

Syllabus MuCT 116: Introduction to Music Composition (Spring Semester 2006)

College of Musical Arts, Bowling Green State University

Course meeting time: Tuesday and Thursday 2:30-3:20 p.m.
Location: Moore Musical Arts Center, Room 2004
Final: Thursday, May 4 3:30-5:30 p.m.

Instructor: Dr. Andrea L. Reinkemeyer
Office Hour: By appointment
Office: MMAC 2013 **Phone:** (419) 372-2866
Email: randrea@bgsu.edu

OBJECTIVE:

The goal of this course is to explore the creative process of writing music by developing some of the basic tools that composers use to construct their music. We will foster a supportive and open-minded environment for critical discussions about new music (this includes the music that you and your classmates will write for this class).

PREREQUISITES: Although there are no prerequisites for this course, you may find that some previous musical experience is useful.

REQUIRED MATERIALS:

Text: Heussenstamm, George. *The Norton Manual of Musical Notation*. ISBN 0-393-95526-5

Other: Pencils, eraser, staff paper (8.5"x11"-10 staves), copy card, colored pencils, clear ruler or straight edge, clear 30°/60° right triangle

EVALUATION:

1) Composition projects:

Recognizing the subjective nature of the evaluation of an individual's creative work, composition projects and assignments will be graded primarily on the student's adherence to project guidelines and effort shown. Late work **will not** be accepted for composition projects. Please note: all submitted composition projects must be neatly copied by hand (no computer-generated scores will be accepted).

2) Other assignments:

All other assignments will be graded in a more traditional manner.
Late work will be penalized one letter grade per class.

GRADING: Your final grade will be determined as follows:

Category	Percentage	Points	Scale
Small assignments and daily exercises	20%	60 total	A = 90-100%
Composer profile	10%	30	B = 80-89%
Listening journal	10%	30 (15 each)	C = 70-79%
Composition projects: solo flute, violin duo, trio	30%	90 (30 each)	D = 60-69%
Final composition project	20%	60	F = 0-59%
Participation/Course Attendance/Concert Attendance	10%	30 (10 each)	

DESCRIPTION OF ASSIGNMENTS:

Small assignments and exercises: Doing compositional exercises is one of the ways that composers build their technique. These assignments will be assigned throughout the semester.

Composer profile: Research a living composer and prepare a 15 minute presentation that includes a biographical sketch, information about the composer's style, and a recorded excerpt of one work by the composer. Please prepare a handout and make enough copies for all members of the class.

Listening journal: Throughout the semester you will listen to music in class, attend concerts and study music in the music library. To encourage active listening, you will keep a journal of the pieces you have listened to along with your reactions to and comments on the music (what did you like or dislike? Why? etc). You will turn in these journals to me twice during the semester (each worth 5% of your grade). I will upload a "Literature Review" sheet onto the blackboard site for this class. Please print enough for class and concerts.

Composition projects: Each composition project will have a different set of criteria.

Approximate deadlines:

Date	Project
1/26	Composition Project #1 (solo flute)
2/14	Listening Journal #1
2/23	Composition Project #2 (violin duo)
3/30	Composition Project #3 (trio)
4/4	Listening Journal #2
TBA	Composer Profile
4/27	Final Composition Project

ATTENDANCE POLICY: Class attendance and participation is mandatory. Students who must miss class for any reason should contact the instructor 24 hours prior to class when possible, leaving a message at (419) 372-2866 or emailing randrea@bgsu.edu. In the case of serious illness, course assignments and reading may be made up without penalty. Students who are absent for three class sessions or more may be docked one letter grade. BGSU attendance policy - <http://www.bgsu.edu/offices/sa/judicial/policies.html#ClassAttendance>

CONCERT ATTENDANCE: A large part of being a composer is listening to new music by other composers. You are required to attend three (3) BGSU concerts that are related to contemporary composition during the spring semester. Please plan ahead and make any necessary arrangements in your schedule to accommodate this. The date you received this syllabus (Tuesday, January 10) provides you with plenty of time to make necessary arrangements in your work schedule to attend three concerts. You may earn extra credit by attending extra concerts and writing about them (up to 5).

Please write up each concert by making three astute comments about each piece on the program (i.e. "I didn't like this piece" does not merit an astute comment; you must talk about the music and back up your statements with examples from the pieces). Turn your program in with your write-up.

CONCERT DATES: All concerts are at 8 p.m. and in Bryan Recital Hall unless otherwise noted

- 2/1 Faculty Composers' Forum.
- 2/9 Student Composers' Forum.
- 2/27 **Music at the Forefront:** duo runedako featuring Daniel Koppelman and Ruth Neville, piano.
- 3/22 Faculty Scholar Lecture Series.
- 4/10 **Music at the Forefront:** John Cheek, piano.
- 4/11 **New Music Ensemble.** Kobacker Hall.
- 4/13 Student Composers' Forum.
- 4/17 DACs: Mark Applebaum, electroacoustic music.

The Calendar of Events for The College of Musical Arts may be found here:
<http://www.bgsu.edu/colleges/music/events/calendar.html>

AMERICANS WITH DISABILITIES ACT: The College of Musical Arts complies with the Americans with Disabilities Act in making reasonable accommodation for qualified students with disabilities. If you have an established disability as defined in the Americans with Disabilities Act, I am more than willing to work with and accommodate you.

CHEATING: Cheating of any kind will not be tolerated in this course. This includes collaboration on any outside assignments that might be made on an individual basis for a grade (homework assignments and the preparation of class materials for submission). It also includes **plagiarism**, including the appropriation of compositions, sounds, or portions of pieces belonging to other composers.

Please note: This syllabus is subject to change. Any changes will be announced in class or on the Blackboard page for this class.