

Syllabus for  
**MUS 024—Applied Music (Composition)**  
1 Credit Hour  
Fall 2003

I. COURSE DESCRIPTION

The study of music composition with an emphasis in the smaller forms.

Prerequisite: Department Approval

Applied lesson fee for non-music majors: \$250.00 per semester, per credit hour.

II. COURSE GOALS

This course is designed to give the student tools to accomplish the following:

- A. Develop higher, more complex composition goals.
- B. Verbally and intelligently communicate his or her future composition goals.
- C. Analyze various 20th-century art music scores determining how various techniques function in masterworks.
- D. Write short excerpts making use of more complex techniques discovered from study of the analysis assignments.
- E. Listen to and study various styles of 20-century art music both for large and small ensembles.
- F. Perform at least one work for solo piano in seminar during the semester. The work needs to be three to five minutes in length, one movement or several short movements. The techniques upon which the work are based are those analyzed, studied, and derived from Bela Bartok's Mikrokosmos, Vols. I and II.
- G. Survey Music Tech tools for future study.

III. COURSE OBJECTIVES

A. Terminal Objectives

As a result of successfully completing this course, the student will be able to do the following:

- 1. Demonstrate a basic knowledge of the specific 20th-century composition techniques studied in the first two volumes of the Mikrokosmos by Bela Bartok
- 2. Demonstrate the ability to invent synthetic scales and compose short excerpts highlighting the important aspects of the scales.
- 3. Compose brief 12-tone exercises for the piano.
- 4. Discuss 20th-century art music composition techniques and enumerate future plans in the field of composition before a jury of music professors at the end of the semester. Works studied include, but are not limited to, Op. 19 Schoenberg and Notebook for Annalibera-Dallapiccola.

B. Unit Objectives

Unit I

Evaluation and setting semester goals

Unit II

As a result of successfully completing this unit the student will be able to do the following:

- 1. Verbalize the basic structure of the serial system of composition.
- 2. Verbalize and demonstrate the qualities of a composition which makes use of one of the major compositional techniques developed in the Twentieth Century.

IV. TEXTBOOKS

Required Textbook

Bartok, B. Mikrokosmos: for Piano Solo. New York: Boosey Hawkes, 1993.

## V. POLICIES AND PROCEDURES

### A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University.
2. Double cuts will be assessed for absences immediately preceding or following holidays.
3. Excessive absences can reduce a student's grade or deny credit for the course.
4. Students taking a late exam because of an unauthorized absence will be charged a late exam fee.
5. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, video, multimedia, or computer software.
6. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.

### B. Department Policies and Procedures – See the Music Department Student Handbook

### C. Course Policies and Procedures

#### 1. Evaluation Procedures

- a. Each student composes a work five to eight minutes in length for solo piano--one movement or several short movements--based upon one or more techniques derived from analysis of Vols. I and II of Mikrokosmos by Bartok. This composition is performed in its entirety in seminar during the semester. The student also dubs an audiotape from the seminar video (facilities are provided in the listening lab). Also, a neatly copied score of the full work must be made. This constitutes 40% of the final grade.
- b. The student sits before a jury of music professors at the end of the semester. The student provides each professor on the jury with an audio recording and photocopy of the solo piano project plus any other compositions and/or analysis work he or she feels would be of interest or helpful in the jury evaluation process. These materials need to be given to the professors on the jury approximately two weeks before the jury date. The professors evaluate all work pursued during the semester and discuss immediate and future goals. The jury then evaluates the work and potential of the candidate, which comprises 35% of the final grade.
- c. The student may enhance grades by providing work in addition to the required assignments. Papers based upon analysis projects, papers discussing listening projects, as well as additional compositions help in the evaluation process. All compositions should have aesthetic merit, a good overall musical effect, meaningful content (not trite or redundant) and a clearly legible score. All work should evidence strong technical and formal control. Performance in seminar in addition to the required work is also strongly suggested. This constitutes 25% of final grade.
- d. The student must notify the instructor in advance if it becomes necessary for him or her to be absent. If a student has two or more unexcused absences, he or she will be dropped from class by the instructor. Excused absences must be made up at a time specified by the instructor.

## VII. COURSE CALENDAR

Week 1	Listening, outlining of semester goals and preliminary assignments of listening/analysis/reading outside of class given. The student will obtain Vols. I & II of Bartok's <u>Mikrokosmos</u> before lesson II.
Weeks 2-7	Analysis, listening, reading as assigned. Analysis, discussion of the Bartok. Short composition etudes assigned dealing with techniques derived from the study. Begin major work for solo piano, three to five minutes in length (single or multi-movement) based upon techniques studied in the Bartok.
Week 8	Midterm evaluation. The grade will be based upon analysis projects successfully completed and discussed (and perhaps about which the student has written), compositional etudes successfully completed and significant work completed on the semester project. Attendance/class participation will also be a part of the grade.
Weeks 9-14	Completion, copying (final score), rehearsal and performance of the semester

project. Dubbing a master audio copy of the performance and providing copies of the final score for the jury. Each member of the jury is to receive a copy of the tape and score approximately two weeks before the jury. Any other work considered by the student in consultation with the instructor which would be beneficial to the jury should also be copied at this time.

Weeks 15-16

The jury will be scheduled during performance jury week or during finals week at the discretion of the jury.

Dr. Jerry Hatley  
Name of Instructor

MUS 024/048  
Course No.

Applied Composition  
Title of Course

Music  
Name of Department

MISSION

The lifestyle at ORU is rooted in the word "Wholeness." ORU seeks to educate the whole person, with balanced emphasis placed on the development of mind, spirit, and body.

GENERAL OUTCOMES

1. Spiritual Development
2. Physical Development
3. Communication
4. Analysis
5. Problem Solving
6. Valuing in Decision-making
7. Social Interaction
8. Global Perspectives
9. Effective Citizenship
10. Aesthetic Responsiveness

MAJOR OUTCOMES

Within a Christian, charismatic environment, provide students an excellent undergraduate foundation in music.

Provide professional training for a career as a music teacher, performer, composer, and church musician.

Become intellectually aware of a wide variety of music by listening, analyzing, creating, and recreating.

Attain proficiency on a primary instrument and at least functional piano skills, also knowledge and skill in music theory and in music history.

Gain knowledge and skill to pass along these areas of knowledge to others.

COURSE GOALS/OBJECTIVES

Develop in the student an appreciation of a variety of styles of music, including 20th century art music styles.

A successful employment of compositional techniques developed in the 20th century in composing short excerpts.

Ability to discuss the technical aspects of current trends in composition.

Ability to listen to music in a variety of styles and "hear" the techniques employed.

Experimentation with and possible invention of formal structure through composing short excerpts, making use of techniques studied in class.

ASSESSMENT OF COURSE GOALS

STIMULI:

Class composition assignments  
Final composition project  
Jury

CRITERIA:

Composition of a piano work, five to eight minutes in length	40%
Jury of semester work	35%
Other compositional projects	25%