

179 COMPOSITION and 223 ADVANCED COMPOSITION

Lawrence Fritts

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

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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.

Special Needs: I need to hear from anyone who has a disability, which may require some modification of seating, testing or other class requirements so that appropriate arrangements may be made. Please see me after class or during my office hours.

Class Policies: This course is given by the College of Liberal Arts and Sciences. This means that class policies on matters such as requirements, grading, and sanctions for academic dishonesty are governed by the College of Liberal Arts and Sciences. Students wishing to add or drop this course after the official deadline must receive the approval of the Dean of the College of Liberal Arts and Sciences. Details of the University policy of cross enrollments may be found at: <http://www.uiowa.edu/~provost/deos/crossenroll.doc>.