

## **Composition Skills 2 (MUC 1212)**

University of Florida Spring 2022

Instructor: Dr. Scott Lee - [scott.lee@ufl.edu](mailto:scott.lee@ufl.edu)

M/W 9:35-10:25 AM, MUB 145

Office: MUB 339 Office Hours: TBA

### **How to get in touch with me:**

For short questions: E-mail is best. E-mails will generally be answered within 24 hours of receipt, except on weekends.

For everything else: Come to office hours or make an appointment. Office hours are a chance for you to get help on assignments, go over material covered in class, talk about connections between class material and other ideas, and so on. I strongly encourage you to take advantage of this time.

### **Course Description:**

An introduction to the craft of contemporary music composition through score study, composition projects, assignments, and discussions.

### **Required Text**

Cope, David. *Techniques of the Contemporary Composer*. Schirmer, 1997. ISBN: 0028647378  
(Important note: This text is out of print, and copies in various formats can be accessed online.)

### **Course Materials**

Manuscript paper, computer notation software (Finale or Sibelius are recommended).

### **Digital Resources**

We will make use of Canvas for communication and assignments <https://ufl.instructure.com/>  
Please check it frequently.

### **Additional Course Requirements**

Students will also be asked to present their own work and perform on their instruments. Students will present a portfolio of their work to the full composition faculty at composition juries at the end of the semester. All students studying composition are encouraged to attend the weekly composition studio on Mondays at 4:05pm.

### **Attendance and Tardy Policy**

Students are expected to attend all regularly scheduled classes. Each unexcused absence over three will result in a one-point deduction from your final grade. Any student with eight or more unexcused absences will fail the course. An excused absence is an approved UF event, a family emergency, or an illness. If more than two absences result from an extended illness, a doctor's note will need to be provided for those absences to be excused.

Students knowing in advance that they will miss a class must be in contact **beforehand via email**. Please do not schedule non-urgent doctor's appointments during class time. In the case of an absence (excused or unexcused), that student is responsible for determining what material was covered, and what assignments were given.

Attendance will be taken at the beginning of class. Students who are not present when attendance is taken will be marked as tardy. Three tardies will count as one unexcused absence. There are no excused tardies.

## Assignments

Over the course of the semester, you'll be assigned a number of short composition assignments focusing on concepts and techniques covered in class. You'll have the opportunity to explore these techniques in greater depth with two composition projects.

## Evaluation:

Students will be evaluated through participation & preparation, assignments, and a final paper and presentation:

|                              |     |
|------------------------------|-----|
| Participation & Preparation: | 10% |
| Composition Assignments:     | 40% |
| Composition Projects:        | 40% |
| Final Jury Grade:            | 10% |

## Scale:

A = 93-100 / A- = 90-92 / B+ = 87-89 / B = 83-86 / B- = 80-82 / C+ = 77-79 / C = 73-76 C- = 70-72 / D+ = 67-69 / D = 66-65 / D- = 63-64 / E = 0-62

## UF Student Honor Code

You are required to abide by the Student Honor Code. Any violation of the academic integrity expected of you will result in a minimum academic sanction of a failing grade on the assignment or assessment. Any alleged violations of the Student Honor Code will result in a referral to Student Conduct and Conflict Resolution. Please review the Student Honor Code and Student Conduct Code at <http://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

## Technology Policy:

Your attention is your most valuable asset; use it to the best of your ability. I reserve the right to dock your grade and/or ask you to leave class if you are inappropriately using technology in class.

## COVID-19 Policy

Masks are expected in class at all times. If you are experiencing symptoms that could potentially be attributed to COVID-19, please do not come to class and be in touch via e-mail.

## Students Requesting Accommodations due to Disabilities

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. To request classroom accommodations, contact the Assistant Dean of Students/Director of the Disability Resources Program at P202 Peabody Hall or call 392-1261 (V), 392-3008 (TDD).

## Evaluations

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

**Schedule below** (subject to change)

| <b>Week</b> | <b>Dates</b> | <b>Unit</b>                                        | <b>Topic</b>                                                                              |
|-------------|--------------|----------------------------------------------------|-------------------------------------------------------------------------------------------|
| 1           | 1/5          | Intro                                              | Introductions, Syllabus                                                                   |
| 2           | 1/10, 1/12   | Ch. 8: Rhythm                                      | Meter Changes, Composite Meters, and Isorhythms                                           |
| 3           | 1/19         |                                                    | Polyrhythms/Polymeters                                                                    |
| 4           | 1/24, 1/26   |                                                    | Complex Rhythms & Metric Modulations                                                      |
| 5           | 1/31, 2/2    | Ch. 19: Minimalism                                 | “Classical” Minimalism, Repetition, and Phasing                                           |
| 6           | 2/7, 2/9     |                                                    | Postminimalism                                                                            |
| 7           | 2/14, 2/16   | Ch. 9: Texture                                     | Introduction to Texture, 20 <sup>th</sup> /21 <sup>st</sup> Century Instrumental Textures |
| 8           | 2/21, 2/23   | Midterm Project                                    | Professional Development & Midterm Project Performances                                   |
| 9           | 2/28, 3/2    | Texture continued                                  | Timbre and Spatialization                                                                 |
| 10          | 3/14, 3/16   | Ch. 11: Percussion & Prepared Piano                | Percussion and Prepared Piano                                                             |
| 11          | 3/21, 3/23   | Ch. 12: New Techniques and Instruments             | Extended Techniques for Winds and Strings                                                 |
| 12          | 3/38, 3/30   |                                                    | Extended Techniques for Voices                                                            |
| 13          | 4/4, 4/6     | Ch. 13 & 14: New Notations and Indeterminacy       | Proportional Notation, Graphic Scores, and Indeterminacy                                  |
| 14          | 4/11, 4/13   | Ch. 20 & 21: Experimental Music & Decategorization | Concept/Experimental Music, Eclecticism, and Polystylism                                  |
| 15          | 4/18, 4/20   | Final Project                                      | Quotation and Final Project Performances                                                  |