

First-Year Composition

MUTH 14200 – 01 Spring 2022

Location: JJWCM 2312

Class days/time: TR 10:50 – 12:05

Instructor: Dr. Evis Sammoutis |

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Office Hours: Tue 09:45 – 10:45 & Wed 09:00 – 10:00 - **by appointment**

Essential materials

Aldwell, Edward. *Harmony & Voice Leading*. Australia; United States: Thomson/Schirmer, 2003.

Black, Dave & Gerou, Tom. *Essential Dictionary of Orchestration*. Los Angeles: Alfred Publishing Company, 1998.

Gerou, Tom & Lusk, Linda. *Essential Dictionary of Music Notation*. Los Angeles: Alfred Publishing Company, 1996.

Materials on Reserve at IC Library

Adler, Samuel. *The Study of Orchestration*. New York: Norton, 2002.

Brindle, Reginald Smith. *Musical composition*: Oxford University Press, 1986.

Dallin, Leon. *Techniques of Twentieth-Century Composition*. Dubuque, Iowa: W.C. Brown, 1964.

Kostka, Stefan. *Materials and Techniques of Twentieth-Century Music*. Upper Saddle River, NJ: Prentice Hall, 2006.

Morgan, Robert P. editor. *Anthology of twentieth-century music*: W.W. Norton, 1992.

Persichetti, Vincent. *Twentieth-Century Harmony*. New York: W.W. Norton, 1961.

Schoenberg, Arnold. *Fundamentals of Music Composition*. London: Faber & Faber, 1983. *Style and Idea*. Berkeley: University of California Press, 1984.

Scores on Reserve at Ithaca College library

- Cage, John: Sonatas and interludes [for] prepared piano (M23.C146 S7)
- Chin, Unsuk: Akrostichon-Wortspiel (Acrostic-wordplay) (M1613.3.C52 A5 1996)
- Cowell, Henry: Aeolian Harp (M22.C68 A3)
- Debussy, Claude: Préludes à l'après-midi d'un faune (Prelude to the afternoon of a faun) (M1002.D28 P73 K3)
- Seeger, Ruth Crawford: Suite for wind quintet (M557.S54 S8)
- Grisey, Gérard: Anubis; Nout: deux pièces pour clarinette contrebasse en si bémol. (M72.G75 A6 1984)
- Ligeti, György: Lux aeterna, Atmosphères & Volumina (M2092.6.L46 L8, M1045.L73 A82 & M11.L48 V5)
- Messiaen, Olivier: Quatuor pour la fin du temps & Catalogue d'oiseaux, pour piano (M422.M48 Q4 & M25.M46 C32)
- Oliveros, Pauline: Trio for flute, percussion, and string bass (M385.O4 T6 Mini Score)
- Penderecki, Krzysztof: Threnody: To the victims of Hiroshima (M1145.P4 T62)
- Ravel, Maurice: Bolero. (M1049.R28 B6 Mini Score / Arrangement for piano: M35.R38 B6)
- Reich, Steve: Music for 18 musicians, Piano Phase & Clapping music (M1528.R45 M8 2000, M214.R45 P5 1980 & M298.R4)
- Saariaho, Kaija: L'amour de loin & Graal théâtre (M1500.S21 A6 1999 & M1012.S12 G7 2012)

- Stravinsky, Igor: Le sacre du printemps. (The rite of spring) Pictures of pagan Russia (M1520.S9 V4 K3)
- Weir, Judith: three pieces for two violins (M287.W45 A8 2009)
- Xenakis, Iannis: Charisma, pour clarinette et violoncelle (M298 .X51)

Course Description

Practical study of the techniques necessary for coherent expression in a creative work. Students examine established works and are assigned original musical excerpts and compositions, exploring aspects of formal structure and style. Students will engage with aspects of Melody, Harmony, Pitch, Rhythm, Meter, Form, Texture, Color, Timbre, Instrumentation, and Orchestration as found in seminal 20th and 21st century compositions (within both western and non-western traditions). Two class meetings per week. Open to first-year composition majors or by permission of the instructor. 3 credits. (S)

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- Recall key composition techniques of 20th and 21st century music through a selection of diverse techniques and styles
- Explain basic key concepts of Acoustic and Electronic Music
- Apply the learned techniques to a series of practical projects
- Analyze key works from the repertoire (both western and non-western traditions)
- Compose original works for western and non-western instruments that demonstrate mastery of the taught techniques

Course Activities

This course comprises lectures, group and one-on-one in-class lessons, in-class performance of compositions and discussion. The class will analyze and discuss pieces from the literature as examples of specific compositional methods and techniques. Students with performance skills are encouraged to collaborate with classmates in the performance of their own and others' compositions. **Students are responsible for recruiting instrumentalists/vocalists for the performance of their compositions.** **All composition majors must attend the Composition Seminars on Tuesdays at 1:10.** Seminars offer an excellent opportunity to interact with fellow composition students and attend lectures/presentations by established composers.

Class Topics

A. Form:

- Developing Variations
- Rondo
- Arch form
- Modified sonata, or other modification of a traditional form

B. Pitch Techniques:

- Chromaticism and atonality
- Modality / polymodality
- Polytonality
- Synthetic scales
- Twelve-tone music and serialism

C. Rhythm/Meter Techniques:

- Unequal time signatures

- Polyrhythm
- Polymeter and polytempo
- Metric modulation
- “Ametric” music / Proportional notation

D. Basic Orchestration Techniques:

- Technical characteristics of individual instruments (Student presentations)
- Use of doublings
- Exploration of different instrumental/vocal ensembles
- Use of extended techniques
- Survey on percussion instruments

E. Other Styles/Techniques:

- Aleatoric music
- Minimalism
- Prepared piano
- Spectral music
- Serialism
- Stochastic music
- Futurism
- Electronic Music and Musique Concrète instrumentale
- Music theater

F. Notation:

- New ways of notating vocal and instrumental music
- Notation of works for instruments / voices and Electronics

G. Entrepreneurship:

- Various examples from Europe and the USA
- Composing for silent films and animation
- Case studies

Composition Projects / Assignments

This course requires the fulfillment of three types of assignments:

- Composition Projects
- Analysis and study of scores
- Reading and listening from reserved books, handouts and audio CDs and/or online reserves/playlists.

Students will complete

- 8 compositional assignments / presentations in class
- 2 listening quizzes (given at the Composition Seminar)
- 1 complete piece for the Midterm Exam
- 1 more substantial composition as part of the Final Project together with a short explanation/diary

The use of a computer notation program such as Finale or Sibelius is recommended but not required. Manuscript scores may be written in pencil and must be clearly legible. **All composers are required to keep a short weekly diary documenting their progress and techniques that they have learned, and they are to share this at the beginning of each class. At the end of the semester, all composers must turn in these notes, together with a short explanation of the techniques used in the Final Exam/composition.**

Attendance Policies and Student Responsibilities

Attendance is mandatory for all class sessions, seminars (Tuesdays 1:10-2:00) and all events listed on the **Composition Seminar Syllabus**.

Students are responsible for making up the missed work. **Grade will be negatively affected after four absences and could result in one letter grade drop from the final grade (minus 10% of the final grade).**

For example, A will become B, and B+ will become C+, etc.

In accordance with New York State law, students who miss class due to their religious beliefs shall be excused from class or examinations on that day. The faculty member is responsible for providing the student with an equivalent opportunity to make up any examination, study or work requirement that the student may have missed. Any such work is to be completed within a reasonable time frame, as determined by the faculty member.

Any student who misses class due to a family or individual health emergency or to a required appearance in a court of law shall be excused. If the emergency is prolonged or if the student is incapacitated, then the student or a family member/legal guardian should report the absence to the Dean of Students or the Dean of the academic school where the student's program is housed. Students may consider a leave of absence, medical leave of absence, selected course withdrawals, etc., if they miss a significant portion of classwork.

A student may be excused for participation in college-authorized, co-curricular and extracurricular activities if, in the instructor's judgment, this does not impair the specific student's or the other students' ability to succeed in the course.

For all absences except those due to religious beliefs, the course instructor has the right to determine if the number of absences has been excessive in view of the nature of the class that was missed and the stated attendance policy.

Please refer to the Undergraduate Catalog for the attendance policies at Ithaca College as well as other useful information regarding Registration and Course Information:

<https://catalog.ithaca.edu/undergrad/academic-information/registration-course>

Please visit the following link for more information on Student Responsibilities and expectations as well as the Handbook: <https://catalog.ithaca.edu/undergrad/student-information/responsibilities>

Class Exchanges for specific events

Please note that there will be class exchanges for the following programs / series:

Composition Immersion Day (2 April 2022): **No classes for Week 11** (5 & 7 April), as we will work together on the Immersion Day

Karel Husa Visiting Professor of Composition Series (3 – 5 May 2022): **No classes for Week 15** (3 & 5 May), as classes for that week will be in the form of masterclasses, workshops and private lessons with our guest composer.

Students are required to participate in the activities of these programs.

Grading

Assignments (8x5%)	40%	Listening Quiz (at Seminars)	10%
Midterm project	15%	Diary	5%
Final Project	20%	Attendance	10%

Grading System

The acceptable grades and corresponding points for grade point average (GPA) calculations are as follows. All grades except P, I, S, W, NG and DG are used in calculating a student's GPA. For more

information on Credit and Grade Information, please visit this page:

<https://catalog.ithaca.edu/undergrad/academic-information/credit-grade>

Grade	Points	Grade	Points
A	4.00	C	2.00
A-	3.70	C-	1.70
B+	3.30	D+	1.30
B	3.00	D	1.00
B-	2.70	D-	0.70
C+	2.30	F	0.00

Grading Criteria

All projects will be graded based on the adherence to the instructor’s guidelines, overall creative/artistic quality, accuracy, technical skill, musicality and effectiveness. Other criteria taken into consideration include that ideas are original and show depth, material is well developed and cohesive, students make good and effective use of taught techniques and compositional issues (thematic and formal development, cohesiveness, etc.). Students are encouraged to customize several of the techniques discussed in this course to suit their musical skills and styles. Writing effective program notes is also an important consideration.

Compositions will be graded based on the adherence to the instructor’s guidelines, overall creative/artistic quality, and accuracy, effectiveness and neatness of notation. It is essential that students familiarize themselves with the appropriate musical style by studying the examples from the literature (listening and score analysis).

A short summary of some of the criteria taken into consideration include:

- Musical ideas are original and show depth.
- Material is well developed and cohesive.
- Presentation of score is neat and legible to professional standards. The composer is clear with all markings (dynamics, articulation, expression markings, etc.).
- Notational conventions are well followed, especially when using “extended techniques.”
- Compositions show imagination, originality, appropriateness of instruments or voicings (where applicable) and idiomatic writing.
- Student makes good and effective use of each semester’s taught techniques/taught material.
- In case of choral writing: Text is set convincingly, with attention to natural word stress and text painting.

Composition Premieres/Portfolio

All composition majors are required to present at least one work in one of the Composition Premieres Concert each semester. **This, however, does not apply to First Year Composition Students.** If a First Year Student wants to have a piece at a Composition Premieres concert, then that student needs to have the approval of the instructor.

In addition, upon instructor’s approval, **a maximum of one piece may be included as part of the Composition Portfolio.**

About the Use of Computer Notation Software Equipped with Midi Playback Capabilities

The capacity to hear internally constitutes an essential aspect of composition. The refinement of this skill should be one of your foremost goals, not only during this semester but throughout your development as a composer. Computer notation programs should be used **almost exclusively for notation purposes**. Playback may be used as a resource for checking the accuracy of the notation itself, but never as a device for assessing the effectiveness of your composition or for trying out instrumental sounds or orchestral combinations. Playback often provides a deceiving impression of the actual outcome (i.e., a performance with live musicians) and should not be used to determine the choice of instruments, dynamics or any aspect of the compositional process.

E-mail Communication

Students are strongly advised to check their IC e-mail accounts regularly. The instructor will only send e-mail communications to IC accounts.

Academic Honesty / Dishonesty and Plagiarism

All assignments for this class should be original work. Ithaca College sets very high standards for academic integrity that have helped shape the quality of its offered degrees. Students are strongly advised to familiarize themselves with the Ithaca College Policy Manual, Vol. VII “Pertaining to the Student Community,” including reviewing the “Student Conduct Code.” Any violations of academic honor and honesty will not be tolerated in this course under any circumstances. For policies regarding fair use/copyright and plagiarism, the Ithaca College Policy Manual states: “Whether intended or not, plagiarism is a serious offense against academic honesty. Under any circumstances, it is deceitful to represent as one's own work, writing or ideas that belong to another person. Students should be aware of how this offense is defined. Plagiarism is the unacknowledged use of someone else's published or unpublished ideas, whether this use consists of directly quoted material or paraphrased ideas.”

Academic Advising Center

Students can contact the Advising Center to discuss registration questions, review degree requirements, talk about ICC requirements, discuss adding or changing majors or minors, receive help with study skills and strategies, and get help with any other academic advising related questions. Students may also email advisingcenter@ithaca.edu with any advising questions. To schedule an appointment, go to: <https://www.ithaca.edu/academic-advisingcenter>.

Writing Center

The Writing Center aims to help students from all disciplines, backgrounds, and experiences to develop greater independence as writers. We are committed to helping students see writing as central to critical and creative thinking. Appointments can be made at <https://ithaca.mywconline.com>, which is also linked on the <https://apps.ithaca.edu> page. During business hours, you can message Ithaca College Writing Center on Google Hangouts or email ithacacollegewritingcenter@gmail.com to get real-time assistance or drop-in (subject to tutor availability).

Title IX

Title IX is a federal act mandating that educational institutions receiving federal funding must provide sex and gender equity. All students thus have the right to a campus atmosphere free of sexual harassment, sexual violence, and gender discrimination.

Please note that if you disclose an experience related to sexual misconduct (including sexual assault, dating violence, and/or stalking, sexual harassment or sex-based discrimination), then your professor

can inform Linda Koenig, the Title IX Coordinator, lkoenig@ithaca.edu, of all relevant information, including your name. The college will take initial steps to address the incident(s), protect and support those directly affected, and enhance the safety of our community. The Title IX Coordinator will work with you to determine the best way to proceed. Information shared in class assignments, class discussions, and at public events do not constitute an official disclosure, and faculty and staff do not have to report these to the Title IX Coordinator. Faculty and staff should be sure that access to campus and community resources related to sexual misconduct are available to students in the case these subjects do arise. Any other disclosure to faculty and staff needs to be reported to the Title IX Coordinator. To make a report of sexual assault, sexual harassment or gender discrimination, please contact Linda Koenig, Title IX Coordinator; lkoenig@ithaca.edu 607-274-7761. Please visit the following link www.ithaca.edu/share for more information.

Disability

In compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, reasonable accommodation will be provided to students with documented disabilities on a case-by-case basis. Students must register with the Office of Academic Support Services and provide appropriate documentation to the college before any academic adjustment will be provided. Please note that **accommodations are not retroactive**, so timely contact with Student Accessibility Services is encouraged. Students who wish to meet with an SAS specialist can email sas@ithaca.edu to schedule an appointment.

Mental Health/Counseling

Diminished mental health, including significant stress, mood changes, excessive worry, or problems with eating and/or sleeping can interfere with optimal academic performance. The source of symptoms might be strictly related to your course work; if so, please speak with me. However, problems with relationships, family worries, loss, or a personal struggle or crisis can also contribute to decreased academic performance.

Ithaca College provides a Counseling Center to support the academic success of students. Counseling and Psychological Services (CAPS) provides cost-free services to help you manage personal challenges that threaten your well-being.

The Ithaca College Center for Counseling and Psychological Services (CAPS) promotes and fosters the academic, personal, and interpersonal development of Ithaca College students by providing short-term individual, group, and relationship counseling, crisis intervention, educational programs to the campus community, and consultation for faculty, staff, parents, and students. Their team of licensed and licensed-eligible professionals value inclusivity, and they are dedicated to creating a diverse, accessible, and welcoming environment that is safe and comfortable for all those they serve and with whom they interact. Staff in the office will answer questions by phone at 607-274-3136; please leave a voicemail if you do not reach a live person. You can also reach the office via email at counseling@ithaca.edu.

In the event I suspect you need additional support, expect that I will express my concerns (and the reasons for them) to you and remind you of resources (e.g., CAPS, Health Center, Chaplains, etc.) that might be helpful. It is not my intention to know the details of what might be bothering you, but simply to let you know I am concerned and that help, if needed, is available. Getting help is a smart and courageous thing to do for yourself and for your loved ones.

Ithaca College Statement on Diversity

Ithaca College values diversity because it enriches our community and the myriad experiences that characterize an Ithaca College education. Diversity encompasses multiple dimensions, including but not

limited to race, culture, nationality, ethnicity, religion, ideas, beliefs, geographic origin, class, sexual orientation, gender, gender identity and expression, disability, and age. We are dedicated to addressing current and past injustices and promoting excellence and equity. Ithaca College continually strives to build an inclusive and welcoming community of individuals with diverse talents and skills from a multitude of backgrounds who are committed to civility, mutual respect, social justice, and the free and open exchange of ideas. We commit ourselves to change, growth, and action that embrace diversity as an integral part of the educational experience and of the community we create. Please learn more about Ithaca College's commitments: <https://www.ithaca.edu/diversity-and-inclusion/diversity-statement>

Names and Pronouns

Everyone can choose to be addressed by their chosen name and pronoun. The class roster includes the student's legal first name, unless one has already designated their preferred first name with the Registrar's office. Please be advised that pronouns are not indicated on rosters, so you will be invited to indicate the pronoun you want to use when asked to share your names at the first-class meeting. **A student's chosen name and pronoun will be respected in my classroom by everyone at all times.**

Health and Safety

The health and safety of our entire campus community are important to us. For this reason, please know that I will expect that we all follow the most current health and safety guidance from the College (<https://www.ithaca.edu/covid-health-safety>), knowing that it might change, in accordance with local or national guidance, during the semester.

In our class, please observe the following protocols:

1. Before you leave your residence to access campus, **complete the electronic daily screening**. If it indicates that you should not be interacting with the campus community, please demonstrate respect for others by remaining in your residential room, residential apartment, or your off-campus housing and refraining from interacting with campus. If you are experiencing symptoms, please reach out to Hammond Health Center at 607-274-3177 to determine if COVID-19 testing might be needed.
2. If you are cleared to access campus, be prepared to **show your IC Health Badge** on your electronic device when you arrive at our classroom.
3. Indoors, **wear a face covering** that appropriately covers both your nose and mouth, regardless of your COVID-19 vaccination status. Have a backup face covering available with you at all times in case it is needed. Please pay close attention to guidance regarding wearing a face covering as this may change throughout the semester.
4. Please **refrain from eating in the classroom**. Eating in class is only permitted if you have a medical reason for doing so. If you must drink, please do so quickly, and replace your face covering immediately.
5. **It is okay to stay home**. I ask that you email me as soon as possible if you are unable to attend class. This class does not offer dual instruction. However, I will work with you to identify alternative ways to make up missed work. Please see the attendance policy section of this syllabus for more information on class attendance and how we can work together if you must miss class due to illness.

Schedule

Please note that in addition to the subjects covered below, there will be several sessions with performance students incorporated. These will be communicated during the semester. Students will acquire a very good practical/working knowledge of most Western orchestral instruments as well as several non-western instruments as a result of these interactive sessions. **Students are encouraged to**

bring in original material to try out during these instrumental sessions; the material will be “tweaked” during the sessions so as to be as vernacular and idiomatic to the instruments as possible (change of register, articulations, use of specific techniques, etc.) **All students are required to do the following week’s reading in advance.**

Detailed Schedule

Week 1: (25 & 27 January)

Tuesday: Recap of last semester’s work and discussion: Composing with Modes and other scales, focusing on harmony derived from modes. Ravel’s Bolero (orchestration and quartal harmonies)

Thursday: Each student presents their work during the Winter Break (10-15 minutes).

Assignment 1 (5%): 1 minute composition for solo piano using the whole tone scale

Week 2: (1 & 3 February)

Tuesday: Performance and discussion of assignments / Stravinsky’s Rite of Spring, Debussy’s Prelude to the afternoon of a Faun (orchestration) and Polytonality:

Thursday: The music of Augusta Read Thomas (2016 / 2017 Husa Professor): Music and inspiration, examining different composition approaches. Work on assignments / revisions.

Assignment 2 (5%): Orchestrate assignment 1 for a small chamber ensemble

Week 3: (8 & 10 February)

Tuesday: Work in class on the assignments / tryouts / discussing ways of orchestrating material.

Thursday: Working on Quartet for the end of time / Isorhythm

Assignment 3 (5%): Study all documents in the “Messiaen folder” on Sakai and present three techniques of interest in next week’s class

Week 4: (15 & 17 February)

Tuesday: Presentation by each student of three techniques / ideas learned from Messiaen’s music. Further work on Synthetic scales and modes of limited transposition and Olivier Messiaen’s Catalogue d’oiseaux. Discussion on the new works for tabla for Shawn Mativetsky.

Thursday: The music of Arvo Pärt

Assignment 4 (5%): Compose a short piece using some of the techniques learned from Arvo Pärt’s music.

Week 5: (22 & 24 February)

Tuesday: Performance and discussion of assignments and further work – discussion on the new tabla pieces. Elements of entrepreneurship / looking at case studies from AEC, Living Museums, Early silent film examples (Hanns Eisler - Fourteen Ways to Describe Rain, Ergon Ensemble, Alice in Wonderland project) and the Cornell Lab of Ornithology. Students bring laptops or tablets if possible for group project. Look closely at AEC’s website: <http://www.aec-music.eu/musicalentrepreneurship>

Thursday: Work on ideas about blending entrepreneurship with music. Students think about new ideas / forums for presenting their music. Students work on their midterm projects.

Midterm (15%) Due by 8 March

Choose and transcribe one birdsong or use an existing transcription and compose a 2-minute piece
OR

Compose the first 2 minutes of a new work for solo tabla

Week 6: (1 & 3 March)

Tuesday: Twelve-Tone Technique, Integral Serialism and Pitch-Class Set Theory, “Magic Squares”: Discussion of the historical and cultural evolution of serialism in connection with analysis of seminal works of this genre (Webern, Schoenberg, Boulez)

Thursday: Discussing the music of Scelsi

Week 7: (8 & 10 March)

Tuesday: Work on assignments / Lessons – Composition Seminar First reading of initial sketches by Shawn Mativetsky. **Midterm project due.**

Thursday: Performance of Midterm projects (birdsongs) or evaluation of the initial reading with Shawn Mativetsky and discussion.

Week 8: (15 & 17 March) No classes, Spring Break

Week 9: (22 & 24 March)

Tuesday: Spectral Music, discussing the relationship between architecture and sound / musical structure as used in works by Ligeti and Xenakis: Timbre and Texture, looking closely at Lux aeterna

Thursday: Evolution of Electronic Music and Musique Concrète and the creation of Musique Concrète instrumentale (Lachenmann, Sciarrino)

Thursday: Rhythm and Meter Development: Composing for percussion combinations using techniques of rhythm development (Creating Polyrhythms and rhythmical canons, tempo modulations)

Assignment 5 (5%): Compose a short piece using twelve tone techniques.

Week 10: (29 & 31 March)

Tuesday: Performance of assignment and discussion. Looking into Henry Cowell's work

Thursday: Cluster Music and Instrumental Technical Inventions: Demonstration of advanced instrumental performing (extended) techniques as used in seminal 20th and 21st century works.

Trying out some of these techniques in class.

Assignment 6 (5%): Composition of a work using cluster techniques (ensemble) as well as extended techniques.

April 2: Immersion Day / Tabla workshop readings and Show and Tell

Week 11: (5 & 7 April) No classes, exchange for Immersion Day

Week 12: (12 & 14 April)

Tuesday: Performance of assignment and discussion

Thursday: Chance, Aleatoric Music and the prepared piano: Learning to interpret various graphic notations and the potential of controlled improvisation in contemporary Western classical music (Cowell, Cage, Penderecki, Crumb)

15 – 16 April: Residency with Shawn Mativetsky and performance of tabla pieces.

Assignment 7 (5%): Composition of a work using aleatoric notation

Week 13: (19 & 21 April)

Tuesday: Performance of assignment and discussion

Thursday: Minimalism: The rise of minimalism, its connections (musically, philosophically and artistically) to African Music and the music of the Far East (Cage, Reich). Working on Piano Phase and Clapping music

Assignment 8 (5%): Composition of a work in the minimalist style

Week 14: (26 & 28 April)

Tuesday: Performance of assignment and discussion. Creative improvisation: Discussing ideas for new works and working together as a group in trying out new material / Discussing the New York School:

Relationship between painting and music / Abstract Expressionism

Thursday: Performances of Final Project, Final thoughts and discussion

Week 15: (3 & 5 May) 2021 / 2022 Karel Husa Visiting Professor of Composition Residency by Chaya Czernowin. Final Project Due by 5 May

Final Project (20%) due by 5 May

Option 1: Compose and have a new work performed relating to any aspect of Ithaca: its history, museums, waterfalls, geography, poetry, film, etc. Live music on silent films is encouraged. Think where and how you would present this piece: Will it have a film; will it be part of a special event? If the work is for solo instrument, then it should have a minimum duration of 5 minutes; if it is for chamber ensemble, then the minimum duration is 3 minutes.

Option 2: Choose sounds from animals in the sky or insects (birds / cicadas, etc.), on earth (snakes, elephants, lions, etc.), in the water (whales, dolphins, etc.) or from various elements (wind, rain, etc.), transcribe them and write a short piece.

Option 3: Compose a new work for solo tabla, or for tabla and electronics with a duration of 5 minutes. In this case, the work should be finished to be performed on the April 15/16 concert with Shawn Mativetsky.

Short diary, including list of activities (5%) due by 5 May

Short written explanation/diary documenting your progress, your grasp of techniques and which techniques you employed in the final composition