

# **RHODES COLLEGE**

## **Department of Music**

### **Syllabus for MUSIC 410: MUSIC COMPOSITION (Fall 2001)**

**PROFESSOR:** Dr. Michael Timpson

**LOCATION:** 112 Hassell Hall

**TIME:** 9:40-11:10 T/R

**PHONE:** 843-3778

**STUDIO:** 200 Hassell Hall

**E-MAIL:** timpsonm@rhodes.edu

**WEB:** www.rhodes.edu/music/faculty/timpson

**OFFICE HOURS:** 10:15-10:45 M/W/F and 11:30-12:00 T/R (others upon request)

—Please make appointment in advance to reserve office hours—

**DESCRIPTION:** This course is a beginning composition course designed for students with little or no prior studies in composition. It will focus on fundamental resources and techniques essential to the entry-level student, applicable to those with some amount of musical experience.

**GOALS:** The objective is to create both proper foundations and thorough experience for the student composer. This is achieved through exposure study, presentation, and discussion of a wide variety of music (relevant to topics at-hand), composition of short exercises, and through composing complete works that you will arrange for performance.

#### **PREREQUISITES:**

Music 205: Theory III, equivalent, or approval of the instructor.

#### **REQUIRED MATERIALS:**

1. Kostka, *Materials and Techniques of Twentieth-Century Music* 2<sup>nd</sup> Ed.
2. Gerou and Lusk *Essential Dictionary of Music Notation*
3. Black and Gerou, *Essential Dictionary of Orchestration*
4. Harnsberger, *Essential Dictionary of Music*
5. Pencil, eraser, and staff paper (all work is to be handwritten)

#### **CONDUCT:**

1. Honor Code—Every aspect of the course will be viewed in light of the Honor Code of Rhodes College. Plagiarism, cheating, stealing, and any other acts of dishonesty are not tolerated; all instructors are bound to turning in violators to the committee. If confused or unclear by any situations, please ask the instructor for clarification.
2. Food and Drink policy in Hassell Hall—Food and drink are not permitted in Payne Recital Hall, the Music Library, the practice rooms, or on studio pianos.
3. Attendance and Participation—Each student is expected to attend, be on time, be fully prepared, and actively participate in all classes, and will be held responsible for all information presented in class. Whether or not attendance is formally taken, the instructor notes all students' efforts in the course, influencing the ultimate final grade.

**Any student in this class who has a disability that may prevent them from fully demonstrating their abilities should contact student disability services as soon as possible so accommodations may be made to ensure full participation and to facilitate the complete educational opportunity.**

### **COURSE WITHDRAWAL:**

Students, upon registration for this course, are expected to fully understand the withdrawal policies of Rhodes College.

### **ASSIGNMENTS:**

Your work will consist of our elements—1) class presentations consisting of “compositional analysis” from the literature, 2) outside reading and listening for class discussion (these will include the guest artists listed below), 3) various compositional exercises, and 4) original creation of new works. You will have the responsibility in presenting your completed work in appropriate legibility, and in arranging for the performance of your new works during class time, including the final concert during the examination time. The instructor will approve all work in advance.

### **GRADING:**

The grading in music composition is dependant upon many factors—primarily the personal growth and efforts of each individual student. While your grade is heavily weighted on the progress in your own original creation of new compositions, you must also satisfactorily participate in the class and excel in your own presentations. Also, your successful arrangement of performances has a bearing on your grade. (Note that “successful arrangement of performances” applies not only to the organization of the event, but also to setting up adequate rehearsal time.)

Compositions and Exercises 50%

Performance Arrangement 25%

Attendance, Participation, and Presentations 25%

**CALENDER (tentative):** Initially, the entire class will meet for the entire designated time above. As the semester continues, some of the class time might be broken into individual appointments.

### TOPICS

MOVEMENT I (Weeks 1-5)

Single-voice composition (pitch, melody, motive, gesture, part-forms)

MOVEMENT II (Weeks 6-10)

Two-voice composition (rhythm, counterpoint, development, variation forms)

MOVEMENT III (Weeks 11-Finals)

Art-song (harmony, texture, vocal writing, text-setting)

### IMPORTANT DATES (subject to change)

Composition Concert I:

September 25 (in class)

Guest Artist—*Spring Lecturer, Carlisle Floyd*

September 25 (place and time TBA)

Composition Concert II:

November 1 (in class)

Guest Artist—*Netherlands Chamber Choir Concert* November 12 (place and time  
TBA)  
Composition Concert III: December 10, 1pm (final exam)