

## Music 93 Advanced Composition

[88714]

Professor Alan Shockley

Fall 2005

MWF 11:00-11:50

Office Hours: By appointment

Office: 8 Hill Hall Annex

Phone: (919) 962-8773

Email: shockley@unc.edu

### Course Description:

Private and small-group composition study. This series of workshops and lessons will operate under the assumption that the “craft” of composition can be taught. The class members will serve as models for each other, and the group will act as a creative studio, introducing a small group of composers to each other and to one another’s compositions. The resource list is large, but will provide only a reference area. Projects will always be tackled in stages, usually resulting in the creation of a finished composition with full score and parts, and, most importantly, with the public performance of those works. Peer reviews and subsequent revision will always precede the project final drafts, and the class will hone its evaluative skills by examining and criticizing, not only peer compositions, but also the ever-changing body of late twentieth-century—and more recent—works. Students are expected to compose daily and to bring new work to each lesson.

### Semester Projects:

Project I. Analyze and share with the class your analysis of a dance-piece or chaconne (chosen in consultation with the instructor).

Project II. Compose a four- to six-minute chaconne for piano, organ, or guitar, or for a trio of single-line instruments. This work should be informed by your previous analysis.

Project III. Larger composition assignment. For our second (and larger) composition project, you will compose a chamber work that responds to or interacts with some object or artwork that is essentially extra-musical.

Final versions of all compositions must be engraved with notation software such as Finale or Sibelius. The compositions for projects II and III must be publicly performed.

**Concert and performances:** On September 22<sup>nd</sup>, there will be a composition concert. Since this date falls quite early in the term, works completed in last spring’s class with Prof. Anderson and other already completed and approved works will be programmed on this concert. You must arrange for separate performances (premieres) of the works that you complete during this term. You are responsible for finding musicians (subject to my approval) who are able to rehearse and perform your composition.

**Format:** We will meet as a group periodically during the semester to find out what people are doing. You are expected to be prepared to present your piece and to talk intelligently about it at these group meetings. Also be prepared to offer constructive criticism of your peers’ works.

## Schedule

Aug. 31-Sept. 2            Group Class Overview and Introductions. Composers and compositions: Adamo me facit, Cage/Duchamp, the semiotics of the musical artwork. The composer's desk. A routine for composing; the tools, basics of notation and what constitutes a complete work. Share scores & recordings.

Sept. 5-9                Group Work begins on Project I In-class and homework: analysis of small form works. Dance forms in new music (Schoenberg through Lansky).

Sept. 12-16            Group Presentations of Project I analyses. Work begins on first composition assignment (Project II).

Sept. 19-23            Individual lessons

Sept. 22                **Composition Concert**

Sept. 26-30            Individual lessons

Oct. 3-7                Group Peer reviews of Project II compositions. These should be completed or very close to completed in time for these peer reviews.

Oct. 10-14 (No class Wed. Oct. 12, University Day) Group. Project II DUE! Discussion of Project III. Work begins on Project III, Chamber "response" piece.

Oct. 17-21            Individual lessons

Oct. 24-28            Individual lessons

Oct. 31-Nov. 4        Group "Progress report" We'll meet to discuss individual progress on Project III.

Nov. 7-11             Individual lessons

Nov. 14-18            Individual lessons and Group peer reviews of Project III.

Nov. 21                Group. Remaining peer reviews of Project III.

Nov. 23-27            **Thanksgiving Recess**

Nov. 28-Dec. 2        Individual lessons

Dec. 5-9               Group

**Final compositions and portfolio of course projects are due by beginning of final exam period. We will meet as a class from 1-3.**

**Grading:** You will be graded on steady progress (from week to week and at the deadlines), preparedness at lessons, application of ideas, participation in discussion and in peer reviews, as well as on the interest and quality of your compositions, and the successful performances that you curate of these.

Daily preparation, participation, and composition work	30%
Project I	10%
Required Performances	10%
Project II	20%
Project III	30%

## Resources

### Analytical techniques

Kostka, Stefan M., *Materials and Techniques of Twentieth-Century Music (2nd Edition)*  
 Straus, Joseph, *Introduction to Post-Tonal Theory (3<sup>rd</sup> Edition)*

### Historical

Elliott Antokoletz, *Twentieth-Century Music*  
 Robert Morgan, *Twentieth-Century Music*  
 Bandur, Markus, *Aesthetics of Total Serialism: Contemporary Research from Music to Architecture*  
 Childs, Barney and Elliot Schwartz, *Contemporary Composers on Contemporary Music*

### Notation

Read, Gardner. *Music Notation*  
 Stone, Kurt, *Music Notation in the Twentieth Century: A Practical Guidebook*

### Orchestration and Instrumental Techniques

Read, Gardner. *Compendium of Modern Instrumental Techniques*  
 Adler, Samuel. *The Study of Orchestration*  
 Anhalt, Istvan. *Alternative Voices: Essays on Contemporary Vocal and Choral Composition*  
 Kennan, Kent and Donald Grantham. *The Technique of Orchestration (6th Edition)*  
 Smith-Brindle, Reginald, *Contemporary Percussion*

### Other

Bailey, Derek, *Improvisation: Its Nature and Practice in Music*  
 Cage, John, *Silence*  
 Cardew, Cornelius, *Stockhausen Serves Imperialism*  
 Carter Elliot, *Harmony Book*  
 Clark, Thomas & L. Austin. *Learning to Compose: Modes, Materials and Models of Musical Invention*  
 Cope, David. *New Directions in Music, 7<sup>th</sup> Edition*  
 Cope, David. *Techniques of the Contemporary Composer*  
 Ferneyhough, Brian, *Collected Writings*  
 McCutchan, Ann, *The Muse That Sings: Composers Speak about the Creative Process*  
 Salzer, Felix and Carl Schacter, *Counterpoint in Composition*  
 Smith-Brindle, Reginald, *Musical Composition*  
 Takemitsu, Toru, *Confronting Silence*  
 Winkler, Todd, *Composing Interactive Music*  
 Wuorinen, Charles, *Simple Composition*  
 Zorn, John, *Arcana: Musicians on Music*

## Professional Organizations

American Composers Forum ([composersforum.org](http://composersforum.org))  
 ASCAP ([ascap.com](http://ascap.com)) BMI ([bmi.com](http://bmi.com))  
 American Music Center ([amc.net](http://amc.net))  
 Society of Composers, Inc. ([societyofcomposers.org](http://societyofcomposers.org))