

## FINAL COMPOSITION PROJECT

### A. THE PROJECT:

1. Compose a 3-5 minute work for up to five performers according to one of the following options:
  - a. Develop one of the previous composition projects from class, expanding the scope of the original: in addition to further developing the technique(s) explored in the original project, the new work must also incorporate at least one other technique discussed in class.
  - b. Create an entirely new work that incorporates *at least two* contemporary compositional techniques or approaches discussed in class. These techniques need not be directly related to any of the composition projects, but may be derived from approaches discussed in the class lectures.

You will be required to fill out and submit a Final Project Information Sheet *at least ten class days* before the end of the semester; your project must be approved by the instructor at that time.

2. Your work *must include performer(s)*; pre-recorded works will not be accepted. Works requiring electronics (e.g., digital delay, fixed media playback, amplification) must be approved by the instructor *at least two weeks* before the end of the semester, and *you will be responsible* for providing the appropriate equipment.
3. Include a brief written commentary about this work and how you developed ideas previously explored in class. Also discuss the overall effectiveness of the work, issues encountered in developing the piece, new solutions to earlier problems, etc. If appropriate, you may also provide analytical markings on a copy of the score itself.
4. Create a *legible* score; if parts are required for the reading, make sure that they are *legible* and *correctly transposed*; if the score is used for the reading, it must be a *transposed* score. When copying parts (if necessary; confirm this with the instructor), you are expected to follow all appropriate conventions, including *measure numbers*, *cue indications*, *proper notation of multiple rests*, *adequate page turns*, *correct transpositions*, etc. You should refer to the notation books on the reserve list (Stone, Donato) and consult with the TF during lab sessions concerning these issues.
5. You may use computer notation for this project; however, students wishing to do so must be approved ahead of time by the instructor, *upon submission of a sample score and part* created with such software, which are to be attached to the completed Final Project Information sheet.

### B. THE READING:

1. Only students *in good standing* will be allowed to present their projects at the final reading session. Students missing more than one composition project grade, those who have not had projects read previously in class, and/or those whose projected course grade is below 70% *will not be eligible* to have their final projects read. All other students are expected to present their works during the final reading session (which counts for 15% of the final project grade). *Any students planning to be considered as composition majors must have their final projects read!* Students who are not eligible to have their final projects read may make up the missing 15% of their final project grade by submitting an extra-credit concert review.
2. You are responsible for coordinating your own project reading: you are expected to *recruit* performers (either from within the class or outside of class) and *coach* them on your work *prior to the reading session*. If you use performers from outside of class, you will be *fully* responsible for making sure that they attend the reading session and are adequately prepared. A well-prepared performance is expected, and the overall quality of the reading will be reflected in the final project grade (in addition to the grading criteria listed in the Composition Project Guidelines distributed at the beginning of the semester; see below for breakdown of grades for this project).
3. Final projects will be presented in class and scheduled during the final examination time (**Friday, December 14 from 9:30 am-12:30 pm, MEIT**). *The score, parts, and commentary will be due at this time.* Because of the large number of students enrolled in MUCP 1180/3080 and MUCP 1190/3090, this session usually requires more than the two hours allotted for the final examination time, which is why the session will begin *one hour earlier* than indicated in the printed schedule of classes. It may also be necessary to read several of the final projects during the regularly scheduled class time on **Friday, December 7**; students who choose this optional reading time will be given an

extension on the deadline for their final journal entries and concert review, which will instead be due at the time of the final examination.

4. All students are expected to attend *at least two hours* of the reading session as a course requirement, though you will be allowed to leave temporarily in order to coordinate performers prior to your reading. If you need a room to warm up, please make arrangements ahead of time (often your performers can help with this); *do not practice—or talk—outside the door while others are recording their pieces!*
5. If your work requires **percussion**, *you must make sure that your percussionist has made arrangements with the percussion faculty to borrow instruments for the reading.* These arrangements must be made *well in advance* of the reading, not an hour beforehand! Failure to make the necessary arrangements may result in a canceled reading, and thus a lower final project grade.
6. If you plan to **conduct** your own piece (or anybody else's, for that matter), please *review basic conducting patterns* before the first rehearsal. There is more to conducting than just flapping your arms—and of particular importance are proper rehearsal techniques, which come into play *before* the reading. If you do not think you are able to conduct your piece competently, *don't attempt it*—find somebody else to do the job for you!
7. All of the readings will be **recorded** and .wav files of your recordings will be posted on the course website within a week after the reading session; please download your recording for your files. NOTE: *The importance of documenting readings and performances of your works cannot be overstated!* Even if your piece doesn't work as well as you had expected, or the performance is weak, etc., these recordings will serve a number of important purposes in your future as a composer: depending on the quality of the performance, they can provide a resource for future study, material for your composition portfolio, or a good laugh ten years from now.
8. You will have approximately six minutes for your reading, so use your time efficiently. Here is the procedure you are expected to follow during the reading session:
  - a. Give Dr. Klein a copy of your completed score, parts, commentary/analysis; IMPORTANT: *this set is separate from the materials your conductor and performers will be using!*
  - b. *Quickly* set up, introduce your performers (*please* get their names right... they're doing you a favor, so the least you can do is pronounce their names correctly!), and make a few pertinent comments about your piece.
  - c. Perform your piece. Since this is an informal reading, you may stop and start again if things go wrong (you can always edit your recording, and it's better to start again and fix a problem than to get one bad take).
  - d. When you are through, please help reset the stage (if necessary) and *thank your players* (very important)! Make sure your players pack up and leave the hall *quietly* so as not to disrupt the next reading.

### **C. AFTER THE READING:**

All course materials may be retrieved from **Alyssa Hedenstrom**'s office (MU 231) beginning the week after final exams. Materials that remain unclaimed by the end of the following semester will be discarded. If you wish to receive comments about your final project, please set up an appointment with Dr. Klein to discuss your work.

### **D. GRADING:**

Final projects will be graded on the following criteria:

- a. Effectiveness in applying procedures covered in course (20%)
- b. Overall musicality, including sensitivity to instrumental/vocal ranges (20%)
- c. Proper notation, including correct transpositions—score and parts (15%)
- d. Neatness of manuscript and proper score layout—score and parts (15%)
- e. Insights provided in accompanying commentary/analysis (15%)
- f. Preparation and quality of reading (15%)