

Las Positas College
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Course Outline for MUS 19
STUDIES IN MUSIC COMPOSITION
Effective: Fall 2016

I. CATALOG DESCRIPTION:

MUS 19 — STUDIES IN MUSIC COMPOSITION — 3.00 units

Presents a technical and historical analysis of works in various music languages. Students will compose individual pieces to be performed by college-based music ensembles.

3.00 Units Lecture

Strongly Recommended

MUS 8A - Harmony and Musicianship I
with a minimum grade of B
and

Grading Methods:

Letter or P/NP

Discipline:

Family: Music Composition

	MIN
Lecture Hours:	54.00
Total Hours:	54.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 4

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering this course, it is strongly recommended that the student should be able to:

A. MUS8A

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Compose, analyze, and orchestrate pieces in various musical languages by demonstrating formal, harmonic, rhythmic, and textural techniques.
- B. Apply established compositional techniques to specific projects
- C. Correctly notate scores and parts using software such as Sibelius and Finale for in-class performances as well as collaborations with LPC ensembles.

V. CONTENT:

Analysis and short composition assignments using formal structures from traditional Western musical literature:

- a) Theme and Variation.
- b) Rondo.
- c) Binary forms
- d) Passacaglia

2. Analysis of existing examples utilizing the following compositional techniques:

- a) Melodic direction awareness in tonal and non-tonal music.
- b) Harmonic Progression and Chromaticism as applied in traditional and contemporary repertoire.
- c) Exploration of extended techniques and 21st Century approaches
- e) Harmonic and rhythmic languages from other styles such as jazz, rock, and non-western music.

3. Analysis and exploration of Classical electronic music from the early to mid-Twentieth century.

- a) Music Concrete.
- b) Analog synthesized music.
- c) Computer based music

d) Non-traditional score notation

LAB:

1. Composition by each individual student of original musical excerpts structured according to traditional Western music literature.
2. Composition by each individual student applying diverse instrumental compositional techniques.
2. Composition and orchestration by each individual student applying diverse instrumental compositional techniques to an established ensemble at LPC such as the Orchestra, Jazz Band, and Choir.

VI. METHODS OF INSTRUCTION:

- A. **Classroom Activity** -
- B. **Discussion** -
- C. **Projects** -
- D. **Lab** -
- E. **Guest Lecturers** -
- F. **Lecture** -
- G. **Observation and Demonstration** -

VII. TYPICAL ASSIGNMENTS:

Writing, Problem Solving, Performance:

- 1.- Students will be required to analyze available scores and to provide written observation regarding aesthetic and technical issues involving the compositions in question.
- 2.- Students will be required to structure their own works based on established musical structures, or to justify the use of unorthodox forms.
- 3- Students will receive demos from various instrumentalists and will learn how to rehearse effectively with an ensemble.

Other:

Throughout the course, students will be producing a portfolio that should enable them to transfer to four-year institutions and/or to prepare them for professional music productions.

VIII. EVALUATION:

A. **Methods**

1. Quizzes
2. Portfolios
3. Projects
4. Home Work
5. Class Performance
6. Final Performance

B. **Frequency**

One major composition project

One final performance

Weekly homework assignments

3 in-class performances

1 portfolio (by the end of the semester students will have written enough music to become a portfolio)

5 quizzes

IX. TYPICAL TEXTS:

1. Peters, Jonathan. *Music Composition 1: Learn how to compose well-written rhythms and melodies (Volume 1)* . 1st e ed., CreateSpace Independent Publishing Platform, 2014.
2. Gorow, Ron. *Hearing and Writing Music: Professional Training for Today's Musician* . 2nd e ed., September Publishing, 2015.
3. Henry, Earl, Jennifer Snodgrass, and Susan Piagentini. *Fundamentals of Music: Rudiments, Musicianship, and Composition*. 6th ed., Pearson, 2012.
4. Assorted musical scores and recordings will be made available by the instructor for further studying.

X. OTHER MATERIALS REQUIRED OF STUDENTS: