

MUCP 5080 - Composition Seminar

Course Overview and Objectives

Students will engage with current practices and techniques of music composition in weekly composition lessons/masterclasses and a group seminar. Students will obtain a broad familiarity with current compositional practices through analysis of contemporary repertoire, discussions of student projects, surveys of resources available to composers, and exploration of key issues through significant readings and repertoire. Students entering the graduate program will establish a strong and productive cohort through discussion, collaboration, and composition of new works for reading/recording by Nova Ensemble members during the semester.

Basic Information

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

Final project juries: Wednesday, December 13, 8-10 am, MU 1001

Instructor:	Andrew May	http://cemi.music.unt.edu/may
	(940) 891-6816	(lessons and office hours) MU1003
	andrew.may@unt.edu	office hours: Mon 8-9 am, Thu 9-10 am

Grading

40% composition project and final jury

30% analytical essay

30% seminar attendance and participation

Attendance

You are expected to attend both seminar and lectures weekly, and notify your instructors well in advance 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.

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, 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.

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 and Masterclasses - Each week, half the students will have lessons with the instructor (in MU1003), and half will attend a masterclass (in MU2009) with another of the composition faculty (see schedule below), in order to maximize opportunities to get varied feedback and become acquainted with all the faculty. Masterclass groups will be assigned on the first day of class.

Course Schedule

01a Aug 30	<i>Seminar</i>	Introductions and frameworks	<i>Bring and share your music</i>
01b Sep 01	<i>Seminar</i>		
02a Sep 06	<i>Seminar</i>	Modernism, harmony, language	
02b Sep 08	<i>Lessons</i>		Master class: Group A Klein
03a Sep 13	<i>Seminar</i>	Algorithm, tradition, body, ...	<i>Project proposals due</i>
03b Sep 15	<i>Lessons</i>	inspiration?	Master class: Group B Nelson
04a Sep 20	<i>Seminar</i>	Notation and communication	
04b Sep 22	<i>Lessons</i>		Masterclass Group A Kokoras
05a Sep 27	<i>Seminar</i>	New instruments and interfaces	<i>Bring instrument/sound source</i>
05b Sep 29	<i>Lessons</i>		Master class: Group B Broberg
06a Oct 04	<i>Seminar</i>	Temporal structure and form	<i>Project first sketches due</i>
06b Oct 06	<i>Nova</i>	Nova Ensemble meetings	<i>(tentative)</i>
07a Oct 11	<i>Seminar</i>	Timbre and extended techniques	
07b Oct 13	<i>Lessons</i>		Master class: Group B Kokoras
08a Oct 18	<i>Seminar</i>	Complexity and/or subtlety	<i>Essay outline due</i>
08b Oct 20	<i>Lessons</i>		Master class: Group A Broberg
09a Oct 25	<i>Seminar</i>	Spectralism	
09b Oct 27	<i>Lessons</i>		Master class: Group B Klein
10a Nov 01	<i>Seminar</i>	New music performance practice	
10b Nov 03	<i>Lessons</i>		Master class: Group A Nelson
Nov 06			<i>Project scores due</i>
11a Nov 08	<i>Seminar</i>	Acousmatic music	
11b Nov 10	<i>Seminar</i>	Interactive computer music	<i>Project parts due</i>
Nov 13	<i>Nova</i>	<i>8 pm: Nova Ensemble concert</i>	<i>Voertman Concert Hall</i>
12a Nov 15	<i>Nova</i>	Nova Ensemble first readings	
12b Nov 17	<i>Nova</i>	Nova Ensemble first readings	
Nov 20			<i>Revised score and parts due</i>
13a Nov 22		Nova Ensemble reading/recording	<i>(tentative)</i>
13b Nov 24		<i>Thanksgiving Break (no class)</i>	
14a Nov 29	<i>Nova</i>	Nova Ensemble reading/recording	<i>(tentative)</i>
14b Dec 01	<i>Nova</i>	Nova Ensemble reading/recording	<i>(tentative)</i>
15a Dec 06	<i>Seminar</i>	Project presentations	<i>(might be reading/recording!)</i>
15b Dec 08	<i>Seminar</i>	Project presentations	<i>Essay due</i>
16 Dec 13	<i>Finals Wk</i>	Final Jury	8:00 – 10:00 am , MU 1001

For Nova Ensemble meetings, please be available for the entire Nova rehearsal time: WF 9:00 - 10:50 am.

Reading and Listening Resources (see also <http://cemi.music.unt.edu/5080>)

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*.
Martino, Donald. *Notturmo*.

Week 3 | Algorithm, tradition, body ... inspiration?

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 reacTable: 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 .l66 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 | 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 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 8 | 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 Transcendantes*," 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 Transcendantes*. 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 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 music

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

Giomì, 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 vertigine inconnu, 1993. *La mécanique 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*, emprintes DIGITALes, IMED 9944, 1999.
Smalley, Denis. *Base Metals on Sources/scenes*, emprintes 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, *Lizamander*
Andrew 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

ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK: <http://facultysuccess.unt.edu/academic-integrity>

STUDENT BEHAVIOR

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 Dean of Students 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. (*Also see below, UNT Care Team*)

Link: <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: eagleconnect.unt.edu/

ODA STATEMENT

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.

LINK: disability.unt.edu. (Phone: (940) 565-4323)

2017-2018 Semester Academic Schedule (with Add/Drop Dates)

Link: <http://catalog.unt.edu/content.php?catoid=17&navoid=1737>

Academic Calendar at a Glance, 2017-2018

Link: <https://www.unt.edu/catalogs/2017-18/calendar>

Final Exam Schedule

Link: <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.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

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. 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.

LINK: <http://financialaid.unt.edu/sap>

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. Music scholarships require a 3.5 cumulative GPA. 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. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK: <http://financialaid.unt.edu/sap>

RETENTION OF STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

Link: <http://ferpa.unt.edu/>

RESPONDING TO STUDENTS IN DISTRESS: UNT CARE TEAM

Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide.

Link: <http://studentaffairs.unt.edu/care>