

## Syllabus, Fall 2017

### MUSC 403, Section 3: Applied Music for Third and Fourth Year Majors (Composition)

#### Linfield College, Department of Music

Class Meeting Time: Arranged and Wed. 8:30-9:20 a.m.

Location: Miller Fine Arts Complex (MFAC) 128

Credits: 1-2

**Professor:** Andrea Reinkemeyer, DMA

Office: VBMC 142, Phone: (503) 833-2571

Office Hour: TBA or by appointment

Email: areinkem@linfield.edu

#### Required Materials:

- 3-ring Binder
- Manuscript paper, pencils, colored pencils, ruler, eraser
- Media to back up your work in the Composers' Studio (MFAC 128)
- Dave Black. *Essential Dictionary of Orchestration*. ISBN: 9780739000212 \*
- Lindsey Harnsberger. *Essential Dictionary of Music*. ISBN: 9780882847283 \*
- Tom Gerou. *Essential Dictionary of Music Notation*. ISBN: 9780882847306 \*
- Stravinsky, Igor. *The Rite of Spring in Full Score*. Dover Publications, 1989. ISBN: 9780486258577

#### Recommended:

- Gardner Read, *Music Notation: A Manual of Modern Practice*, 2<sup>nd</sup> Ed. ISBN 978080085439  
(\* This book may substitute for the three texts listed above)
- Hal Leonard. *Big Book of Staff Paper*. ISBN: 9780793516889

All other readings, recordings, and scores will be assigned as needed

**Course Objectives:** During our group Composition Seminar and Individual Applied Lessons in Music Composition, the student and instructor will explore together the craft and art of music composition by focusing on original student composition projects. This includes, but is not limited to: listening and score study, planning the scope of the work to be completed, composing, revising ideas, and organizing performances.

**Background:** It is my belief that composers must have an insatiable curiosity that extends beyond purely musical interests in order to reach a compelling level of creativity in their work. We will explore how your musical ideas: connect with your other non-musical interests and interact with other art forms.

**Attendance** during your assigned lesson time and our seminar classes is crucial to achieving the course goals. You may miss one seminar course without penalty; after that, each absence will drop your grade by a third (i.e. A to A-). As per the Music Department Handbook, music majors and minors enrolled in Applied Lessons must also attend six (6) concerts or recitals per semester.

**Student Evaluation** in this course will be based upon steady progress toward the completion of small exercises and at least one composition, or a significant portion of a large-scale work, to be submitted at the end of the semester in your Composition Portfolio for juried review. Requirements and expectations will differ for students enrolled in 1- or 2-credits. Additionally, your grade will be based upon the following:

1. Prepared, thoughtful and ambitious exploration of your musical ideas
2. Completion of assigned listening and score study, including a weekly summary of your work. This should be organized neatly in your composition binder.
3. Attendance and participation in composition seminar
4. Three (3) presentations on a composer and piece to the seminar
5. Active listening during concerts as described below
6. Submission of the Composition Jury binder starting in your second semester of study

**Assignments:**

1. **Small Composition and Active/Critical Listening Assignments** will be assigned in class. Students enrolled in one credit should listen to at least three pieces per week and those taking two credits should listen to at least five pieces or movements. Active listening means you are focused solely on the music without other distractions. Plan to take notes on the recording, piece, and make note of at least three things you learned from your time spent with each work. If there are multiple recordings of the same piece, you could compare interpretations and discuss your preferences. Please see the Blackboard page for an example of a Listening Journal sheet.
2. During the Composition Seminar, students will share their work in progress during **Weekly Progress Checks**. Other members of the class will offer helpful suggestions.
3. **Composer and piece presentations**. The topic will be determined in consultation with Dr. Reinkemeyer. You will need to acquire a copy of the score and recording (be sure to plan ahead if you need to request it from another library!) to bring to class. Prepare a brief presentation on the background of the composer and piece. Be sure to discuss what you found intriguing about the piece (concept, notation, instrumentation, etc.), and map out SHMRG<sup>1</sup> details to guide the group discussion.
4. **Listen to Concert Performances Critically as a Composer**. Include your notes about the concert and pieces in your Composition Binder. This may include moments you found especially evocative or questions about the form.
5. **Composition Journal** of daily activities. Detail how you are engaging with your music on a daily basis. These can be notes to yourself or questions for the professor or group. You should detail the location, time range, and progress or difficulties.
6. **Composition Portfolio**. We will have three portfolio checks throughout the semester and you will submit your materials for juried review by the music faculty at the end of the semester. You should include all of your work from the semester.

**LINFIELD COLLEGE:**

**Disability Statement for the McMinnville campus.** Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations please contact Learning Support Services (LSS), as early as possible to request accommodation for your disability. The timeliness of your request will allow LSS to promptly arrange the details of your support. LSS is located in Melrose Hall 020 (503-883-2562). We also encourage students to communicate with faculty about their accommodations.

**Academic Integrity.** Academic dishonesty in any form will result in the grade of F with possible further consequences as determined by the Dean. This course adheres to the college policy on academic

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<sup>1</sup> Jan LaRue, *Guidelines for Style Analysis, Ed. 2*. Sound, Harmony, Melody, Rhythm, Growth/Form, and Text Considerations

honesty, as published in the Linfield College Course Catalog. Linfield College operates under the assumption that all students are honest and ethical in the way they conduct their personal and scholastic lives. Academic work is evaluated on the assumption that the work presented is the student's own, unless designated otherwise. Anything less is unacceptable and is considered a violation of academic integrity. Furthermore, a breach of academic integrity will have concrete consequences that may include failing a particular course or even dismissal from the college.

Violations of academic integrity include but are not limited to the following:

- *Cheating*: Using or attempting to use unauthorized sources, materials, information, or study aids in any submitted academic work.
- *Plagiarism*: Submission of academic work that includes material copied or paraphrased from published or unpublished sources without proper documentation. This includes self-plagiarism, the submission of work created by the student for another class unless he or she receives consent from both instructors.
- *Fabrication*: Deliberate falsification or invention of any information, data, or citation in academic work.
- *Facilitating Academic Dishonesty*: Knowingly helping or attempting to help another to violate the college's policy on academic integrity.

Unless otherwise noted, all work should be your own. If you need help, please contact me!

**Commitment to Diversity and Inclusion.** Linfield College honors human rights and academic freedom, celebrates diverse cultures, fosters a climate of mutual respect, and promotes an inclusive environment that affirms the value of all persons. Dimensions of diversity can include sex, race, age, national origin, immigration status, ethnicity, gender identity and expression, intellectual and physical ability, sexual orientation, income, faith and non-faith perspectives, socio-economic class, political ideology, education, primary language, family status, military experience, cognitive style, and communication style. In a multi-perspective intellectual space, challenges to our beliefs and ideas are part of the learning process and can provide opportunities for growth. Reasoning, thoughtfulness, and open dialogues that honor the dignity of everyone is expected.

We will commit to building a nurturing and respectful community of composers, by offering and receiving constructive criticism to/from peers.

