

Music 30: Composition Seminar 2A Winter 2014

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This course is for those intending to pursue compositional studies of any genre, style, or type of music at either the basic, intermediate, or advanced levels. Students will engage in extended creative projects designed in conjunction with the instructor during which they will receive intensive private instruction and participate in composition seminars. Projects may be undertaken in any of the following musical domains: acoustic, avant-garde, culturally-grounded, experimental, folk, inter/multi-media, jazz, popular, rock, and traditional, or any other creative interest of the students enrolled. The term's work will include composing original music, analyzing literature pertinent to current practices, and writing program notes.

ART S. Topel

Class Location: Hartman, Hopkins Center

Learning Outcomes: At the end of this course you will be able to:

1. Develop and refine original music compositions in different contexts and instrumentations.
2. Analyze your own and other music within a compositional framework.
3. prove proficiency in copyist and engraving practices relevant to contemporary musics.

Assessment

1. Composition III + Paper* (multi-instrumental OR proposal)	30%
2. Composition II (with two-violin residency)	25%
3. Composition I (solo instrument project)	20%
4. Weekly Exercises	15%
5. Class Participation (i.e. attendance, listening log, readings, etc.)	10%

**Includes a presentation evaluation of your written analysis, presented to your peers.*

Required Text

high-quality music notation paper, in a spiral notebook or tear-sheets:

Passantino Manuscript Paper (one of the best)

Mel Bay (cheap, but OK for sketching)

[*DYI solution is fine for most sketching*](#)

Other Texts

I will provide additional readings from other sources in the 'Readings' category on Canvas. Please check ahead to make sure you can access the documents properly. In the event that we use other software, those links will be posted on Blackboard under the 'Software' category.

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Laptop and Mobile Policy

There will be both appropriate and inappropriate times when you should be using your laptop and mobile technologies. Most lectures, sections, or discussions will require all laptops to be closed, i.e. not in use so as not to distract your classmates. In labs where we experiment with software and technology, it is understood that only relevant applications or software is active on your device.

Statement on Physically and Learning Disabled Students

Students with disabilities enrolled in this course who may need disability-related classroom accommodations are encouraged to make an appointment to see me before the second week of the term. All discussions will remain confidential, although the Student Accessibility Services office may be consulted to discuss appropriate implementation of an accommodation requested.

Indicative Texts

While there is no explicit required texts, the following sources are very helpful, and always stay close by when I am composing music:

Composition Tools

http://jeremiahgoyette.com/calc/set_class/

http://www.mta.ca/faculty/arts-letters/music/pc-set_project/calculator/pc_calculate.html

<http://www.jaytomlin.com/music/settheory/>

Orchestration

<http://andrewhugill.com/manuals/intro.html>

Instrument Resources *(many more searchable on the internet)*

FLUTE <http://www.sfz.se/flutetech/>

CLARINET <http://www.clarinet-multiphonics.org/>

PIANO <http://www.lunanova.org/PianoET/>

HARP <http://www.jpharp.com/composition.html>

VIOLIN <http://extendedtechniques.blogspot.com/>

CELLO <http://lunanova.org/CelloET>

Student Religious Observances

Some students may wish to take part in religious observances that occur during this academic term. If you have a religious observance that conflicts with your participation in the course, please meet with me before the end of the second week of the term to discuss appropriate accommodations.

Office Hours

Office hours are always **4PM Tue / Thu**. I strongly recommend setting an appointment on Google calendar, (link on Blackboard and in email,) in advance, because I may or may not be in my office otherwise. This method guarantees that we will see each other. My office is on the first floor of Hallgarten Hall. Hallgarten is between New Hampshire and Topliff dorms. Please ring the doorbell when as it remains locked at all times.

Honor Principle

It is generally assumed that you adhere to Dartmouth College's *Academic Honor* policy outlined in the ORC. This means that you must acknowledge sources---in any format---whether it be audio samples, written text, etc. Furthermore, given the collaborative nature of an ensemble, you may be asked at the end of the course to provide a statement of contribution to the final collaborative project, which may impact your final grade. Failure to accurately report your sources and contributions may result in serious academic action by the Associate Dean of Students.

Attendance

As mentioned above, 10% of your grade will comprise attendance and participation. **Please note:** more than *three* absences from class or **one unexplained absence*** from a design critique day, (see below,) will result in a zero for your class participation grade. Since this class involves studio work and critique, it is vitally important that you are present and engaged with the tasks and materials.

**unexplained absence is an absence where it was not prior reported or approved by the professor.*

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TUE 7: Class Overview Introduction to Creating Music WED 8 (x-hour): THU 9: Tech 1 composer as generalist: considerations, managing parameters, aesthetic considerations	Composition I OUT
week 3. 01/14	
TUE 14: Tech 2 through-composition vs. systematic approaches WED 15: <i>listening hour</i> THU 16: Artist Set 2 recursion, reflection, and reflexive observation in compositional practices	Composition II OUT
week 4. 01/21	
TUE 21: Tech 3 tone vs. noise: understanding extended techniques WED 22: <i>reading of composition I projects</i> THU 23: Tech 4 Artist Set 3	Composition I DUE TUE 21 @ 12PM , 6x copies of the score printed.
week 5. 01/28	
TUE 28: Artist Set 4 Tech 5 (ELLIOT SCHWARTZ VISIT) WED 29: <i>reading of composition I projects (if needed)</i> THU 30: Tech 6 mediating technology and composition	Composition III OUT

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TUE 04: Artist Set 5 II Composition Critiques (start) WED 05: <i>listening hour</i> THU 06: Composition II Critiques Front matter + program order	Composition II DUE TUE 04 @ 2PM , 6x copies of the score printed.
week 8. 02/11	
TUE 11: Artist Set 6 Extended analysis techniques for compositional materials WED 12: Composition II Critiques (end) THU 13: STRING NOISE Residency Reading Session (recorded)	Residency Reading Session
week 9. 02/18	
TUE 18: <i>Visiting Composer Lecture</i> WED 19: No X-Hour THU 20: Composition III Critiques (start)	Composition III DUE THU 20 @ 2PM , 6x copies of the score printed
10. 02/25 Crits Week 2	
TUE 25: Composition III Critiques (cont.) WED 26: Composition III Critiques (cont.) THU 27: Composition III Critiques (end)	
10. 03/04 Review & Final Concert	
TUE 4: Piece + Paper Lectures WED 5: Piece + Paper Lectures (cont.) THU 6: Dress Rehearsal (class period) and Final Concert @ 8:00PM FAULKNER AUDITORIUM	Composition III Paper Component DUE TUE 4 @ 2PM , 6x copies of the score printed

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Presentation Overview

New to this course is a series of presentations on technique and artistic topics. In the first few weeks, the instructor will present the material, but as the course progresses, every student will take responsibility for presenting different topics, either individually or in teams. The aim being to encourage more active learning and collaboration amongst the group. The topics listed below are guidelines and are subject to change by the instructor.

Technique Presentations (Tech 1- 6)

Tech 1: Introduction to the process and decorum of music notation

Tech 2: Sketching, pre-composition, and revision

Tech 3: Advanced counterpoint

Tech 4: Advanced harmony

Tech 5: Determinacy vs. indeterminacy

Tech 6: Overview of algorithmic composition

Artist Presentations (Artist Set 1- 5)

Artist Set 1 Germanic Expressionism & Serialism

Artist Set 2 French Impressionism & Musique Spectrale

Artist Set 3 Eastern European Constructivists

Artist Set 4 English Eclecticism

Artist Set 5 American Minimalism, Maximalism, and Experimental Music

Artist Set 6 Futurism, Electricity, and Algorithms

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Listening List **on reserve in library

Germanic Expressionism & Serialism

Richard Strauss *das Lied von der Erde*
Arnold Schoenberg *Pierrot Lunaire*
Op. 11
Five Pieces for Orchestra
Anton Webern *String Quartet*
Igor Stravinsky *Rite of Spring*
Firebird
Alban Berg *Violin Concerto*
Wozzek
Wolfgang Rihm *Violin Concerto*

Eastern European Constructivists

Bela Bartok *Quartet Nos. 4-5*
Gyorgi Ligeti *Etudes Books 1 & 2*
Atmospheres
Witold Lutoslawski
Concerto for Orchestra
Venitian Games
Partita

French Impressionism & Musique Spectrale

Claude Debussy *La Mer*
Violin Sonata
Maurice Ravel *Le Tombeau de Couperin* (both orchestra and piano versions)
Bolero
Violin Sonata
Pierre Boulez *Anthemes 2*
Henri Dutilleux *Cello Concerto*
Gerard Grisey *Partiels*
Vortex temporum (1995 vers.)
Claude Vivier *Lonely Child*
Magnus Lindberg *Piano Concerto*
Kaija Saariaho *Sept Papillons*

English Eclecticism

George Benjamin *Three Inventions*
Thomas Ades *Asyla*
Powder Her Face
Arcadia
Peter Maxwell Davies *Eight Songs for a Mad King*
Mark-Anthony Turnage *Blood on the Floor*

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American Minimalism, Maximalism, and Experimental Music

Charles Ives *Unanswered Question*

John Cage *Sonatas and Interludes*
Philip Glass *Einstein On the Beach*
John Adams *Short Ride in Fast Machine*
 Nixon in China
Christopher Rouse *Trombone Concerto*
 Gorgons
John Zorn *Cobra*
Miles Davis *Bitches Brew*

Futurists, Electricity, and Algorithms

Luigi Russolo *The Art of Noises*
Edgard Varèse *Ionization*
 Density 21.5
 Arcana
Iannis Xenakis *Metastasis*
 Idmen A
 Lichens
 ST/4
James Tenney *Phases*
 Prelude and Toccata