

COMP 2000 : Composition Workshop

University of Oklahoma : Spring Semester 2001

Class Times: W 2:30 - 4:00pm in CMC 006A
 F 2:30 - 4:00pm in CMC 006A
Forum Time: T 1:30 - 2:20pm in CMC 109

Instructor: Jon Haek
Office Location: CMC 127 I (Choral Activities Suite)
Office Hours: W/F 1:30 - 2:30
 By Appointment
Phone: 360 - 5925
E-mail: jonhaek@ou.edu

Textbooks: Techniques of the Contemporary Composer by David Cope (Req'd)
 The Norton Manual of Music Notation by George Heussenstamm

Supplies: Paper, Staff Paper, Pencil, Eraser
 Instrument, Headphones
 3.5" High-Density Floppy Disk

Objectives

- To experience the complete process of creating music beginning with imagination and ending up in live performance.
- To develop composition skills.
- To create new pieces of music.
- To model the creative process as a fundamental human activity and need. The ability to use one's imagination to create solutions to problems is ultimately the most important skill in any field of endeavor.

Composition Assignments

These assignments are the most important activities of the class. They will be graded on:

| | |
|-----------------------------------|-----|
| Score Quality (Neatness/Accuracy) | 40% |
| Performance Quality (Rehearsal) | 20% |
| Assignment Constraints | 40% |

Even though some assignments may be performed by you or a friend, scores should be clear enough so that anyone who is interested could use your score and create a performance that credibly adheres to your wishes without you being present. Often very clear verbal instructions can make a score much easier to understand, even if it uses conventional notation. Remember also that your performance is just as important as the composition, since, in the world of the composer-performer, the two are inseparable.

Attendance

Attendance is extremely important because of the workshop atmosphere of the class and the amount of performance we will be doing in class. In such a small class, your classmates depend on you to be present. You will be allowed three unexcused absences without any effect on your grade. At the fourth absence your grade will be lowered one letter grade, as well as at the seventh. Ten unexcused absences will result in an F. An absence may be excused with a doctor's note, or under other extenuating circumstances. Remember that attendance at the weekly composition forums on Tuesdays is also part of this grade.

Portfolio

You will hand in a copy of your portfolio at the end of the semester and it will serve as your final project/exam. It should be a presentable and, hopefully, beautiful collection of the compositions that you have composed and performed during the semester. It should be bound in some way. Three ring binders and plastic sleeves are very practical since items can be added or removed. I will give extra credit for unusual, interesting, or beautiful binding and you may enlist the aid of a friend in the design of this portfolio.

Final Concert

The class is presenting a concert of its own, featuring performances your final projects on Monday, April 23, 6:00pm in Pitman Recital Hall. The class will be responsible for putting the recital together.

Grading

| | |
|---------------------------------------|-----|
| In-class Performances of Compositions | 35% |
| Class Participation and Attendance | 20% |
| Portfolio | 25% |
| Final Project and Concert | 20% |

My grading process is extremely mathematical, and the scale is as follows:

| | | | | | |
|-----------|----|-----------|----|-----------|----|
| 4.0 - 3.8 | A | 2.7 - 2.5 | B- | 1.4 - 1.1 | D+ |
| 3.7 - 3.5 | A- | 2.4 - 2.1 | C+ | 1.0 - 0.8 | D |
| 3.4 - 3.1 | B+ | 2.0 - 1.8 | C | 0.7 - 0.5 | D- |
| 3.0 - 2.8 | B | 1.7 - 1.5 | C- | 0.4 - 0.0 | F |

Your final grade will be A, B, C, D, or F, so in the case of borderline +/- grades I will consider extra credit and effort.

Notes and Reminders

- All compositions are to be rehearsed in time for the in-class performance on the due date. I will provide a class list with e-mail addresses and phone numbers so you may contact your classmates for rehearsal purposes.
- Any student in this course who has a disability that may prevent him or her from fully demonstrating his or her abilities should contact me personally as soon as possible so we can discuss accommodations necessary to ensure full participation and facilitate your educational opportunities.

Schedule

| | | |
|------------------------|------|--|
| W | 1/17 | Introduction/Details |
| F | 1/19 | |
| W | 1/24 | |
| F | 1/26 | Composition 1 Due |
| W | 1/31 | Discuss Cope Chapter 6: Serialism |
| F | 2/2 | |
| W | 2/7 | |
| F | 2/9 | Composition 2 Due |
| W | 2/14 | Discuss Cope Chapter 7: Pitch-class Sets |
| F | 2/16 | |
| W | 2/21 | |
| F | 2/23 | Composition 3 Due |
| W | 2/28 | Discuss Cope Chapter 13: New Notations |
| F | 3/2 | |
| W | 3/7 | |
| F | 3/9 | Composition 4 Due |
| W | 3/14 | |
| F | 3/16 | Midterm Due (Final Project) |
| *****SPRING BREAK***** | | |
| W | 3/28 | Discuss Cope Chapter 15: Musique Concrète |
| F | 3/30 | |
| W | 4/4 | Composition 5 Due |
| F | 4/6 | Discuss Cope Chapter 16: Electronic Music |
| W | 4/11 | |
| F | 4/13 | |
| W | 4/18 | Composition 6 Due |
| F | 4/20 | Final Project Due (Score) + Rehearsal Time |
| M | 4/23 | COMP 2000 CONCERT! 6:00PM, PITMAN HALL |
| W | 4/25 | |
| F | 4/27 | |
| W | 5/2 | Revision 1 Due |
| F | 5/4 | Revision 2 Due + Portfolio Due (Up to Monday 5/7, 5:00pm) |