

Spring 2018

Meeting days: TBA	Instructor title and name: Dr. Victor Labenske
Meeting times: TBA	Phone: (cell) 619-602-1690
Meeting location: CM 214	E-mail: victorlabenske@pointloma.edu
Final Exam: Thursday, May 3	Office location and hours CM 214 T 9:30-10, 3-3:30, 4-4:30; W 9:30-9:45, 10:30-11, 2-2:30 R 9:30-10; F 9:30-9:45, 10:30-11; we might also arrange to meet in the Dining Commons for lunch

PLNU Mission**To Teach ~ To Shape ~ To Send**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

COURSE DESCRIPTION

MUC252 - Introductory lessons in music composition. Develops basic concepts of melodic writing and the manipulation of diverse harmonic, textural and rhythmic materials. May be repeated.

MUC352 - Continued study of compositional processes through the exploration of nontraditional tonal materials in varied media. Includes introductory compositional experiences that utilize electronic media. May be repeated.

MUC452 - Development of compositional skills through handling extended forms and larger performance forces, such as choir, band or orchestra. May be repeated.

Expected work at each level is indicated below:

- 252 (first semester/unit) – exercises in phrasing, form, progression, introduction to 12-tone; projects including a piano piece and an art song
- 252 (2nd semester/unit) – movements around 5 min. in length; small ensembles including string quartet, woodwind quintet; brass quintet; vocal music
- 352 – continuation of small ensembles not used in 252. Exploring non-tonal and non-traditional

writing; electronic media; mixed (“Pierrot”) ensemble; longer movements, with a final 352 project approx. 10 minutes in length.

- 452 – longer works and larger forces (orchestra, concert band); continued exploration of non-tonal and non-traditional writing.

COURSE LEARNING OUTCOMES

You will synthesize the following musical grammar and technical components with your own original thought as evidenced in your compositions; At a minimum for each area below, MUC252 first semester students should demonstrate preliminary skills; MUC252 second semester students should demonstrate basic skills, MUC352 students should demonstrate proficient skills. MUC452 students should demonstrate advanced skills in at least 3 areas as evidenced by the rubric completed by each faculty member at the jury.

- *phrasing*
- *direction and climax*
- *harmonic process*
- *formal process*
- *notational accuracy*
- *expressive markings*
- *cohesive musical language*
- *philosophical/extra-musical connection*
- *idiomatic knowledge of instruments and voices*

COURSE ASSIGNMENTS

- **Weekly Grade** – I will average the 2 components listed below (1. Practice hours and days, and 2. Assignment sheet) to determine a grade for each lesson after lesson #1.
 - **Practice hours and days**
 - Each week at your lesson, you will report the number of hours and the number of days you practiced over the past week.
 - The days practiced (6 days/week = 100%) will be averaged with the practice hours.
 - For each unit of registration, you need to practice a minimum of 4 hours per week, 6 days per week.
 - **Upper division students may choose to individualize this requirement by adjusting or eliminating number of days.**
 - Your recorded practice time should be on assigned composition work only.
 - Practice rooms are available by checking out a key at the music office.
 - **Assignment sheet** - Together, we will create an assignment sheet at each lesson; in consultation with you, I will assign a grade for your progress on the previous week’s assignments (bringing a hard copy and emailing a copy of your composition(s) in progress is required and will be part of your grade).

- **Binder** – I will keep a binder in my office with your assignment sheets. Your job is to take a picture of the assignment sheet at each lesson so that you have an electronic copy to follow throughout the week.
 - **Completing Compositions**
If you are studying for **1 unit**, you will complete **2 pieces (or 6 min. of music)** during the semester:
 - The **first piece (or first 3 min.)** by **week 8**.
 - The **second piece (or last 3 min.)** by **our last lesson (before finals week)**
 - If you are studying for **2 units**, you will complete **3 pieces (or 10 minutes of music)** during the semester:
 - The **first piece (or first 3 min.)** by **week 5**.
 - The **second piece (or next 3 min.)** by **week 10**.
 - The **third piece (or last 4 min.)** by **our last lesson (before finals week)**.
 - You will receive 100% of the earned score for the weekly grade if you choose to complete the composition requirement by the due date. If you choose not to meet the requirement, the grade for that week will be 50% of the weekly grade earned that week. Subsequent weekly grades will be 50% until you have chosen to complete the composition requirement.
 - If you would like me to, I will complete a grading rubric for each piece after you complete it, in order to show you the kind of feedback you will receive at the jury. Just ask me to do this.
- **Composition forum** – Forum enables you to hear each other’s work.
 - Forum is held on the following evenings from 8:30-9:30 PM in Cooper 116: **W 2/21, W 3/14, W 4/25 (we may try to schedule a trip to UCSD for a recital which can count for a forum as well)**
 - Attendance at the ENTIRE CLASS is required!
 - If you are registered for two-units, you will attend at least 3 forums.
 - If you are registered for one-unit, you will attend at least 2 forums.
 - Each missed forum will count as a missed lesson.
 - Music majors must perform on at least one forum.
 - **Performances** - Having your works performed prepare you for your recital and your future work as a professional composer.
 - Student Recitals - Each composition major must have an original work performed on a student recital once per semester. Failure to do so will count as two missed lessons. Please choose your performance dates at the first lesson. **Student Recital dates are 2/5, 2/26, 3/26, 4/23.**
 - Rehearsals – Students must arrange at least one rehearsal before the performance. A rehearsal must be videotaped and brought to the following lesson for review with the instructor.

- **Competitions/Connecting with the Professional Community** – We are sent to represent God’s kingdom and PLNU in our world. Competitions also provide assessment by experts outside of our community.
 - If you are a composition major at the 352 or 452 level you need to participate in a competition this semester (unless this is your first semester in this studio). Other composers may elect to participate. You may alternately choose to write a piece for a “call for scores” opportunity. An outstanding opportunities where our students have done well in the past is:
 - **MTNA Composition Competition – Young Artist Division**
(mtna.org/programs/competitions/composition-guidelines)
 - **Piano Guild Composition Competition**
 - If this is a requirement for you and you choose not to participate, it will count as a missed lesson.

- **Peer Review** – This assignment develops your critical thinking and analytical skills.
 - Each composer will complete a peer review of another student’s composition using the form provided on eclass.
 - The peer review will count as 5% of the assigned studio grade.
 - Peer review is due April 28. You will submit an electronic copy to Dr. Labenske and also discuss the review with both your reviewer and reviewee.

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

Finale Notation Software would be very helpful (new edition available for \$99)

A metronome and possibly manuscript paper may also be useful.

ASSESSMENT AND GRADING

Grading components (details below): <ol style="list-style-type: none"> 1. weekly grade (assignment sheets and practice hours/days) 2. composition completion schedule 3. jury 4. forum attendance 5. performance requirement 6. Peer review 7. attendance 8. competition 	grade scale: <table style="margin-left: 20px;"> <tr> <td>A=93-100</td> <td>C=73-76</td> </tr> <tr> <td>A-=90-92</td> <td>C-=70-72</td> </tr> <tr> <td>B+=87-89</td> <td>D+=67-69</td> </tr> <tr> <td>B=83-86</td> <td>D=63-66</td> </tr> <tr> <td>B-=80-82</td> <td>D-=60-62</td> </tr> <tr> <td>C+=77-79</td> <td>F=0-59</td> </tr> </table>	A=93-100	C=73-76	A-=90-92	C-=70-72	B+=87-89	D+=67-69	B=83-86	D=63-66	B-=80-82	D-=60-62	C+=77-79	F=0-59
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C+=77-79	F=0-59												

FINAL EXAMINATION POLICY

The jury (required of some students as described above) is the final examination in Private Composition. And successful completion of this class requires taking the jury **on its scheduled day**.

- o The jury is usually Thursday of finals week.
- o Composition majors are required to take a jury at the end of each term according to the requirements in the catalog.
- o Failure to take a required jury will result in course failure.
- o The jury grade will count as 1/3 of the final grade.
- o The composition jury will consist of a submitting all three compositions completed this semester (two compositions for students studying for 1 unit).

PLNU COPYRIGHT POLICY

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU ACADEMIC HONESTY POLICY

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU ACADEMIC ACCOMMODATIONS POLICY

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at DRC@pointloma.edu. See [Disability Resource Center](#) for additional information.

PLNU ATTENDANCE AND PARTICIPATION POLICY

Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic Policies](#) in the Undergraduate Academic Catalog.

- Based on information above, here is a summary of what counts as absences?
 - 3 tardies = 1 absence
 - missing composition forum
 - missing your competition
 - missing a required student recital performance
- The first absence is grace (no penalty). Each subsequent absence or its equivalent will result in the loss of one letter grade.
- I don't make up any lessons. But, you may change lesson times with someone else on a week you need to be absent.

BIBLIOGRAPHY

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Dwyer, Terence. Composing with Tape Records: Musique Concrète for Beginners. London: Oxford UP, 1976.

Graf, Max. From Beethoven to Shostakovich: The Psychology of the Composing Process. New York: Philosophical Library, 1947.

Hindemith, Paul. The Craft of Musical Composition. New York: Associated Music Publishers, 1942

Kohs, Ellis B. Musical Composition: Projects in Ways and Means. Metuchen, N.J. : Scarecrow Press, 1980.

Rahn, John. Basic Atonal Theory. New York: Longman, 1980.

Rufer, Joseph. Composition with Twelve Tones Related Only with One Another. London, Barrie and Rockliff, 1965.