

223 ADVANCED COMPOSITION

Lawrence Fritts

621-6651

lawrence-fritts@uiowa.edu

Office hours: MTW, 1:30-3:30

Fall 2012

Goals: Students will hone their compositional craft and produce music that is interesting, challenging, professionally notated, and performable, no matter how rich and complex. They should try to compose for as many different types of instruments and voices used in concert music of the past 100 years. They should seek to become as historically aware of compositional styles, trends, genres, and techniques as possible. Their scores should be complete with dynamics, tempo, phrasing, and character expressions as needed for a good performance, where the performers have enough information so that few questions are raised.

Grading: Grades are based quality and quantity of work. 3-4 completed compositions per year is a good amount.

Concerts: Students should attend every Composers' Workshop, SCI, Center for New Music, and EMS concert during the year. You will learn many things about composition, orchestration, performance, and audiences that are often not verbalized or written about. Chief among these are learning the standards and expectations of composers, and issues of performance including tempo, playability, balance, and interaction of instruments.

Listening and Reading: Whenever I make a suggestion for listening and reading during a lesson, try to do this before the next lesson, and be prepared to talk about it.

Performances: Whenever possible, all compositions should be programmed on Composers' Workshop Concerts, as well as SCI if you are a member (this is highly encouraged).

Performers: We are very fortunate to have many very skilled performers on instruments of the orchestra, as well as vocal majors. Whenever you begin a new piece, try to find a performer or performers to write for. This allows you to work closely with performers at every stage of composition, and to get feedback on what works and what doesn't. Additionally, performers can also suggest specific techniques, especially extended techniques that can help personalize the work, with certain performers in mind. Finally, whenever a work is composed for a specific performer, the performance possibilities expand. Thus, a given work might be played on a student recital, as well as recitals and concerts outside of the SOM. Performers are sometimes very good advocates for your work, and might recommend your piece to their peers and colleagues.

Competitions, Conferences, and Festivals: Students should strongly consider submitting their music to any competition, conference, and festival that is appropriate. If your work is selected, the Graduate Student Senate can help support your travel costs. I will also try to help find funding for travel. Even if your work is not selected, your music will still be getting out there, as other composers

Electronic Music Studios: Any Composition student is eligible to use the studios, whether or not they have taken 250 Composition: Electronic Media I or 251 Composition: Electronic Music II. The studios can be used for work sessions with performers, rehearsals, and recording. All Composition students may check out such equipment as microphones, headphones, portable recorders, and interfaces. Make arrangements for this with the EMS assistants.

Academic Fraud: Plagiarism and any other activities that result in a student presenting work that is not his or her own are academic fraud. Academic fraud is reported to the departmental DEO and then to the Associate Dean for Academic Programs and Services in the College of Liberal Arts and Sciences.

www.clas.uiowa.edu/students/academic_handbook/ix.shtml

Making a Suggestion or a Complaint: Students have the right to make suggestions or complaints and should first visit with the instructor, then with the course supervisor if appropriate, and next with the departmental DEO. All complaints must be made within six months of the incident.

www.clas.uiowa.edu/students/academic_handbook/ix.shtml#5

Accommodations for Disabilities: A student seeking academic accommodations first must register with Student

Disability Services and then meet with a SDS counselor who determines eligibility for services. A student approved for accommodations should meet privately with the course instructor to arrange particular accommodations. See www.uiowa.edu/~sds/

Understanding Sexual Harassment: Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. Visit www.sexualharassment.uiowa.edu/ for definitions, assistance, and the full policy.

Administrative Home of the Course: The administrative home of this course is the College of Liberal Arts and Sciences, which governs academic matters relating to the course such as the add / drop deadlines, the second-grade-only option, issues concerning academic fraud or academic probation, and how credits are applied for various CLAS requirements. Please keep in mind that different colleges might have different policies. If you have questions about these or other CLAS policies, visit your academic advisor or 120 Schaeffer Hall and speak with the staff. The CLAS Academic Handbook is another useful source of information on CLAS academic policy: www.clas.uiowa.edu/students/academic_handbook/index.shtml

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Electronic Communication: University policy specifies that students are responsible for all official correspondences sent to their University of Iowa e-mail address (@uiowa.edu). Faculty and students should use this account for correspondences. (Operations Manual, III.15.2. Scroll down to k.11.)

Accommodations for Disabilities: A student seeking academic accommodations should first register with Student Disability Services and then meet privately with the course instructor to make particular arrangements. See www.uiowa.edu/~sds/ for more information.

Academic Fraud: Plagiarism and any other activities when students present work that is not their own are academic fraud. Academic fraud is a serious matter and is reported to the departmental DEO and to the Associate Dean for Undergraduate Programs and Curriculum. Instructors and DEOs decide on appropriate consequences at the departmental level while the Associate Dean enforces additional consequences at the collegiate level. See the CLAS Academic Fraud section of the Student Academic Handbook.

CLAS Final Examination Policies: Final exams may be offered only during finals week. No exams of any kind are allowed during the last week of classes. Students should not ask their instructor to reschedule a final exam since the College does not permit rescheduling of a final exam once the semester has begun. Questions should be addressed to the Associate Dean for Undergraduate Programs and Curriculum.

Making a Suggestion or a Complaint: Students with a suggestion or complaint should first visit the instructor, then the course supervisor, and then the departmental DEO. Complaints must be made within six months of the incident. See the CLAS Student Academic Handbook.

Understanding Sexual Harassment: Sexual harassment subverts the mission of the University and threatens the well-being of students, faculty, and staff. All members of the UI community have a responsibility to uphold this mission and to contribute to a safe environment that enhances learning. Incidents of sexual harassment should be reported immediately. See the UI Comprehensive Guide on Sexual Harassment for assistance, definitions, and the full University policy.

Reacting Safely to Severe Weather: In severe weather, class members should seek appropriate shelter immediately, leaving the classroom if necessary. The class will continue if possible when the event is over. For more information on Hawk Alert and the siren warning system, visit the Public Safety web site.

Calendar: This calendar will be updated after students have been assigned presentation dates.

Aug. 24	Introductions.
Aug. 31	_____
Sept. 7	_____
Sept. 14	_____
Sept. 21	_____
Sept. 28	Guest composer Stephen David Beck.
Oct. 5	_____
Oct. 12	_____
Oct. 15	Monday 2:30-3:30, TBA. Guest clarinetist Eric Mandat.
Oct. 19	_____
Oct. 21	Sunday 1:30-3:30, TBA. JACK Quartet student reading session 1.
Oct. 24	Wednesday, TBA. JACK Quartet student reading session 2, with Roger Reynolds attending.
Oct. 25	Thursday 1:30-3:30, TBA. Roger Reynolds presentation of works.
Oct. 26	Friday Seminar. Guest performers Tony Arnold and Michael Norsworthy.
Nov. 2	No seminar. Midwest Composers' Seminar Weekend.
Nov. 9	_____
Nov. 16	_____
Nov. 23	Thanksgiving Break. No class.
Nov. 30	_____
Dec. 7	_____