

Course Number: MUP 405, 406

Course Title: Applied Composition

Credits: 3:0:1

Prerequisites/Co-requisites: BM Composition Major.

For Whom Planned: Music Composition majors.

Instructor Information:

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Catalog Description: Applied instruction in Music Composition.

Student Learning Outcomes: Composition lessons are intended to instill professional standards, further compositional technique and foster the musical creativity of each student.

MUS 405, 406 students will be able to:

- 1) Present a full-length recital featuring their original music compositions. (There is a separate registration for the recital, which is usually undertaken in the second semester, MUS 452).
- 2) Demonstrate mature musical compositions featuring the synthesis of all foregoing instruction
- 3) Plan, organize and implement a large-scale musical concert, with 5-6 individual compositions, lasting 50-75 minutes.
- 4) Demonstrate originality of musical thought
- 5) Demonstrate a practical knowledge of Music Composition pedagogy
- 6) Demonstrate professional standards in terms of writing, notation, and presentation

Teaching Methods and Assignments For Achieving Learning Outcomes: Students will compose music, either in emulation of historical styles (working toward more contemporary idioms), or in their own “voice.” Additional assignments will be given that involve listening, analysis, and reading intended to support compositional projects or overall knowledge. Attendance and participation in Composition Seminar is required, and there is a concert attendance requirement. Master classes with guest instructors may be offered as pedagogical enhancements. Through active participation, pedagogy experiences will be achieved in Composition Seminar and within the individual lesson.

Evaluation Methods and Guidelines for Assignments:

- a. Amount of preparation expected: ½ hour lessons = 1 hour per day or 7 hours of work per week. 1-hour lessons = 2 hours of work per day or 14 hours per week.
- b. Expectations for each student will be established and agreed upon in the first lesson. Lesson grades for the semester will be based on the success of the student relative to the work plan agreed upon. Such expectations may include:
 - 1) the number of compositions to be completed
 - 2) the nature of the composition(s) (i.e., length, scope, performing forces, etc.)
 - 3) the degree of completion (for example, one piece complete with clean computer-notated score and parts, another piece roughly sketched).
 - 4) any additional work to be done, such as a certain number of listening, analysis assignments or compositional etudes.
 - 5) Deadlines for projects.
- c. Each student is required to present one work composed while in attendance at UNCG on a Student Composers Concert. Typically, this piece will represent the most significant work done in the

previous semester. Students not presenting a work on one of the Student Composers Concerts will earn a grade no higher than B- for the semester. Students are exempt from this requirement if they are presenting an officially recognized Recital, and an acceptable substitute performance can be approved in the case of performers dropping out. Submit performance materials to the Instructor for approval, well in advance of the concert. The Student Composers Concert is to be organized for the most part by the students themselves, with assistance from the instructors. All composition students, presenting a piece or not, are still required to attend the Student Composers Concerts.

- d. Attendance and participation: Only students in good standing with respect to participation and attendance will be considered for events such as masterclasses, performances, reading sessions and gigs. "Good standing" will be understood to mean 80% or more of events (such as Composition Seminar, Guest Concerts/Lectures, Composition Recitals, Faculty Composers Concerts, etc.), at which the Composition Faculty or TA is present with a sign-in sheet. Participation also means being available and helpful in creating the kind of teamwork we need to pull off composition-related events, especially New Music Greensboro events. **Students are expected to assist with teardown after required events.**
- e. Required Concert Attendance: Students are required to attend certain assigned concerts each semester. Refer to the "Required Concerts List" document for the current list. Attendance will be taken by the Composition Studio Graduate Assistant, please be sure to check in.

Grading:

Grades will be assigned and weighted in the following categories and percentages.

- 1) Composition Lessons: 60%
- 2) Jury Exam: 25%
- 3) Attendance and Participation: 15%
- 4) Student Composers Concert performance (required: maximum grade for the semester is B- in the case of no performance). In some cases, a substitute performance can be approved by the composition faculty.
- 5) Missing more than 3 weekly lessons will result in an F for the semester.
- 6) Failure to appear or present materials for the End of Semester Jury will result in an F for the semester.

Missed lessons:

- Students may have one unexcused lesson without penalty.
- Two unexcused missed lessons will result in the semester grade lowered by one fraction (e.g., A- to B+).
- Three unexcused missed lessons will result in the semester grade lowered by one letter (e.g., B+ to C+).

Explanations: Grades for Composition Lessons are assigned by the Instructor, based on the quality of weekly work done in lessons, completion of composition projects, successful completion of assignments such as analysis, listening, reading and style studies, and meeting of deadlines. The Jury Exam is a composite score, being an average of all Jury Members scores at the jury exam for the categories of Creativity, Craft and Notation/Presentation. Attendance and Participation reflects the student's record of attendance at required concerts (see comments on weekly lesson attendance below), lessons and engagement in the activities of the Composition Studio.

Evaluation of creative work

****See Composition Rubrics for detailed description of evaluations.****

Generally:

- 1) Creativity: Does the completed project display originality of musical thought and a personalized compositional viewpoint?
- 2) Craft: Is the composition effectively scored for the chosen instrumental/vocal forces?
- 3) Notation: Are the notation production values of a professional level?
- 4) Revision: Has the work seen significant revision and rethinking during the working period?
- 5) Have compositional techniques discussed in lessons and recommended to the student been attempted and successfully employed?

In all aspects of graded student work:

- an A (90-100%) grade is awarded for outstanding, exceptional accomplishment.
- a B (80-90%) grade is awarded for excellent accomplishment.
- a C (70-80%) grade is awarded for satisfactory accomplishment.
- a D (60-70%) grade is awarded for poor accomplishment.
- an F (below 60%) grade is awarded for work that is not done, incomplete, not attempted or of inferior technical craftsmanship.

Topical Outline: N/A

Academic Integrity Policy: All work undertaken for academic credit at UNCG is governed by the Academic Integrity Policy, which provides that all study be carried out in good faith and with due regard for the integrity of the learning process. Students, faculty, and staff are responsible for ensuring that learning proceeds uncompromised by breaches of academic integrity and for ensuring that the Academic Integrity Policy is recognized as the imperative governing all academic work at the University. The complete Academic Integrity Policy can be found at <https://drive.google.com/file/d/0B0rFGGhJvbDHUEXSZmFFaWFmb00/view>

See in particular the entries on plagiarism. Dishonesty in any form, including cheating and plagiarism, will not be tolerated.

Understanding the concepts of plagiarism and copyright are essential to this course. Illegal or improper duplicating in any form (of software, music or anything else) will absolutely not be tolerated.

Attendance Policy: Attendance in lessons and Composition Seminar is required. Please clear absences for illness, required School of Music functions, etc. with the instructor. See above under Grading for more information. Make-up lessons will be given at the discretion of the instructor. When the instructor is absent due to professional obligations, affected lessons will be rescheduled. Required concert attendance will be factored into the lesson grade as outlined above.

Additional Requirements: Cell phones must be switched off before class. It is inappropriate to text, surf the web, engage in social media, or engage in any other activity on a device/notebook/laptop in class that is not related to current class activities. Students are required to monitor their email address provided to instructor as important, required information may be passed via this means.

Recitals

*See Recital Jury Rubric below.

- a. Senior Recital: each composition major will present a Senior Recital, typically in the last semester of study (Registration: MUP 400 Senior Recital, 1 credit). The Recital is typically comprised of 50 minutes of music composed while at UNCG.
- b. Junior Recital: students are required to register for Junior Recital during their 6th semester (registration MUP 300 Junior Recital, 0 cr.). To satisfy this requirement, students will submit an Audio Portfolio of their original compositions, written and performed during their tenure at UNCG. Turn in the Portfolio with Jury materials. The portfolio will be well edited, mastered (e.g., compression, reverb) and properly normalized. Students are encouraged to present it as an online resource (web page, soundcloud, bandcamp, youtube, etc.). Students may choose to do an actual half recital in addition to the Portfolio if they so desire.
- c. **Recital Jury:** Juries are required for all Recitals, and can be arranged during the regular end of semester juries, or on an ad hoc basis. A Recital Jury is required to establish, at a minimum of one month before any proposed Recital, that the event is thoroughly prepared, and we should confidently expect that the Recital will take place as planned. To meet this expectation, the following should be presented at the Jury:
 - 1) All of the music must be finished, notated and presented, with clean score and professional parts. Electronic compositions, for which score and/or parts are not needed, must similarly be finished and ready to go.
 - 2) The program, in concert order and with timings for each piece, must be submitted.
 - 3) A list of performers committed to the performance must be turned in (all performers needed must be committed at this time).
 - 4) Program notes must be written and submitted.
 - 5) A sheet with all technical requirements must be submitted. Include a plan and/or diagrams of stage plots in the case of programs with relatively large performing ensembles.
 - 6) At least one rehearsal of each piece must have taken place before the jury.
 - 7) The program order and notes are subject to revisions by the committee or instructor.

SLO 1: Graduating students in the BM Music Performance, Composition Concentration Program create fifty minutes of original music during their period of study at UNCG.

SLO 2: Graduating students in the BM Music Performance, Composition Concentration Program demonstrate high production standards with respect to music notation and other relevant forms of presentation.

SLO 3: Graduating students in the BM Music Performance, Composition Concentration Program demonstrate sufficient organizational skills to plan, prepare and execute a recital featuring their original compositions.

SLO 4: Graduating students in the BM Music Performance, Composition Concentration Program describe their compositions in the form of written program notes.

Evidence: In the capstone course, MUP 400, students organize all aspects of a recital of or his/her original compositions. This performance encompasses all student learning outcomes required for the program. The performance is evaluated by a jury of faculty members, one month prior to the event.

Recital Jury Rubric:

| | 1 | 2 | 3 | 4 |
|-------------------------------------|--|--|--|--|
| | Unsatisfactory | Some Weakness-retake | Pass | Pass with Distinction |
| Compositions (SLO 1) | Compositions are incomplete and/or short of the required duration. | Compositions are nearly complete. Student may have one week to complete the work to pass a retake of the exam. | All compositions are complete, and the required duration is met. | Musical compositions are found to be of a highly commendable caliber. |
| Production Standards (SLO 2) | Sloppy, incomplete visual appearance. Lacking page turns, rehearsal letters. Little or inconsistent use of dynamics or articulations. Incorrect staff size(s). | Some elements are at a high level; others are not. Acceptable standard is within range. Student is given one week to improve the work. | Musical notation is clear and correct. | Musical notation is excellent, displaying great clarity in the presentation. |
| Organization (SLO 3) | Pieces have not been rehearsed as of the jury time. Some players have not yet been identified or engaged. Request for technical support is not submitted. | Some required elements are complete, others are not. Student has one week to remedy. | All players needed have committed to the performance, and all pieces have been rehearsed at least once. Technical support request is submitted and thorough. | Recital is exceptionally well planned. |
| Communication (SLO 4) | Program notes are not finished, do not convey appropriate descriptions of the compositions, or they are poorly written. | Program notes are finished but unclear, vague or otherwise inappropriate. Student has one week to revise. | Program notes clearly and engagingly describe each piece. | Program notes are exceptionally well written. |

End of Semester Jury Exams

*See End of Semester Jury Rubric below.

Each student will undergo a Jury Examination at the end of each semester, usually arranged during Finals week. In the jury exam, the student will demonstrate the ability to defend his/her compositional choices, present clean, professional-looking scores and recordings, and speak eloquently about the compositional work, as appropriate for this level.

The jury will be comprised of members of the composition faculty and invited guests, who will review the progress of the student. The student will present a score, representative part, and recording (live or MIDI) of one principal composition composed during the past semester in sufficient copies one week before the examination takes place. Typically, only one principal composition is presented to the Jury, however, in some cases, the student's work is better represented by a collection of works. These exceptions are to be discussed with the instructor in advance of submission. The exam itself will consist of a meeting of the jury with the student, at which time the jury members will make comments, ask any questions they may have of the student, and the student will have the opportunity to defend his or her work.

Jury grades will be based on the following:

- 1) Creativity (the composition presented should appropriately reflect the registration level of the student).
- 2) Craft (musical elements, scoring, dynamics, coherence appropriately handled).
- 3) Notation/Presentation (the score and recording should be clean, correctly notated or recorded and of professional caliber. Score, part and recording are to be professionally represented in all aspects).

Students will submit score(s), representative part, and recording(s) digitally, in consultation with their instructor. They are to bring one hard copy of their score **and representative part** with professional production values for submission at the jury exam. Students will bring a second copy of the score for their own reference to the jury.

Grades will be assigned by each member of the Jury, with each category weighted evenly. An average of the composite grades will produce the Jury Exam grade.

Deadline for Submission of Jury Materials:

The Deadline for submission of Jury Materials will be set approximately 5 days before the first day of Jury Exams.

--Materials submitted after this time will be assessed a 50-point late fee on the Final Jury Grade.

Jury Grades

Jury Grades are a composite score of the members of the jury based on their assessment of the items above (Creativity, Craft, Notation).

End of Semester Jury Rubric:

All students, Sophomore through Graduate, must pass a Jury Exam at the end of each semester, unless they give a recital that semester. Requirements and guidelines vary for each registration level--see the individual SLOs in the syllabus for each level.

| | 1 | 2 | 3 | 4 | 5 |
|--|--|---|---|---|---|
| | 50 and below (F range) | 60-70 pts (D range) | 70-80 pts (C range) | 80-90 pts. (B range) | 90-100 pts. (A range) |
| Creativity: Does the completed project display originality of musical thought and a personalized compositional viewpoint? | Composition(s) is not sufficiently complete, the requirements outlined on the syllabus are not met, and/or the student did not attend the exam. | Composition(s) is complete but not approaching the requirements outlined in the syllabus. | Composition(s) minimally meets the requirements outlined in the syllabus. | Composition(s) exhibit a strong sense of musicality and originality in response to the syllabus requirements. | Composition(s) is found to be of a highly commendable caliber relative to the student's academic standing. |
| Notation/Production Values: Are the notation production values of a professional level? | Sloppy, incomplete visual appearance. Lacking page turns, rehearsal letters. Little or inconsistent use of dynamics or articulations. Incorrect staff size(s). | Deficient in some to many areas, exhibiting sloppy, incomplete visual appearance, poor page turns, rehearsal letters. Little or inconsistent use of dynamics or articulations, markings. Incorrect staff size(s). | Acceptable notation standard is within range. | Musical notation is clear and correct. | Musical notation is excellent, displaying great clarity. Scores and parts are professionally bound. Impressive, professional presentation. |
| Craft: is the composition effectively scored for the chosen instrumental/vocal forces? | Scoring is essentially incorrect, with mistakes in ranges, playing techniques, balances, articulations, tessitura, bowings, dynamics, etc. | Scoring is not adequately understood, with multiple mistakes with respect to ranges, playing techniques, balances, articulations, tessitura, bowings, dynamics, etc. | Scoring is essentially correct. | Scoring is good, with some extra-effective, interesting or novel solutions in evidence. | Scoring is excellent throughout. Strong sense of orchestrational and/or vocal color, elegant and musical solutions created in many instances. |