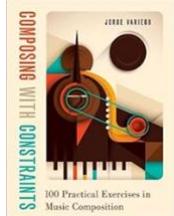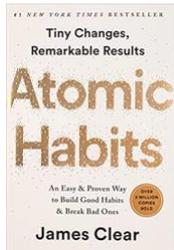Workshop in composition techniques, exploring use of styles and devices of contemporary art music.
Credits: 1

Prereq: One year of basic music theory or written permission of instructor. Required for all majors in theory/composition.
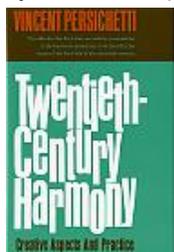
Required Text:

Variego, Jorge. *Composing with Constraints*
(Oxford University Press, 2021).
[amazon.com]

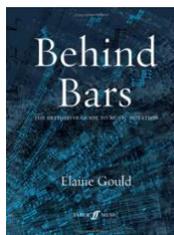**Clear, James**. *Atomic Habits.*
(Avery, 2018).
[amazon.com]

Optional Text: (available online via numerous vendors)

Persichetti, Vincent. *Twentieth-Century Harmony: Creative Aspects and Practice*, 4th Revised Ed.
(W. W. Norton & Company, 1961).
[amazon.com]
[barnesandnoble.com]

Gould, Elaine. Behind Bars, Illustrated edition.
(Alfred Music; 2011).
[amazon.com]

Persichetti, 20th-Century Harmony Audio Examples

Materials Required:
High quality music manuscript paper
Soft lead pencils, No. 2 or softer
Access to high quality notation program (Finale, Sibelius or Dorico)
Access to high quality playback engine (Note Performer)
64 GB Flash Drive (for data backup)

Grading:
6% Class Participation
9% Speed Drills
46% Composition Assignments/Projects
10% Small Concert Presentations
9% Listening Reports
5% Bibliography
15% Final Project
Office: Office 221/Lab 147/Studio 340/Lair 231
Office Phone No.: 352-273-3176
Office Hours: see schedule
Professor: Dr. James Paul Sain – jsain@ufl.edu
Listserv (closed): ufcomp-l@lists.ufl.edu

Policies:
1)   All listening selections are available on YouTube; please plan your time accordingly. Having time to listen to the works critically and with due consideration is important. Listening to all of the works the night before the list is due reduces the effectiveness of the assignment.

2)   Late work is not accepted.

3)   Attendance is required at all classes. Should a class be missed, it is the student's responsibility to see that the lecture notes from the missed class are obtained from a classmate and any work assigned is completed by their return (a class list will be supplied to help facilitate this policy). After three (3) class absences your grade will be lowered one grade increment for each absence after three (ie A to A-, or C to C-).

4)   Plan early for your composition projects...things have a way of happening at the last minute.

5)   The requirements, emphasis, and timing of this course may be changed or adjusted to meet the specific needs of the class as determined by the instructor.

6)   All students of *The University of Florida* are expected to conduct themselves in a reasonable and professional manner at all times as described in the Student Honor Code; please refer to The Code for specifics.

7)   UF Software Copyright Policy: All faculty, staff and students of the University of Florida are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against the University policies and rules, disciplinary action will be taken as appropriate.

8)   UF Counseling Services - Resources are available on-campus for students having personal problems or lacking clear career and academic goals which interfere with their academic performance.

        These resources include:
          a. University Counseling Center, 301 Peabody Hall, 392-1575, personal and career counseling;
          b. Student Mental Health, Student Health Care Center, 392-1171, personal counseling;
          c. Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161, sexual assault counseling;
          d. Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling;
          e. University Police Department 352-392-1111 (or 9-1-1 for emergencies).

9)   Students requesting classroom accommodation must first register with the Dean of Students Office in Peabody Hall. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

     a. Disability Resource Center 352-392-8565.

10) 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 on how to give feedback in a professional and respectful manner is available at gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from evaluation results are available to students atgatorevals.aa.ufl.edu/public-results/

11) My office door is always open; please feel free to send me an email so that we can discuss class issues as the need arises.

Infectious Illness Policy Statement:
In response to viral illnesses, the following practices are in place to maintain your learning environment, to enhance the safety of our in-classroom interactions, and to further the health and safety of ourselves, our neighbors, and our loved ones.
- If you are sick, stay home and self-quarantine. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 to be evaluated for testing and to receive further instructions about returning to campus.

Grading Scale:

A	100-94%
A-	93-90%
B+	89-87%
B	86-83%
B-	82-80%
C+	79-77%
C	76-73%
C-	72-70%
D+	69-67%
D	66-63%
D-	62-60%
E	59-0%

Course Outline

Week 1 (Aug 24)
- Variego :: Forward/Introduction

What do you want to be when you grow up?
- Clear :: The Fundamentals: Why Tiny Changes Make a Big Difference

Week 2 (Aug 29/31)
- Variego:: 1. Melody
- **Scales**, #2 (Using a Scale)
- **Triads**, #8 (Concatenating Triads of Any Type)
- Clear :: The 1st Law: Make it Obvious

Week 3 (Sept 5/7)
- Variego:: 1. Melody
- **Graphic and Integer notation**, #12 (Integer Notation)
- **Probabilities and 12-tone row**, #17 (A 12-tone Row in Palindrome)

Week 4 (Sept 12/14)
- Variego:: 2. Harmony
- **Transitions**, #22 (Using Segments, Melody Becomes Harmony)
- **Triads and Harmonic Series**, #26 (Just Triads)
- Clear :: The 2nd Law: Make it Attractive

Week 5 (Sept 19/21)
- Variego:: 2. Harmony
- **12-tone Row and Polychords**, #33 (Polychords, Triads Over Triads)
- **Clusters**, #37 (Clusters)
Listening Report 1

Week 6 (Sept 26/28)
- Variego:: 3. Rhythm
- **Math Transformations**, #41 (Transformations Using Simple Math)
- **Segments and the Rhythm of a Text**, #42 (Using Segments)
- Clear :: The 3rd Law: Make it Easy

Week 7 (Oct 3/5)
- Variego:: 3. Rhythm
- **Polymeter**, #53 (Metric Modulation)
- **Eliminations and pulse**, #59 (Eliminations, Everything Coming from the Same Tune)
Declaration of Bibliography Topic

Week 8 (Oct 10/12)
- Variego:: 4. Texture
- **Initial Considerations**, #63 (Melodic Motifs)
- **Ostinato**, #68 (Ostinatos)
- Clear :: The 4th Law: Make it Satisfying

Week 9 (Oct 18/20)
- Variego:: 4. Texture
- **Aleatoric**, #70 (Aleatory Counterpoint)
- **Color**, #74 (Same Chord, Different Color)
Brazilian Music Institute

Week 10 (Oct 25/27)

- Variego:: 5. Form
- **Initial Considerations**, #81 (Planning Contrast)
- **Modular**, #82 (Composition with Modules)
Listening Report 2

Week 11 (Oct 31/No Class - Nov 2, Sain Presenting at SCI in Ohio)
- Variego:: 5. Form
- **Variations**, #84 (Theme and Variation)
- **Palindromes**, #87 (Palindromes)
- Clear :: Advanced Tactics: How to Go from Being Merely Good to Being Truly Great

Week 12 (Nov 7/9)
- Variego:: 6. Pre-composition
- **Compositional recipe**, #91 (Writing a Compositional Recipe)
- **Plan**, #95 (Creating a Compositional Plan)
Bibliography Due

Week 13 (Nov 14/16)
- Variego:: 6. Pre-composition
- **Lateral thoughts** (paper), #98 (Articulating Connections)
Class Concert Presentation

(Nov 21/23) (No Class – Thanksgiving/Winter Holiday)

Week 14 (Nov 28/30)
- Catch-up week

Week 15 (Dec 5)
- Final Portfolio Workshop
Listening Report 3
-
    LISTENING REPORTS: A written critique of compositions on each listening list. These typed reports should contain objective prose describing the works on the listening list that demonstrates an understanding of the techniques used to produce the work as well as the aesthetic of the composition.

    COMPOSITION ASSIGNMENTS/PROJECTS: The composition assignments will be handed in by the due date in Finale/Sibelius/Dorico computer notation and bound for professional presentation. Class projects could be, for example, the presentation of a contemporary composition recording (written within the last 30 years) at the beginning of each class. Or, it could be the presentation of an assigned theoretical analysis or original compositions.

    SPEED DRILLS: Think of these like a compositional "pop quizzes." Without prior notification you will be given compositional parameters in class and expected to complete the project before the end of class. This will happen a number of times through the semester. As a composer you need to be able to rely upon your craft and not inspiration alone. The speed drills are meant to help develop the ability to be a facile composer.

    CONCERT PRESENTATION: A composition is not "finished" until it is presented in concert. During the pandemic flexibility seems to be a great asset. Each composer will present a work in a concert by the class. Depending on the pandemic circumstances a concert will be given in either a virtual or in-person setting. The class members will determine an organizational structure that will produce a program and promotional material delivered over the internet for the concert presentations. The class is encouraged to

find an appropriate venue to present these works in concert.

BIBLIOGRAPHY: Each student will have a contemporary composer approved for this assignment, born not earlier than 1950, and compile a bibliography/discography of the composer's works.

FINAL PROJECT: Creative work to demonstrate understanding and application of principles discussed and experienced during the course of the semester. The final project will be presented during the last day of the course. Final projects cab be submitted for considered for performance on a future SCI Student Chapter concert.

COMPOSITION STUDIO: All students studying composition at the University of Florida, as a major or non-major, should attend and participate in the Composition Studio (especially if you want to become a major). The studio meets every Friday during the 12:50 hour.

SAFETY HINT: Always keep <u>several</u> back-up copies of your Finale/Sibelius/Dorico files on <u>multiple flash drives</u>; if you have a personal computer you may wish to keep one copy on your personal hard-drive.

- last update 24 August 2023 -

Listening List

* LIST NO. 1 *
- **Suite for Unaccompanied Violin in Three Movements,** (1975), Mary Simoni
- **Three American Pieces** (1944), Lukas Foss
- **Motorbike Odyssey, Trombone Concerto No. 1** (1989), Jan Sandstrom
- **The Chairman Dances** (1985), John Adams
- **Suite from the ballet The Incredible Flutist** (1938), Walter Piston
- **Quartet for the End of Time** (1941), Olivier Messiaen
- **Extended Clarinet** (1975), Elliot Schwartz
- **Rainbow Machine** Koan-001 (2015), Masahiro Miwa
- **Ancient Voices of Children** (1970), George Crumb

* LIST NO. 2 *
- **p r i s m** (2018), Ellen Reid
- **Skating on the Sheyenne** (1977), Ross Lee Finney
- **Evocations** (1937), Ernest Bloch
- **Two Canons for Ursula**, No. 1 Canon A (1989), Conlon Nancarrow
- **The Blue Bamboula** (1980), Charles Wuorinen
- **Piano Sonata No. 1** (1987), John Harbison
- **Voyage absolu des Unari vers Andromede** (1989), Iannis Xenakis
- **Different Trains** (1988), Steve Reich
- **Maibataraki II** (1987), Joji Yuasa

* LIST NO. 3 *
- **String Quartet No. 3** (1968), Karl Husa
- **Rítmicas** (2020), Tania León
- **Anthracite Fields** (2014), Julia Wolfe
- **Partita for 8 Voices** (2012), Caroline Shaw
- **Scritto** (1986), David Evan Jones
- **The Desert Music** (1988), Steve Reich
- **Celebration** (1975), Ellen Taaffe Zwilich
- **Glassworks** (1981), Philip Glass
- **Symphony No. 4** (1910-20s), Charles Ives

- last update 21 August 2023 -