

Course Calendar Description

Works in smaller forms for voices and instruments. The course will include analysis of pertinent repertoire

Prerequisite(s):

The former Music 1650A/B with a minimum mark of 70%. Enrolment in the Bachelor of Music with Honors in Composition program or the Bachelor of Music with Honors in Music Theory program or permission of the department.

Extra Information: 3 hours, 1.0 course

Please note that prerequisites are no longer automatically checked prior to course registration. It is the responsibility of each student to ensure that he or she has the specified prerequisites. Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Meetings

- For scheduled meeting times and classroom numbers, students should consult their personal online timetable or OWL.

Instructor Dr. Jason Stanford jstanfo@uwo.ca Office: TC 334

Office Hours: by individual appointment

Learning Outcomes

Upon completion of this course students will be able to discuss, in detail, common-practice and contemporary 20th/21st -century stylistic idioms salient to instrumental/vocal writing.

Through hands-on practical assignments and projects students will gain proficiency and technical fluency in the application of a number of compositional techniques through the creation of original compositions for small groups of instruments and/or voices. Students will gain a deeper understanding of significant contemporary music compositions through listening, critique, discussion, and analysis.

Through an apprenticeship-approach to the study of music composition, which takes the form of private individual lessons (in addition to lecture/group meetings), student will be guided in the practice of developing their own unique and individual creative voices, further improving and refining their own aesthetic outlook alongside the development of practical compositional technique.

Course Activities

The activities of the course will include active reduced listening, discussion, and analysis of significant repertoire and recordings, *ad hoc* in-class presentations of completed work and/or work-in-progress, 8 small Composition Assignments (4 per term), and two major Term Compositions (one at the end of the Fall term and one at the end of the Winter term).

The assignment schedule is listed later in this syllabus. For a listing of important due dates, see the **Key Dates** section at the end of this syllabus.

The format of this class will consist of regular weekly class meetings; however, class meetings may be reduced and/or replaced by weekly individual (or small group) meetings/instruction in addition to, or in lieu of, portions of regularly scheduled meeting times. Any changes to scheduled meeting times will be communicated to students in advance.

Compositions

In this course, significant time and energy will be spent on small creative projects, referred to hereafter as **Composition Assignments**, which may have a music-writing component, and sometimes may have an explanatory written component. These small assignments introduce students to compositional techniques and styles found in the canon of common-practice and contemporary classical art music. Once a level of competency in the creative usage of available resources is attained, emphasis shifts to composing a major creative work, one per term, referred to hereafter as **Term Compositions**. Assignments may be given verbally, or in writing during lectures.

For each creative compositional project, students will submit a score that includes fully notated music for instruments/voices and, as required will include: graphics/tablatore, technical details, and special instructions - including but not limited to: any unorthodox fingerings or extended instrumental techniques utilized within a given work. If required by the assignment, a written explanation or analysis may also be a requirement.

Submission of Work

Whether hand-written, or software notated, all completed work and work-in-progress must be organized and legible or the assignment risks being refused for assessment, and will earn a grade of zero.

Final versions of composition projects **must** be bound (spiral is preferred, or Cerlox) and must include front and back covers, and performance notes (if applicable). Legible photocopies of Composition Assignments may be submitted without binding (never submit originals).

Participation

Students are strongly encouraged to participate in class discussions and in the reading/performance of their own compositions and the compositions of fellow classmates whenever possible.

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Students are strongly encouraged to present their ongoing work-in-progress for discussion and constructive criticism whether in class, in a small group, or in an individual consultation/lesson with the instructor.

Attendance is mandatory and will ensure adequate progress in this course. Attendance is taken at every meeting, and students are required to sign an attendance form at the beginning of every class meeting.

The key to success in this course is **regular work**, if you invest the time, you will understand key concepts and be able to effectively apply these concepts in your own work. **Set aside regular time(s) during the week to only compose - in a place where you will not be distracted and where you can concentrate on creative work ONLY for extended periods of time.**

Required Course Materials and Resources

Textbooks

There is no textbook for this course. Readings, if any, will be available online in the Resources portion of the OWL website for Music 2629 2023-24.

Notation

In lectures or lessons, students will, at times be required to take notes in standard notation, which requires at least:

- a sharp pencil (suggested: mechanical, HB, 0.5 and/or 0.7mm)
- a pad of letter-size (8.5" x 11") manuscript paper (smaller/larger sizes may suffice)
- a ruler (metal – does not break, unlike plastic)
- a large non-smudging eraser (you will use this more than a pencil!)

Students may choose to submit work to the instructor in hand-written or computer-notated form. Regardless of the method of engraving, the final result **must** be clear, legible, and properly formatted. Notation must be both correct and neat in order to clearly communicate your sonic/musical intentions to performers. Messy, untidy, incorrectly notated, or *byzantine* notation will have a direct and negative result on the final grade of the work (and any ancillary performance).

If notating by hand, final scores (and parts) shall be written in ink. Technical pens of various thicknesses – 0.05mm to 3.0mm should be utilized - such as those made by Micron or Staedler.

Binder and Notebook

There will be a considerable number of hand-outs (including scores) for this class, and to keep these hand-outs together, please utilize a 3-ring binder.

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In addition to a binder, you will find that a notebook will come in handy to jot down important points from lectures/lessons, as well as to keep a record of your own technical and creative experiments. Notebooks work best when entries are clearly dated.

A class notebook is both an important **organizational** and **learning** tool, since it will contain:

- Salient points about techniques, methods, musical works, and other concepts presented and discussed during lectures/lessons
- Your own proposals and/or objectives – the purpose of your work session, what concepts you wish to explore or what goals you wish to attain during each session
- observations, thoughts, considerations, hypotheses, conclusions
- results of experimentation: what ideas worked, what ideas did not work as expected, what outcomes were achieved
- new proposals/objectives/hypotheses to test based upon new evidence
- what to try or explore during the next session
- An activity journal of your technical and creative work will aid students in breaking through compositional roadblocks, you will be able to look back and see your charted progress over the course of each semester and the entire year

Listening List

The listening list for this course will expand and evolve over time, along with the number of musical scores on OWL. Recordings will be made available to students as uncompressed .WAV audio files whenever possible and accessible online.

Optional Course Materials

Software

Compositions undertaken in Music 2629 are for small chamber ensembles: solos, duos, trios, and perhaps quartets - the freeware (yet powerful!) notation program **MuseScore** will suffice for all work written this year.

At some point in the future, students may consider purchasing a professional music notation program such as *MakeMusic Finale*, *Avid Sibelius*, *Steinberg Dorico*, *Presonus Notion*, or other *professional-level* music notation program. The listed software titles are available to students at discounted academic pricing online or at your local music store.

Although methods of music notation will be discussed in this class, Music 2629 is not a course in the use of notation software. If a student chooses to engrave work using a notation program, the onus is on the individual student to master the use of the software to a point where polished, professional results are produced.

Before your individual music composition lesson each week, please send the instructor the work-in-progress file created in your notation program of choice. If working by hand, please bring a photocopy of your work to your lesson.

Printer

A reliable printer is ideal if students plan to use a notation program to engrave their work.

Music Library Printer/Photocopy Card

You will never know when you may need to print/photocopy something for a class, lesson, or rehearsal, it is best to be prepared by having a printer/photocopy card you can use in the Music Library.

Recommended Books

Notation

Stone, Kurt, *Music Notation in the Twentieth Century*

Orchestration

Adler, Samuel, *The Study of Orchestration* (3rd Edition)

Requirements, Dates, and Evaluation
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Compositions will be graded 50/50 on technical and creative merits. Grading of compositions will take into account the creativity and originality of the project in regards to the treatment of form, structure, counterpoint, timbre, texture, dramaturgy and musical plot, *et cetera*, as well as the level of sophistication and refinement in the creative use of contemporary techniques discussed in class.

In regards to Term Compositions, work-in-progress – which will ***invariably vary*** in quality and quantity from week to week - is just as important as the polished final product. Composition is not just a terminal destination, it is a journey, a process. Regular feedback on work-in-progress keeps students on track over the duration of time-extended projects. Some submitted work may be assessed a numerical grade only, without feedback.

• Term Compositions*	45%
• Term I Composition (20%)	
• Term II Composition (25%)	
• Composition-Related Assignments (8 x 5% each)	40%
• Other assignments, if any	5%
• Attendance, Preparation, Participation, Performance	10%
	100%

*To allow for greater creative flexibility, while it is encouraged that students compose one major piece per semester, the instructor may elect to assess a group of smaller completed compositions collectively as a term composition.

Consultation with the Instructor during the process of composition is a requirement. The Instructor must see sufficient work-in-progress especially as deadlines of each term approach. Office hours, in addition to regularly scheduled weekly individual lessons, are available upon request, subject to the availability of the Instructor.

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Late Submission Policy

Late written work or in-class presentations will only be accepted under the circumstances listed below. See the **Notes** section for further clarification of Academic Policies.

Compositions will only be accepted after the due dates under extenuating circumstances, including documented medical or compassionate grounds, or if accommodation has been requested and received *prior to the due date*.

Notes

1.) Course Prerequisites

As mentioned previously the prerequisite for Music 2629 is the former Music 1650A/B with a minimum mark of 70%. Enrolment in the Bachelor of Music with Honors in Composition program or the Bachelor of Music with Honors in Music Theory program or permission of the department. *If you do not meet the prerequisites for this course or obtain special permission from your Dean to enroll then you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to meet the prerequisites.*

2.) Grading scale

A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

3.) Academic Consideration for Student Absence & Missing Work (≥10%)

Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student's Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various requirements and procedures for the supporting documentation:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/academic_consideration.pdf

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Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

4.) Academic Consideration for Missing Work (<10%)

In cases where students miss work that is worth less than 10% of the total course grade due to medical illness or compassionate grounds, the instructor may decide to meet individually with a student to discuss a plan to make up the missing work. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

5.) Academic Offences:

Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. *It is also an academic offence to submit the same work created in/or for assessment in another class (a composition, song, mix, session, et cetera – either in full or in part).* Scholastic offences are taken seriously, and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

6.) Mental Health & Wellness

Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in Thames Hall room 2170. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the big green “I Need Help Now” button on the Health and Wellness page above.**

7.) Accommodation for Students with Disabilities

Students work with Accessible Education which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf

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8.) Religious Accommodation

Students should consult the University's list of recognized religious holidays (other than statutory holidays), and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information.

<https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf>

9.) Gender-Based and Sexual Violence

Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at

https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519 661-3568.

10.) Hand in assignments to the instructor at the beginning of class on the day for which the assignment is due. Never leave completed assignments in faculty mailboxes in the main office and do not slide them under the instructor's door. Acceptance of late assignments will be at the discretion of the instructor and only if extenuating circumstances prevail; otherwise late assignments will not be graded

11.) Plagiarism: Complete assignments independently. Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism. Plagiarism is a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

12.) The in-class use of electronic devices other than for class work or for accessing OWL materials is expressly prohibited. Please turn off all mobile devices during lectures. Laptops or tablets are only permitted if they are being used as study aids, **and if prior accommodation for their use has been requested and granted**. Students guilty of disrupting class with electronic devices will be asked to leave the class and will not be permitted to re-enter the class with their device until they can satisfactorily prove to the instructor that their device will no longer be a disruption.

Notes on Contingency Plan in case of a University-Declared Emergency

13.) Although the intent is for this course to be delivered in-person, should any university-declared emergency require some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience), the course will adapt accordingly. The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor. In this case, the following notes below will come into effect: Online Etiquette and Recording of Online Activities.

14.) Online Etiquette

Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please observe the following general considerations of “netiquette”:

Keep in mind the different cultural and linguistic backgrounds of the students in the course.

Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.

Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behavior of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

15.) Recording of Online Activities

All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

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Key Dates

Term 1: Fall (September – December)

<u>Date</u>	<u>Assignment</u>
Wednesday September 13, 2023	1 - Composition Assignment No.1 – <i>Assigned</i> + - Due in 1 week
Monday September 18, 2023	2 - Term 1 Composition – <i>Assigned</i> + - Due in 8 weeks (+ <i>Fall Reading Week*</i>)
Wednesday September 20, 2023	+ - <u>Composition Assignment No.1 - Due</u> 3 - Composition Assignment No.2 – <i>Assigned</i> + - Due in 1 week
Wednesday September 27, 2023	+ - <u>Composition Assignment No.2 - Due</u> 4 - Composition Assignment No.3 – <i>Assigned</i> + - Due in 1 week

**Students are not required to work on their compositions over Reading Week*

Wednesday October 4, 2023	+ - <u>Composition Assignment No.3 - Due</u> 5 - Composition Assignment No.4 – <i>Assigned</i> + - Due in 1 week
Wednesday October 11, 2023	+ - <u>Composition Assignment No.4 - Due</u>
Monday October 30 - Sunday November 5, 2023	Reading Week – No Classes – University is Open
Wednesday November 15, 2022	+ - Term 1 Composition – <u>Due</u> + - Score fully completed + - Parts ready to be extracted + - Ready to rehearse over the next week
Monday November 20, 2023 – Friday November 24, 2023	+ - Term 1 Composition rehearsals with performers + - In-class rehearsals on Mon/Wed** + - rehearsals outside of class time***

***depending upon availability of performers*

****if it is deemed that additional rehearsals outside of class time are necessary, the scheduling and leading of these rehearsals is the sole responsibility of each individual student composer*

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Monday November 27, 2023	+ - Reading/Recording Session No.1 + - Studio 242 – Music Building + - 1:30-1:20pm
Wednesday November 29, 2023	+ - Reading/Recording Session No.2 + - Studio 242 – Music Building + - 1:30-3:20pm
Monday December 4, 2023	+ - Reading/Recording Session No.3 + - Studio 242 – Music Building + - 1:30-2:20pm
Wednesday December 6, 2023	+ - Reading/Recording Session No.4 + - Studio 242 – Music Building + - 1:30-3:20pm

Term 2: Winter (January – April)

<u>Date</u>	<u>Assignment</u>
Wednesday January 10, 2024	6 - Composition Assignment No.5 – Assigned + - Due in 1 week
Monday January 15, 2024	7 - Term 2 Composition – Assigned + - Due in 8 weeks (+ Winter Reading Week*)
Wednesday January 17, 2024	+ - <u>Composition Assignment No.5 - Due</u> 8 - Composition Assignment No.6 – Assigned + - Due in 1 week

**Students are not required to work on their compositions over Reading Week*

Wednesday January 24, 2024	+ - <u>Composition Assignment No.6 - Due</u> 9 - Composition Assignment No.7 – Assigned + - Due in 1 week
Wednesday January 31, 2024	+ - <u>Composition Assignment No.7 - Due</u> 10 - Composition Assignment No.8 – Assigned + - Due in 1 week
Wednesday February 7, 2024	+ - <u>Composition Assignment No.8 - Due</u>
Monday February 19- Sunday February 25	Reading Week – No Classes – University is Open + - Family Day – Monday February 19 + - Holiday - University is Closed

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			Composition Assignment 1	Composition Assignment 2	Composition Assignment 3	Composition Assignment 4	Term 1 Composition	Reading/Recording Sessions	
September	Monday	11							
	Wednesday	13	Assigned						
	Monday	18	Due	Assigned			Assigned		
	Wednesday	20							
	Monday	25		Due	Assigned				
Wednesday	27								
October	Monday	2			Due	Assigned			
	Wednesday	4							
	Monday	9				Due			
	Wednesday	11							
	Monday	16							
	Wednesday	18							
	Monday	23							
	Wednesday	25							
	Monday	30	Reading Week						
November	Wednesday	1	Reading Week						
	Monday	6					Soft Deadline		
	Wednesday	8							
	Monday	13					Hard Deadline		
	Wednesday	15							
	Monday	20					Rehearsal Week*		
Wednesday	22								
	Monday	27						1:30-3:20pm MB242	
	Wednesday	29						1:30-3:20pm MB242	
December	Monday	4						1:30-3:20pm MB242	
	Wednesday	6						1:30-3:20pm MB242	

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			Composition Assignment 5	Composition Assignment 6	Composition Assignment 7	Composition Assignment 8	Term 2 Composition	Reading/Recording Sessions	
January	Monday	8							
	Wednesday	10	Assigned						
	Monday	15	Due	Assigned			Assigned		
	Wednesday	17		Due					
	Monday	22		Due	Assigned				
	Wednesday	24			Due	Assigned			
Monday	29				Due				
Wednesday	31					Assigned			
February	Monday	5							
	Wednesday	7				Due			
	Monday	12							
	Wednesday	14							
	Monday	19	Reading Week						
	Wednesday	21	Reading Week						
	Monday	26							
	Wednesday	28							
March	Monday	4							
	Wednesday	6							
	Monday	11					Soft Deadline		
	Wednesday	13					Hard Deadline		
	Monday	18					Rehearsal Week*		
	Wednesday	20							
	Monday	25					1:30-2:20pm MB242		
	Wednesday	27					1:30-3:20pm MB242		
April	Monday	1						1:30-2:20pm MB242	
	Wednesday	3						1:30-3:20pm MB242	

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Important Sessional Dates

2023

Monday September 4	Labour Day	Official Holiday – University is closed
Thursday September 7	Classes Resume	
Monday September 11	Music 2629-2023-24 – First Meeting	
Thursday September 15	last day to add a full course, or a first-term half course	
Monday October 9	Thanksgiving	Official Holiday – University is Closed
Monday October 30- Sunday November 5	Fall Reading Week	No Classes – University is Open
Tuesday November 30	Last day to drop a full course and full-year half course without penalty	
Wednesday December 8	Fall/Winter Term Classes End	
Thursday December 9	Study Day	
Friday December 10-22	Exam Period	

2024

Monday January 8	Classes resume	
Tuesday January 16	Last day to add a second-term half course or a second-term full course	
February 17-25	Spring Reading Week - No Classes – University is Open	
[February 19]	Family Day	Official Holiday – University is Closed
Monday March 7	Last day to drop a second-term half course, or a second-term full course without academic penalty	
Monday April 8	Fall/Winter Term classes end	
Tuesday April 9-10	Study Days.	
Thursday April 11-30	Final examination period	

<https://www.westerncalendar.uwo.ca/SessionalDates.cfm>