapter	Projects/Assignments
1	1: Basics	
2	2: The Tonal Legacy	
3		Analysis 1: Britten movement
4	3: New Roles of Melody	Composition 1 (solo instrument)
5		
6	4: Harmony, Counterpoint, and Hierarchy	Analysis 2: Honegger symphony fragment
7		Composition 2 (small ensemble)
8	5: Interval Exploration	Listening Journal 1
9		
10	6: Serialism	Composition 3 (piano variations)
11		Analysis 3: Dallapiccola movement
12	7: Pitch-Class Sets	
13		Listening Journal 2
14	10: Microtonality	Composition 4 (small ensemble)
15		In-class performances

Note: The above outline is tentative and subject to change. There will be approximately 4 composition projects, 3 analysis projects, 2 listening journals, and in-class reading sessions of compositions. Due dates will be announced throughout the semester.

Listening list

Listen to the following works in conjunction with reading the book chapter to which they are attached. Keep a journal of your personal reactions to the works, and where possible, listen to the works while looking at the score. Additional details about these works and where to access them can be found [here](#).

1 –

John Corigliano - Pied Piper Fantasy

Mason Bates - Alternative Energy

Jessie Montgomery - Banner

2 –

Claude Debussy - Syrinx

Sergei Prokofiev – Classical Symphony

Florent Schmitt - Dionysiaques

George Rochberg – String Quartet #3

3 –

Igor Stravinsky – Le Sacre du Printemps

Alexander Scriabin – Piano Preludes, Op.74

Anoushka Shankar - Raga Desh (Live at Carnegie Hall)

4 –

Bela Bartok - Music for Strings, Percussion, and Celeste

Bela Bartok – String Quartet #4

Benjamin Britten – Serenade for Tenor, Horn, and Strings

5 –

Ruth Crawford Seeger - String Quartet 1931

Paul Hindemith – Fuga Quarta in A, from Ludus Tonalis

Christopher Rouse - Symphony 1

6 –

Anton Webern, String Quartet, opus 28

Alban Berg – Violin Concerto

Bill Evans Trio T.T.T. (Twelve Tone Tune)

7 –

Arnold Schoenberg – Drei Stucke, Op.11

Jacob Druckman – Reflections on the Nature of Water

Thomas Ades – Asyla

10 –

Ben Johnston – String Quartet #4 (“Amazing Grace”)

Gérard Grisey - Partiels

Grading: Based on the following scale and formula -

93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-67	D
60-62	D-
59	E

Analysis projects 10%

Composition jury grade 20%

Composition projects 40%

Listening reports 20%

In-class participation/concerts 10%

Grading will be consistent with university regulations regarding grading (<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>)

Attendance: Requirements for class attendance and make-up exams, assignments, and other work in the course are consistent with university policies. See <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/> for more information regarding the University Attendance Policies.

Students requiring accommodations

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. See <https://disability.ufl.edu/get-started/> on the Disability Resource Center site. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Course Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/> . Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/> . Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

UF Honor Code:

UF students are bound by The Honor Pledge which states “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. See here for more information: <https://sccr.dso.ufl.edu/process/student-conduct-code/> . If you have any questions or concerns, please consult with the instructor in this class.