

Las Positas College  
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**Course Outline for MUS 19**  
**STUDIES IN MUSIC COMPOSITION**  
**Effective: Spring 2019**

**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

**Grading Methods:**

Letter or P/NP

**Discipline:**

- Music

**Family:** Music Composition

	<b>MIN</b>
<b>Lecture Hours:</b>	54.00
<b>Total Hours:</b>	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**

1. Write and identify all major and minor scales and key signatures
2. Transpose a given melody to any specified key
3. Construct any interval up to an octave above and below a given note.
4. Write compositions in 4-part harmony using primary and secondary triads and 7th chords.
5. Identify cadence types, including perfect authentic, imperfect authentic, half plagal, and deceptive cadences.
6. Identify simple and compound meters.
7. Conduct harmonic analysis of diatonic chord progressions.
8. Visually identify all intervals up to an octave
9. Write and identify any triad in root position and inversions.
10. Demonstrate the ability to hear music with understanding, recognizing patterns and musical functions, by
  - a. taking dictation of melodies featuring leaps from the tonic triad.
  - b. taking dictation of rhythms with divided beats in a variety of meter signatures and tempos.
  - c. aurally identifying all intervals up to the octave - ascending, descending, and harmonic.
  - d. aurally identifying qualities, inversions, and soprano notes of triads.
  - e. aurally identifying dominant 7th chords.
11. Demonstrate the ability to "audiate" a musical score by
  - a. performing rhythms with divided beats in a variety of meter signatures and tempos.
  - b. sight singing melodies featuring leaps within the primary triads.

**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. Use software such as Sibelius and Finale to correctly notate scores and parts for in-class performances as well as collaborations with LPC ensembles

**V. CONTENT:**

- A. Analysis and short composition assignments using formal structures from traditional Western musical literature:
  1. Theme and Variation

2. Rondo
3. Binary forms
4. Passacaglia
- B. Analysis of existing examples utilizing the following compositional techniques:
  1. Melodic direction awareness in tonal and non-tonal music.
  2. Harmonic Progression and Chromaticism as applied in traditional and contemporary repertoire.
  3. Exploration of extended techniques and 21st Century approaches
  4. Harmonic and rhythmic languages from other styles such as jazz, rock, and non-western music.
- C. Analysis and exploration of Classical electronic music from the early to mid-Twentieth century.
  1. Music Concrete
  2. Analog synthesized music
  3. Computer based music
  4. Non-traditional score notation
- D. Composition and orchestration by each individual student for a variety of ensembles.
  1. Solo piano.
  2. String Quartet
  3. Symphony Orchestra
  4. Jazz Ensemble

#### VI. METHODS OF INSTRUCTION:

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

#### VII. TYPICAL ASSIGNMENTS:

- A. **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. For example, students will study Beethoven string quartets and present a formal analysis to the class.
  2. Students will be required to structure their own works based on established musical structures, or to justify the use of unorthodox forms. For example, students will learn about rondo form, and compose a piece for piano in rondo form.
  3. Students will receive demos from various instrumentalists and will learn how to rehearse effectively with an ensemble. For example, string players will demonstrate proper techniques, and students will compose short pieces using those techniques.
- B. **Other:**
  1. 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:

##### **Methods/Frequency**

- A. Portfolios
  - Final portfolio at the end of the semester.
- B. Projects
  - Monthly projects.
- C. Field Trips
  - One field trip per semester.
- D. Home Work
  - Weekly Homework.
- E. Class Performance
  - Class performances of completed projects 3 times per semester.
- F. Final Public Performance
  - One final performance by LPC ensembles.

#### IX. TYPICAL TEXTS:

1. Peters, Jonathan. *Music Composition 1: Learn how to compose well-written rhythms and melodies (Volume 1)* . 1st ed., CreateSpace Independent Publishing Platform, 2014.
2. Gorow, Ron. *Hearing and Writing Music: Professional Training for Today's Musician* . 2nd ed., September Publishing, 2002.
3. Henry, Earl, Jennifer Snodgrass, and Susan Piagentini. *Fundamentals of Music: Rudiments, Musicianship, and Composition*. 6th ed., Pearson, 2012.
4. Edited by Friedemann Sallis, Valentina Bertolani, Jan Burle, Laura Zattra. *Live Electronic Music Composition, Performance, Study*. 1st ed., Routledge, 2018.
5. Nagy, Zvonimir. *Embodiment of Musical Creativity The Cognitive and Performative Causality of Musical Composition*. 1st ed., Routledge, 2017.
6. Assorted musical scores and recordings will be made available by the instructor for further studying.

#### X. OTHER MATERIALS REQUIRED OF STUDENTS: