



SPRING 2022

Class: T/Th 10:40am - 11:30am, Virtual

Professor: Dr. Tina Tallon (tallonc@ufl.edu)

Pronouns: she/hers

Office Hours: T 11:30am-12:30am (Zoom), or by appointment

COURSE DESCRIPTION

This course will introduce students to skills that are needed in the many different ways in which composers create their work in the twenty-first century. Students will think about different ways of organizing musical materials through a both careful study of diverse repertoire and the creation of new works, allowing them to explore how form is articulated through different systems of pitch organization, articulations of time, timbre, texture, and process. Students will also critically analyze the role that technology plays in our shaping our creative practices, and be introduced to paradigms of working that may expand their relationship to the generation of sonic materials. In addition to expanding the variety of tools and techniques used in their creative practice, students will also learn valuable professional skills, such as how to write a grant, an artist statement, program notes, how to sign up with a performing rights organization and build a catalog, and different approaches to publishing.

REQUIRED MATERIALS

Textbooks

There are no required textbooks, and all readings will be posted on the course's Canvas page.

Software

The following pieces of software will be taught in this course, although you are welcome to use other pieces of software with which you are familiar or have at your disposal which allow you to successfully complete assignments (please be sure to specify what software/file format you are using for assignments not completed using these pieces of software):

- Pure Data: <http://msp.ucsd.edu/software.html> (free)
- Reaper: <https://www.reaper.fm/download.php> (free)
- Sonic Visualiser: <http://www.sonicvisualiser.org/> (free)
- Python: <https://www.python.org/downloads/> (free)
- Some sort of notation software (though pencil and paper is always useful!)

Hardware

Access to some sort of computing device (which includes smartphones!) which can run Zoom will be required for this course, both to view course materials and complete assignments. If this is not possible, please let me know ASAP and we will try to work with the administration to get you what you need. While no additional hardware is necessary, if you would like to purchase a microphone or high-quality headphones, we will talk about what options might suit your needs.

GRADING

Assignment Breakdown

The course will primarily consist of three composition assignments to be assigned on a monthly basis throughout the term. There will also be an analysis project designed to help you gain a deeper understanding of the concepts underlying the material discussed in class. Each student will also be required to workshop one of their pieces in progress with the class (though hopefully everyone will

workshop more!), as well as fill out a listening log to encourage you to think critically about and articulate your thoughts on your listening practice. Lastly, there will be a grant-writing project, which will require students to propose a project, put together a budget, come up with a technical rider (if necessary), write an artist statement, and think about the impact of their work.

Compositions (3)	60%
Listening Logs (3)	15%
Analysis Project	10%
Grant-writing Project	10%
In-class workshop of at least one piece	10%
Engagement/Participation	5%

Assignment Submission

All projects are expected to be completed on time and submitted in their final designated form (this may vary from assignment to assignment) along with any accompanying source materials in a .zip folder in the appropriate folder on Canvas prior to class on the day that they are due. Files should use the naming convention "LastName_AssignmentName.zip" in order to make downloading and grading easier. Feedback will be given within 1 week of on-time assignment submission. While there are no penalties for late assignments, keep in mind that they may receive abbreviated (or no) feedback from the instructor if they are not submitted on time.

Grading Scale

Letter	%	General Grading Criteria (specific assignment rubrics TBD)
A	93 - 100%	Excellent. Well-prepared and thorough. Shows creativity, diligence, or insight beyond the basic requirements
A-	90 - 92.99%	
B+	87 - 89.99%	Good. Meets basic expectations. Demonstrates a basic understanding of the material, perhaps with minor flaws
B	83 - 86.99%	
B-	80 - 82.99%	
C+	77 - 79.99%	Fair. Completes the assignment, but demonstrates a less-than-firm grasp of the material; missing elements; multiple technical errors
C	73 - 76.99%	
C-	70 - 72.99%	
D+	67 - 69.99%	Poor. Demonstrates a lack of effort or understanding of the material. Multiple errors, missing elements, or failure to follow assignment instructions
D	63 - 66.99%	
D-	60 - 62.99%	
F	<60%	Fail. Missing, incomplete, plagiarized, or incoherent

Rubrics

Rubrics will be decided on together. The instructor will outline the goals and rationale for different elements of each project, and we will decide as a class how we are currently positioned to best accomplish those goals.

Attendance Policy

Students are expected to attend and be engaged in every class in some way (preferably synchronously when possible, though recordings will be made available for asynchronous viewing as soon as possible

after the class is finished - which may depend on upload/processing speed). The instructor reserves the right to take attendance into account for the purposes of settling/curving borderline grades. Similarly, because class discussions will comprise an important part of the course, all members of the class are expected to treat each other with the utmost respect and professionalism. We are all here to learn, so please do not hesitate to ask questions or share your opinions or experiences. However, discriminatory or threatening language will not be tolerated and anyone who creates a toxic work environment for any other members of the community will be asked to leave, which will negatively impact your attendance and participation grade. Additionally, while students are not required to have their cameras on during synchronous Zoom sessions, all students are expected to act professionally.

Academic Integrity

By submitting assignments, you certify that all work is your own (or that of your group, in the case of group assignments). If you use elements of someone else's work (such as audio or video samples), please be sure to credit your sources the same as you would in a journal article or other academic publication. Please refer to UF's honor code to review criteria and consequences for plagiarism and other instances of academic misconduct: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>

RESOURCES

At the end of the day, my first priority is for your physical and mental health. College can be an extremely difficult time - and especially so now. We are all exhausted. If there is ever any way that I can best support you, please do not hesitate to reach out - open lines of communication are crucial in order to make sure that everyone can get the help they need in a timely manner.

In addition, here are some resources at UF that may be useful to you throughout the semester:

- UF Counseling & Wellness Center, 401 Peabody Hall, 352-392-1575, for personal and career counseling: <https://counseling.ufl.edu/>
- UF U Matter, We Care, 352-392-2273, for mental health and personal counseling: <https://umatter.ufl.edu/>
- UF Crisis and Emergency Response Center (CERC), 352-392-1575: <https://counseling.ufl.edu/services/crisis/>
- UF Career Connection Center, 352-392-1601, for career development assistance and counseling: <https://career.ufl.edu/>

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.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

If you ever have any questions, comments, or feedback about anything in class, please do not hesitate to send me an email and/or approach me after class! I am always looking for new ways to make the class more useful, relevant, and effective, so please share your experiences with me!

Thanks for reading, and I look forward to a great semester with all of you!

CLASS SCHEDULE

NB: this schedule is likely to change as current events, student interest, and group pacing dictates. Thanks in advance for your flexibility!

WEEK 1: WHAT IS SOUND?

1/6/21 **CLASS 1:** Review of syllabus; discussion of variety of ways of engaging with sound
Info sheet Assigned

WEEK 2: BEYOND THE SCORE

1/11/21 **CLASS 2:** Representing sound; different forms of notation
Info sheet Due
Composition 1 Assigned

1/13/21 **CLASS 3:** Using computers to analyze sound; a brief introduction to DAWs

WEEK 3: ALEATORY AND IMPROVISATION I

1/18/21 **CLASS 4:** an introduction to aleatory and improvisation

1/20/21 **CLASS 5:** workshoping session

WEEK 4: ALEATORY AND IMPROVISATION II

1/25/21 **CLASS 6:** flexible approaches to incorporating improvisation and aleatory in your practice

1/27/21 **CLASS 7:** NO CLASS

WEEK 5: ALGORITHMIC COMPOSITION I

2/1/21 **CLASS 8:** Historical approaches to algorithmic composition; modern tools
Composition 1 Due
Composition 2 Assigned

2/3/21 **CLASS 9:** brief introduction to music21 and musicXML

WEEK 6: ALGORITHMIC COMPOSITION II

2/8/21 **CLASS 10:** a less brief introduction to music21 (and other tools)
Month 1 Listening Log due

2/10/21 **CLASS 11:** Markov chains, AI, and other algorithmic approaches

WEEK 7: COMPOSITION, CO-WORKING, AND CONSENT

2/15/21 **CLASS 12:** thinking about consent and boundaries in composer-performer relationships

2/17/21 **CLASS 13:** contracts, PROs, and publishing

WEEK 8: INSTALLATION ART I

2/22/21 **CLASS 14:** a brief introduction to installation art

2/24/21 **CLASS 15:** workshopping session

WEEK 9: INSTALLATION ART II

3/1/21 **CLASS 16:** a more in-depth look at installation art

Composition 2 Due

Composition 3 Assigned

3/3/21 **CLASS 17:** practical considerations when designing an installation

WEEK 10: BREAK

NO CLASSES - SPRING BREAK

WEEK 11: FUNDING AND SHARING YOUR WORK

3/15/21 **CLASS 18:** the grant-writing process; where to find opportunities; when to apply

Grant-writing project assigned

Month 2 Listening Log due

3/17/21 **CLASS 19:** artist statements and program notes; curating an online presence (or not)

WEEK 12: HUMAN-COMPUTER INTERACTION I

3/22/21 **CLASS 20:** types of input; data streams; parametrizing the human experience

3/24/21 **CLASS 21:** a brief introduction to Pure Data

WEEK 13: HUMAN-COMPUTER INTERACTION II

3/29/21 **CLASS 22:** a less brief introduction to Pure Data

3/31/21 **CLASS 23:** composing for interactive media

WEEK 14: OTHER PROFESSIONAL SKILLS

4/5/21 **CLASS 24:** running a recording session; other realities of being a composer

Grant-writing project due

4/7/21 **CLASS 25:** workshopping session

WEEK 15: ANALYSIS PRESENTATIONS

4/12/21 **CLASS 25:** analysis presentations I

4/14/21 **CLASS 26:** analysis presentations II

WEEK 16: JURIES

4/19/21 **CLASS 27:** wrap-up/juries
 Composition 3 due
 Month 3 Listening Log due