



University of Central Florida School of Performing Arts

Music Composition Syllabus, 2016–17

MUC3105C, 4106C, 5112, 6251

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Description

Over several semesters (Composition III–IV for undergraduate students, Composition V–VI for graduate students), composers will create a variety of musical compositions according to their own interest and the guidance of the professor. Students will present performances of some of these works. They will also develop a greater understanding of musical repertoire of the 20th and 21st centuries through guided listening, score study, masterclasses, and concert attendance.

Objectives

- develop compositional skills and fluency with a variety of media, including chamber, choral/vocal, large ensemble music, and others according to student interest
- develop technical facility in writing for various instruments and voices
- create works with a variety of forms and durations
- build a well-balanced portfolio of works
- produce and present professional-quality printed scores and parts

- practice skills associated with arranging and presenting performances of one's music, including speaking and writing about it

Course Materials

There is no required textbook, but a copy of a good orchestration book will come in handy. I recommend Samuel Adler's *The Study of Orchestration* or Kent Kennan's *The Technique of Orchestration*. (UCF Orchestration courses use the Adler.)

Students will work on scores in a variety of formats, depending on the project. However, all students should be prepared to work in both paper-and-pencil and digital notation. Each student may choose whatever professional scoring application they are most comfortable with for final versions of scores.

Additional score study, listening, and reading may be assigned on a case-by-case basis. Students should plan to have access to Spotify (a free account is fine) and the UCF library resources. Students may wish to upgrade to a Spotify premium account to remove ads, get higher-quality audio, and be more independent on the mobile app. The steep [student discount](#) makes this a very good value for the price.

Recommended Periodicals

In the interest of staying current with news in the field of new music, composers are encouraged to read about new works, recordings, and essays. Here are a few of the most important sources, though there may be more. These may be discussed in weekly studio meetings.

- [New Music Box](#)
- [New York Times: Arts: Music](#)
- [The New Yorker's Alex Ross archive](#)
- [The Washington Post's Anne Midgette archive](#)

Grades

5%
composition
goals

At the beginning of the semester, each composer will create a set of compositional goals for the music they will write. These may include long-term goals, but must include plans for the current semester and academic year. These goals will be set in consultation with the instructor and may be changed throughout the semester. This must be completed during the first week of the semester!

60%
weekly lesson
preparation

Students will be evaluated on significant progress made toward composition goals.

10%
weekly
listening
discussion

Students will participate in a weekly discussion board on a different piece of music.

5%
recital
attendance

Composers are expected to attend all Composition Forums, Area Recitals, and Collide concerts. Other events may be required at the instructor's discretion.

10%
performances

Composers must have at least one work performed on campus each semester that has been completed or substantively revised within the previous year. Significant off-campus events may substitute for this requirement only with pre-approval at least one month before the performance.

10%
jury

At the end of each semester, composers will present all work composed or revised during the term.

See assignment rubrics for further detail.

Lesson Attendance

Each student will have a one-hour lesson for each week of the term. Lessons may need to be rescheduled for university holidays, schedule conflicts, illness, etc. Lessons must be made up within two weeks of the original date.

Students must arrive at lessons on time. Students arriving late will be penalized two points lesson points after five minutes and four lesson points after ten minutes. Students arriving more than fifteen minutes after their scheduled lesson time will receive a zero for the lesson. Unexcused absences will result in a 0 for the lesson, and these lessons *will not be made up*. When running late or are otherwise unavailable, it is the student's responsibility to to inform the professor as early as possible.

Recital Attendance

Composers are expected to attend all Composition Forums, Area Recitals, and Collide concerts. Other events may be required at the instructor's discretion. The schedule of these events will be announced as far in advance as possible (most at the beginning of the fall semester for the full year). It is your responsibility to arrange your schedule accordingly. Students will only be excused from missing these events for university travel or family emergencies. Work schedule conflicts will not be excused.

Juries

As a final evaluation of the compositions completed during the semester, each student composer will be required to present a jury at the conclusion of the semester unless otherwise excused. Composers will be informed of exact jury procedures mid-semester, and they should submit a complete portfolio of the works to be evaluated at least two weeks prior to finals week. Late submissions will not be accepted.

Important Message for students receiving financial aid! Please read!

All faculty members are required to document students' academic activity at the beginning of each course. In order to document that you began this course, please complete the assignment "Composition Goals, First Draft" on Webcourses by the end of the day (11:59pm) on Friday of week 1. Failure to do so will result in a delay in the disbursement of your financial aid.

Course Accessibility Statement

It is my goal that this class be an accessible and welcoming experience for all students, including those with disabilities that may impact learning in this class. If anyone believes the design of this course poses barriers to effectively participating and/or demonstrating learning in this course, please meet with me (with or without a Student Accessibility Services (SAS) accommodation letter) to discuss reasonable options or adjustments. During our discussion, I may suggest the possibility/necessity of your contacting SAS (Ferrell Commons 185; 407-823-2371; sas@ucf.edu) to talk about academic accommodations. You are welcome to talk to me at any point in the semester about course design concerns, but it is always best if we can talk at least one week prior to the need for any modifications.

UCF Creed

UCF faculty support the UCF Creed. Integrity - practicing and defending academic and personal honesty - is the first tenet of the UCF Creed. This is in part a reflection of the second tenet, Scholarship: - I will cherish and honor learning as a fundamental purpose of membership in the UCF community. - Course assignments and tests are designed to have educational value; the process of preparing for and completing these exercises will help improve your skills and knowledge. Material presented to satisfy course requirements is therefore expected to be the result of your own original scholarly efforts.

Plagiarism and cheating - presenting another's ideas, arguments, words or images as your own, using unauthorized material, or giving or accepting unauthorized help on assignments or tests - contradict the educational value of these exercises. Students who attempt to obtain unearned academic credentials that do not reflect their skills and knowledge can also undermine the value of the UCF degrees earned by their more honest peers.

Diversity and Inclusion

The University of Central Florida considers the diversity of its students, faculty, and staff to be a strength and critical to its educational mission. UCF expects every member of the university community to contribute to an inclusive and respectful culture for all in its classrooms, work environments, and at campus events. Dimensions of diversity can include sex, race, age, national origin, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. The individual intersection of these experiences and characteristics must be valued in our community.

Title IX prohibits sex discrimination, including sexual misconduct, sexual violence, sexual harassment, and retaliation. If you or someone you know has been harassed or assaulted, you can find resources available to support the victim, including confidential resources and information concerning reporting options at www.shield.ucf.edu and <http://cares.sdes.ucf.edu/>.

If there are aspects of the design, instruction, and/or experiences within this course that result in barriers to your inclusion or accurate assessment of achievement, please notify the instructor as soon as possible and/or contact Student Accessibility Services.

This syllabus is subject to change. All students will be notified promptly when a change is made.

Grade Scale	
A	93 - 100
A-	90 - 92
B+	87 - 89
B	83 - 86
B-	80 - 82
C+	77 - 79
C	73 - 76
C-	70 - 72
D	60 - 69
F	0 - 59