

# MUCP 5080 - Composition Seminar

## Course Overview

This course will engage students with current practices and techniques of music composition. It will combine weekly individual composition lessons and a group seminar. The seminar will include exploration of current compositional practices, including analysis of contemporary repertoire, discussions of student projects, survey of resources available to composers, and exploration of key issues through critical analysis of significant readings and repertoire. Accordingly, reading and listening assignments will be made on a bi-weekly basis.

## Basic Information

Time and place: Wednesday and Friday 9:30 – 10:50 am, MU 2009.

Final project juries: Finals week, date/time to be confirmed (officially Wednesday, December 9, 8-10 am), MU 1001.

Instructors:	Andrew May	Panayiotis Kokoras
	andrew.may@unt.edu	panayiotis.kokoras@unt.edu
	(940) 891-6816	(940) 565-4651
	(individual lessons) MU1003	(individual lessons) MU2004
	office hours by appointment	office hours by appointment

## Grading

40% composition project and final jury  
30% analytical essay  
30% seminar attendance and participation

## Course Materials

Readings, scores and recordings will be on reserve in Willis Music Library or available online. There will be no textbook for this seminar.

## Course Activities

Composition Project and Final Jury - Each student will compose a new work in consultation with the instructors. This composition should be significant in scope yet practical to complete by the end of the term. During Finals Week the entire composition faculty will hold a jury in which students will present their completed projects and respond to faculty inquiries regarding the aesthetic and technical direction of the work.

Research Paper - Each student will write an analytical essay (3,000-5,000 words) about the final composition and its context within the repertoire. The due time for the outline is at midterm along with detailed proposal for the final composition.

Seminar Attendance and Participation - Regular attendance is necessary and expected. Please inform the instructors well in advance of any possible absences. The value of this course is greatly enhanced with a high level of participation and discussion among its participants. You will be expected to give regular updates on your own compositional work as well as to engage with your colleagues' music and other topics of discussion.

Readings and Listening Assignments - For each seminar session students will complete assigned readings and listening/score analysis prior to the date listed on the schedule below. Since the schedule only allows for limited composition lessons per student in the semester, students are strongly encouraged to be in regular dialogue with each other regarding compositional projects throughout the semester.

Composition Lessons - On every week (see schedule below) each student will meet with one of the instructors to discuss progress on composition projects.

## Course Schedule

DATES	CLASSES	TOPICS	INSTRUCTOR	NOTES
01a  Aug 26	<i>Seminar</i>	<b>Introductions</b>	AM	Bring and share your music
01b  Aug 28	<i>Seminar</i>		PK	
02a  Sep 02	<i>Seminar</i>	<b>Modernism, harmony, language</b>	AM	
02b   Sep 04	<i>Lessons</i>		AM / PK	
03a  Sep 09	<i>Seminar</i>	<b>Music, arts and computers</b>	PK	
03b  Sep 11	<i>Lessons</i>		AM/ PK	
04a  Sep 16	<i>Seminar</i>	<b>Notation and communication</b>	AM	Discuss project proposals
04b  Sep 18	<i>Lessons</i>		AM / PK	
05a  Sep 23	<i>Seminar</i>	<b>New instruments and interfaces</b>	PK	Bring a musical instrument or found object
05b  Sep 25	<i>Lessons</i>		AM / PK	
06a  Sep 30	<i>Seminar</i>	<b>Temporal structure and form</b>	AM	
06b  Oct 02	<i>Lessons</i>		AM / PK	
07a  Oct 07	<i>Seminar</i>	<b>Complexity and/or subtlety</b>	AM	<i>Sketches due</i>
07b  Oct 09	<i>Lessons</i>		AM / PK	
08a  Oct 14	<i>Seminar</i>	<b>Timbre and extended techniques</b>	PK	<i>Midterm Paper outline due</i>
08b  Oct 16	<i>Lessons</i>		AM / PK	
09a  Oct 21	<i>Seminar</i>	<b>Spectralism</b>	PK	
09b  Oct 23	<i>Lessons</i>		AM / PK	
10a  Oct 28	<i>Seminar</i>	<b>New music performance practice</b>	AM	
10b  Oct 30	<i>Lessons</i>		AM / PK	
11a  Nov 04	<i>Seminar</i>	<b>Acousmatic</b>	PK	
11b  Nov 06	<i>Lessons</i>		AM / PK	
12a  Nov 11	<i>Seminar</i>	<b>Interactive computer music</b>	AM	<i>Parts Due</i>
12b  Nov 13	<i>Lessons</i>		AM / PK	
13a  Nov 18	<i>Seminar</i>	<b>Review of projects in progress</b>	PK	
13b  Nov 20	<i>Lessons</i>		AM / PK	
14a  Nov 25	<i>Seminar</i>	<b>Review of projects in progress</b>	AM	
14b  Nov 28			<i>Thanksgiving Break (no class)</i>	
15a  Dec 02	<i>Seminar</i>	<b>Reading and recording sessions</b>	AM+PK	Day & time subject to change
15b  Dec 04	<i>Lessons</i>		<i>Reading Day (no classes)</i>	
16   Dec 09	<i>Finals W</i>	<b>Final Jury</b>	All comp faculty	8:00 – 10:00 am , MU 1001 (subject to change)

Development and rehearsal sessions with Nova Ensemble members will be scheduled during the term. To the extent possible, leave room in your schedule for the Nova Ensemble rehearsal times, WF 9:00 - 10:50 am.

## Readings and Listening

### Week 2 | Modernism, harmony, language

#### Reading

- George Perle, review of George Rochberg, *The Hexachord and Its Relation to the 12-Tone Row* (1957)
- Milton Babbitt, "Set Structure as a Compositional Determinant" (1961)
- Donald Martino, "The Source Set and Its Aggregate Forms" (1961)
- Lynden Deyoung, "Pitch Order and Duration Order in Boulez' Structure Ia" (1978)
- Jonathan Bernard, "Spatial Sets in Recent Music of Elliott Carter" (1983)
- Andrew Mead, "Recent Developments in the Music of Milton Babbitt" (1983)
- Stephen Heinemann, "Pitch-Set Multiplication in Theory and Practice" (1998)
- Joseph Dubiel, "What's the Use of the Twelve-Tone System?" (1997)

#### References

- Rahn, John. *Basic Atonal Theory*. New York, NY: Longman, Inc., 1980. (MT40 R2)
- Forte, Allen. *The Structure of Atonal Music*. New Haven, CT: Yale University Press, 1973. (ML3811 F.66)
- Straus, Joseph. *Introduction to Post-Tonal Theory*. Englewood Cliffs, NJ: Prentice Hall, 1990. (MT40 S96 2005)

#### Listening and Score Analysis

- Babbitt, Milton. *Groupwise*.
- Boulez, Pierre. *Sonatine for flute and piano*.
- Ligeti, György. *Melodien*.
- Carter, Elliott. *Cello Sonata*.

### Week 3 | Music, arts and computers

#### Reading

- Clarke, Henry Leland (1956) Toward a Musical Periodization of Music. *Journal of the American Musicological Society*, Vol. 9, No. 1 (Spring), pp. 25-30. Published by: University of California Press on behalf of the American Musicological Society.
- Debussy, Claude (transl. B. N. Langdon Davies). "Richard Strauss," "Richard Wagner." *Monsieur Croche, Anti-Dilettante*, in *Three Classics in the Aesthetic of Music*. New York: Dover, 1962, p. 44 - 49. (ML90 .T57 1962)
- Cage, John, *Silence*. Middletown, CT: Wesleyan University Press, 1961, p. 1 - 17. (ML60.C12 S5)
- Hanslick, Eduard (transl. Gustav Cohen) *The Beautiful in Music*. New York: Liberal Arts Press, 1957, p. 20 - 70. (ML3847 .H3 1957)
- Brown, Earle. (1986) *The Notation and Performance of New Music*, *The Musical Quarterly*, Vol.72, No.2, pp.180-201 (published by: Oxford University Press)
- Xenakis, Iannis (1992). *Formalized music: thought and mathematics in composition*. Rev edn. Stuyvesant, NY: Pendragon Press. (ML3800 .X4 1991)

#### Listening and Score Analysis

- Xenakis, Iannis. *Pithoprakta* (1956), Scoring: 2trbn-perc:xyl/wdbl-strings(12.12.8.8.6) Published by Boosey and Hawkes. (Carrel 409--MUCP 4320/5320, LPZ 12823)
- Webern, Anton (1936) *Variations for Piano, Op.27*. Published by Universal Edition. (LPZ 28012)
- Ablinger, Peter (2005) *for Voices and piano. Piano Nicolas Hodges*. Published by Kairos.
- Brown, Earle. *Centering*. London: Universal Edition, 1986. (M922.B76C4 1986 and LPCD 98449)

### Week 4: Notation and communication

#### Reading

- Boretz, Benjamin and Cone, Edward T., eds. (1976) *Perspectives on Notation and Performance*. New York: Norton. (ML431 .P47)
- Boulez, Pierre (transl. Martin Cooper). (1986) "Time, Notation and Coding." *Orientations*. Cambridge, MA: Harvard University Press, p. 53 - 445 - 463. (ML60.B796 P613 1986)
- Cardew, Cornelius (1961) *Notation: Interpretation, etc.*, *Tempo*, New Series, No. 58 (Summer 1961). Cambridge University Press, p.30.
- Eco, Umberto (transl. Anna Cancogni). "The Poetics of the Open Work," in Christopher Cox and Daniel Warner (ed's), *Audio Culture*. New York: Continuum Books, 2004. p. 167-175. (ML197 .A82 2004)
- Welsh, John P. "Open Form and Earle Brown's Modules I and II (1967)," *Perspectives of New Music*, Vol. 32, No. 1 (Winter, 1994), p. 254-290

François, Jean-Charles. "Writing without Representation, and Unreadable Notation," *Perspectives of New Music*, Vol. 30, No. 1 (Winter, 1992), p. 6-20.

Morris, Robert (2002) *How does using music notation software affect your music?*, published August 1, 2002  
<http://www.newmusicbox.org/article.nmbx?id=1826>, accessed May 10, 2014

### References

Howard, Risatti (1975) *New Music Vocabulary*. Urbana, IL: University of Illinois Press. (ML431 .R6 on reserve)

Sauer, Theresa (2009) *Notations 21*. New York, Mark Batty Publisher. (MT35 .S24 2009 on reserve)

Stone, Kurt. (1980) *Music Notation in the Twentieth Century*. New York: WW Norton. Introduction, xv- xix. (MT35 .S87 on reserve)

### Listening and Score Analysis

CAGE, John. Concert, for piano and orchestra. New York: Edition Peters, 1960. (M1010 .C15, LPCD 61297 and LPCD 81515 on reserve)

Powell, Mel. *Modules*. New York: G. Schirmer, 1985. (LPCD 49789 on reserve)

Stockhausen, Karlheinz. *Zyklus*. London: Universal Edition, 1961. (LPCD 98899 on reserve)

May, Andrew. *Sketches of Ghosts*. (self-published; score and recording on-line at <http://cemi.music.unt.edu/may>)

## Week 5: New instruments and interfaces

### Reading

Maconie, Robin .ed (1989, repr. 2000) *Stockhausen on Music*. London and New York: Marion Boyars.

Jorda, Sergi et al (2007) The reactTable: exploring the synergy between live music performance and tabletop tangible interfaces. In *Proceedings of the 1st international conference on Tangible and embedded interaction* (TEI '07). ACM, New York, NY, USA, 139-146.

Trueman, Dan et al (2006) Plork: The princeton laptop orchestra, year 1. In *Proceedings of the International Computer Music Conference*, pages 443-450, New Orleans, Louisiana,

Russolo, Luigi. *The Art of Noises*, trans. Barclay Brown, New York: Pendragon Press, 1986.

Paradiso A. Joseph (1997), "Electronic music: new ways to play," *Spectrum, IEEE* , vol.34, no.12, pp.18-30, Dec.

Partch, H. (1974). *Genesis of a music: an account of a creative work, its roots and its fulfillments*. New York, Da Capo Press. (ML1400 .P3 1974 c.2)

Varese Edgard and Wen-Chung Chou (1966) *The Liberation of Sound. Perspectives of New Music*, Vol. 5, No. 1 (Autumn - Winter, 1966), pp. 11-19. Published by: Perspectives of New Music

### Listening and Score Analysis

Stockhausen, Karlheinz (1964-5) *Mikrofonie I* London: Universal Edition, ©1974 (LPZ 12591, M685.S84 M55 1974)

Wang Ge (2006) CliX" for Princeton Laptop Orchestra. <http://plork.cs.princeton.edu/video/clix.mov> accessed July 2014

Varese Edgard (1931) *Ionisation* for thirteen percussionists. Published by Milano: Ricordi: Distributed by Hal Leonard, ©2000 (LPCD 136,424, M985.V3 I6 2000)

## Week 6: Temporal structure and form

### Reading

Alvarez, Javier. "Rhythm as Motion Discovered," in *Contemporary Music Review*, 1989, vol. 3, p. 203-231.

Epstein Paul (1986) Pattern Structure and Process in Steve Reich's "Piano Phase". *The Musical Quarterly* , Vol. 72, No. 4 (1986), pp. 494-502. Published by: Oxford University Press

Hicks, Michael, "Interval an Form in Ligeti's *Continuum* and *Coulee*," *Perspectives of New Music* 31:1 (Winter 1993), 172-190.

Koto, Takashi, "Basic Cells and Foreign Bodies in Varese's *Integrales*." *Sonus* 9:2, Spring 1989.

Kramer, Jonathan. *Postmodern Concepts of Musical Time* Indiana Theory Review 17/2, Fall 1996, p. 21-62.

Lachenman, Helmuth. "On Structuralism," in *Contemporary Music Review*, 1995, vol. 12, part 1, p. 93-102.

Stockhausen, Karlheinz, "Composing Statistically," "Lyric and Dramatic Form," "Moment - forming and Momente," in Robin Maconie (ed), *Stockhausen on Music*, New York: Marion Boyars, 1991.

### Resources

Boulez, Pierre (transl. Martin Cooper) (1986). "Form," *Orientations*. Cambridge, MA: Harvard University Press, p. 90-96. (ML60.B796 P613 1986 on reserve)

Cowell, Henry (1930). *New Musical Resources*. New York & London: A. A. Knopf. Reprinted, with notes and an accompanying essay by David Nicholls. Cambridge [England] & New York: Cambridge University Press, 1996.

Schoenberg, Arnold. (1975) "Theory of Form," "Tonality and Form," *Style and Idea*. New York: St. Martins Press. p.253 - 257. (ML60 .S374 1975 on reserve)

Cooper, Grosvenor, and Leonard B. Meyer, *The Rhythmic Structure of Music* (MT42 C642)

### **Listening and Score Analysis**

- Carter, Elliott. *Pentode*. New York: Boosey & Hawkes, 1989. (M985 C37 P4 1989 and [LPCD 94245- 94249](#))
- Donatoni, Franco. *Fili*. Rome: Ricordi, 1983. (M242 D64 F5 1983 and [LPCD 81612](#))
- Part, Arvo. *Cantus in Memory of Benjamin Britten*. (LPCD 86127 on reserve)
- Ligeti, György. *Continuum*. Mainz: B. Schott's Söhne, 1970 (M25.L53 C6 and [LPCD 84296 on reserve](#))
- Boulez, Pierre. *Messagesquise*. London: Universal Edition, 1977. (M752.B68 M47 1977 and [LPCD 86472- 86473 on reserve](#))
- Ives, Charles. *Symphony #4*, 2nd movement. New York: Associated Music Publishers, 1965. (M1001 .I66 no.4 and [LPCD 100,017 on reserve](#))
- Varese, Edgard. *Integrales*. New York: Colfranc, 1966. (M1045.V32 I5 1966 and [LPCD 71529, on reserve](#))

## **Week 7 | Complexity and/or subtlety**

### **Reading**

- Beirens, Maarten. "Archaeology of the Self: Michael Finnissy's 'Folklore,'" in *Tempo*, Vol. 57, No. 223 (Jan., 2003), pp. 46-56.
- Ferneyhough, Brian, and James Boros, "Composing a Viable (if Transitory) Self" in *Perspectives of New Music* 32:1 (Winter 1994), 114-130.
- Ferneyhough, Brian, and James Boros, "Shattering the Vessels of Received Wisdom" in *Perspectives of New Music* 28:2 (Summer 1990), 6-50.
- Ferneyhough, Brian, "The Tactility of Time," *Perspectives of New Music* 31:1 (Winter 1993), 20-30.
- Redgate, Roger. "Ferneyhough's *Etudes Transcendantales*," in *Contemporary Music Review*, 2009 Vol. 20, Issue 1, 2001, pp. 79-100.
- Toop, Richard, "On Complexity," *Perspectives of New Music* 31:1 (Winter 1993), 42-57.
- Ulman, Erik, "Some Thoughts on the New Complexity," *Perspectives of New Music* 32:1 (Winter 1994), 202-206.
- Whittall, Arnold. "Resistance and reflection: Richard Barrett in the 21st century," in *The Musical Times*, 2005, ISSN 0027-4666, 10/2005, Volume 146, Issue 1892, pp. 57-70.

### **Resources**

- Boros, James and Richard Toop. "Brian Ferneyhough: Collected Writings." Amsterdam: Harwood Academic Publishers, 1998, pp. 131-139.

### **Listening and Score Analysis**

- Barrett, Richard. *Inward*. London: United Music, 1995. (MUSIC OVERSIZE M298.B378 I5 1995)
- Dillon, James. *Windows and Canopies*. London; New York: Edition Peters, 1988. (M985.D55 W5 1988)
- Ferneyhough, Brian. *Etudes Transcendantales*. London; New York: Edition Peters, 1987. (M1613.3.F395 C33 1987 and [LPCD 69003](#))
- Ferneyhough, Brian. *Superscriptio*. London; New York: Edition Peters, 1982. (M110.P5 F46 1982 and [LPCD 69003](#))
- Finnissy, Michael. *Folklore II*. Oxford; New York: Music Dept., Oxford University Press, 1996. (M25.F564 F6 1996)

## **Week 8 | Timbre and extended techniques**

### **Reading**

- Alberman, David. "Abnormal Playing Techniques in the String Quartets of Helmut Lachemann" in *Contemporary Music Review* Vol. 24, No. 1, February 2005, pp. 39 – 51.
- Tom de Cock (2011) Notes on Mani-Mono by Pierluigi Billone.  
[http://www.pierluigibillone.com/en/texts/mani\\_mono\\_tom\\_de\\_cock.html](http://www.pierluigibillone.com/en/texts/mani_mono_tom_de_cock.html) accessed on July 2014
- Hodges, Nicolas. "A Volcano Viewed from Afar": The Music of Salvatore Sciarrino" in *Tempo*, New Series, No. 194, Italian Issue (Oct., 1995), pp. 22-24.
- Murail, Tristan. "Scelsi and L'itinéraire: The Exploration of Sound" in *Contemporary Music Review* Vol. 24, Issue 2-3, pp. 181-185.
- Paddison, Max and Irène Deliège. *Contemporary Music: Theoretical and Philosophical Perspectives*, chapter 18, Burlington, VT: Ashgate, 2009 (electronic book).
- Gavin, Thomas. "The Poetics of Extremity," in *The Musical Times*, ISSN 0027-4666, 04/1993, Vol. 134, Issue 1802, pp. 193-196.

### **Listening and Score Analysis**

- Billone, Pierluigi (2007) Mani.Mono for Springdrum <https://www.youtube.com/watch?v=mfjgn6gtQrM> accessed on July 2014
- Furrer, Beat. *Spur*. Kassel; New York: Bärenreiter, 2004. (MUSIC OVERSIZE M512.F97 S6 2004)
- Lachenmann, Helmut. *Gran torso*. Wiesbaden: Breitkopf & Härtel, 1988. (MUSIC OVERSIZE M452.L25G7 1998 and [LPCD 136,642](#))
- Neuwirth, Olga. *Torsion*. Berlin: Boosey & Hawkes: Bote & Bock, 2003. (M77.N48 T6 2003)
- Scelsi, Giacinto. *Khoom*. Paris: Salabert, 1986. (M1613.3.S35 K4 1986)
- Sciarrino, Salvatore. *Lo spazio inverso* in "Sei quintetti." Milano: Ricordi, 1996. (M585.S494 S4 1996)

## Week 9 | Spectralism

### Reading

- Anderson, Julian. "A Provisional History of Spectral Music," in *Contemporary Music Review*. 2000, vol. 19, Issue 2, pp. 7-23
- Fineberg, Joshua. "Musical Examples," in *Contemporary Music Review*, 2000, vol. 19 issue 2, pp. 115-135.
- Fineberg, Joshua (ed.) (2000a). *Spectral Music: History and Techniques*. Amsterdam: Overseas Publishers Association, published by license under the Harwood Academic Publishers imprint. Constituting *Contemporary Music Review* 19, no. 3.
- Fineberg, Joshua (ed.). (2000b). *Spectral Music: Aesthetics and Music*. Amsterdam, Netherlands: Overseas Publishers Association. Constituting *Contemporary Music Review* 19, no. 3.
- Grisey, Gérard. "Did you say spectral?" (trans. Fineberg) in *Contemporary Music Review*, 2000, Vol. 19 Issue 3, pp. 1-3.
- Grisey, Gérard. "Tempus ex Machina: a composer's reflection on musical time" in *Contemporary Music Review*, 1987, vol. 2, Issue 1, pp. 239 – 275.
- Murail, Tristan. "The Revolution of Complex Sounds," in *Contemporary Music Review*, 2005, vol. 24, No. 2/3, pp. 125-133.
- Murail, Tristan. "After-Thoughts," in *Contemporary Music Review*, 2005, vol. 24, No. 2/3, pp. 269-272.

### Listening and Score Analysis

- Grisey, Gérard. *Partiels*. Milano: Ricordi, 2002, 1976. (MUSIC OVERSIZE M985.G74 P3 2002)
- Murail, Tristan. *Desintegrations*. Paris: Editions Salabert, 1990. (MUSIC OVERSIZE M985.M87 D47 1990 and LPCD 95040)
- Saariaho, Kaija. *Cendres*. London: Chester Music, 2002. (M322.S227 C4 2002)
- Nørgård, Per. *Helle Nacht*. Copenhagen: W. Hansen, 1992. (MUSIC OVERSIZE M1012.N79 H4 1992 and LPCD 83723)
- Vivier, Claude. *Lonely child*. Saint-Nicolas, Québec: Doberman-Yppan, 1994. (MUSIC OVERSIZE M1613.V595 L6 1994)

## Week 10 | New music performance practice

### Reading

- Weisberg, Arthur, *Performing Twentieth-Century Music*
- Stein, Leonard, "The Performer's Point of View"
- Schuller, Gunther, "American Performance and New Music"
- Cherrier, Sophie, and Perlove, Nina, "Transmission, Interpretation, Collaboration-A Performer's Perspective on the Language of Contemporary Music: An Interview with Sophie Cherrier"
- Foss, Lukas, "The Changing Composer-Performer Relationship: A Monologue and a Dialogue"
- Burge, David, "Mere Complexities"
- Schick, Steven, "Developing an Interpretive Context: Learning Brian Ferneyhough's Bone Alphabet"
- Black, Robert, "Contemporary Notation and Performance Practice: Three Difficulties"
- Scotto, Ciro, "Preparing a Performance of Babbitt's Arie da Capo"
- Wuorinen, Charles, "Notes on the Performance of Contemporary Music"
- Gordon, Philip, "Rehearsing Contemporary Music"
- Nonken, Marilyn, "'La Notation Ne Peut Rendre Compte Du Fait': Performing Murail's Territoires De L'Oubli"

## Week 11 | Acousmatic materials and techniques

### Reading

- Barrett, Natasha (2002) "Spatio- musical composition strategies," in *Organised Sound*, vol. 7(3), p.313 - 323.
- Chion, M. (1983) *Guide des objets sonores*. English translation by John Dack and Christine North, 2009 <http://www.ears.dmu.ac.uk/IMG/pdf/Chion-guide/> accessed July 2014
- Giomi, Francesco and MARCO Ligabue (1088) "Understanding electroacoustic music: analysis of narrative strategies in six early compositions," in *Organised Sound*, vol. 3(1), p. 45 - 49.
- Smalley, Denis (1997) "Spectromorphology: explaining sound - shapes," in *Organised Sound*, vol. 2(2), p. 107 - 126.
- Wishart, T. (1996). *On sonic art*. Amsterdam, Harwood Academic Publishers. (LPCD 78023 on reserve)

### Listening and Analysis

- Barrett, Natasha. *The Utility of Space* on *Isostasie*, empreintes DIGITales, IMED 0262, 2001.
- Parmerud, A., *Vie mécanique*, 2004. IMEB, 2004. *Compendium International Bourges 2004*. Bourges, France: Mnemosyne. (LPCD 133,702- 133,703 on reserve)
- Gobeil, G., *Le vertige inconnu*, 1993. *La macanique des ruptures*. Montreal, 1994. Quebec, Canada: empreintes DIGITales. (LPCD 71975 on reserve)
- Moore, A (1998-99). *SuperStrings*, 1999. *Music from SEAMUS. Volume 10* (2001). Los Angeles, CA, Society for Electro-Acoustic Music in the United States. (LPCD 84561 on reserve)
- Normandeau, Robert. *Ellipse* on *Figures*, empreintes DIGITales, IMED 9944, 1999.

Smalley, Denis. *Base Metals on Sources/scenes*, empreintes DIGITales, IMED 0054, 2000.

## **Week 12 | Interactive computer music**

### **Reading**

Paine, Garth, "Interactivity, where to from here?"

Garnett, Guy, "The Aesthetics of Interactive Computer Music"

Puckette, Miller, "Max at Seventeen"

McNutt, Elizabeth, "Performing electroacoustic music: a wider view of interactivity"

Lippe, Cort, and Puckette, Miller, "Score Following in Practice"

Dudas, Richard, "Developing Real-Time Systems for Concert Performance"

Pinkston, Russell, LizamanderAndrew May, "Philippe Manoury's *Jupiter*" in Simoni, Mary (ed), *Analytical Methods of Electroacoustic Music*.

### **Listening and Analysis**

Cort Lippe, *Music for cajon and computer*

Russell Pinkston, *Lizamander* for flute and computer

Richard Dudas, *Prelude and Fantasy* for alto flute and computer

Philippe Manoury, *Jupiter*

Mario Davidovsky, *Synchronisms #1*

Andrew May, *Chant/Songe*

## Course Policies

### **Office of Disability Accommodation**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

### **Code of Conduct**

The UNT Code of Student Conduct and Discipline provides penalties for misconduct by students, including academic dishonesty (cheating/plagiarism.) If you engage in academic dishonesty related to this class, you will receive a failing grade on the test or assignment and a failing grade in the course. In addition, the case will be referred to the Dean of Students for appropriate disciplinary action. Please refer to <https://deanofstudents.unt.edu/conduct> for more information.

### **Fall Semester Add/Drop Period**

Information about add/drop dates for the Fall Semester:  
<http://www.unt.edu/registrar/schedule/fall/withdraw.html>

### **General Academic Schedule:**

<http://essc.unt.edu/registrar/schedule/fall/calendar.html>

### **Final Exam Schedule**

The final exam schedule is linked below.  
<http://registrar.unt.edu/exams/final-exam-schedule/fall>

## **Financial Aid and Satisfactory Academic Progress**

### **Undergraduates**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

### **Graduates**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.



**Academic Integrity**

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of "F" in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>.

**Student Behavior in the Classroom**

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: [www.unt.edu/csrr](http://www.unt.edu/csrr).

**Attendance Policy**

You are expected to attend both seminar and lectures weekly, and notify your instructors if this is not possible. Unexplained / unexcused absences will be factored into the evaluation of your Seminar Attendance and Participation, which is 30% of your grade.

**Student Evaluation of Teaching Effectiveness**

The Student Evaluation of Teaching Effectiveness (SETE) is a requirement for all organized classes at UNT. This short survey will be made available to students at the end of the semester, providing a chance to evaluate this course; further instructions will be provided at that time. You are strongly encouraged to complete this online survey prior to the end of the semester. For the Spring 2013 semester, the SETE will be open between November 19-December 8. To learn more about SETE, please visit the website at <http://sete.unt.edu>