Graduate Composition Seminar
Music 104
Polansky, Digital Musics
Spring, 2011

Rough Schedule, Notes, Assignments
(subject to change week-by-week)
(revision, 4/18/11)

Week 1
March 28:
• Composition assignment 1: Five pieces in five days (due April 4)
• In-class discussion: what is composition?
• Some in-class listenings: (possibilities), Ergodos, Futility 1964, Dust, Xenakis, Mycenae-Alpha, Tudor, Toneburst
• No class on Friday, April 1

Week 2
April 4, April 9:
• Composition assignment 2: Free, emanating from the five pieces assignment
• Listen: 5 pieces, discuss readings.
• Read: Tenney: Meta-Hodos; “Pre-Meta+Hodos”; “On Musical Parameters”
• Fluxus assignment given (research, bring in pieces to do), discuss Fluxus a bit, organize concert heterarchy

April 9:
• Listen to more of the five pieces
• Visit Hood Museum Fluxus object exhibit

Week 3
April 11:
• Listen to assignment 2
• Assignment (non-compositional): Articulation of a piece (students bring in a piece for the 18)
• Discuss readings, Fluxus
• Read: Cage, “Lecture on Nothing,” “In Defense of Satie,” “In Defense of Satie,” selected other readings on and about Cage, the Concert for Piano…, etc.
• Read: Tenney, “Computer Music Experiments”
• In-class listenings (possibilities): Cage, Williams Mix, Imaginary Landscape #4, Indeterminacy, Tenney, Phases

April 14-16: Guest: Mike Winter (Thursday meet with ensemble, Thursday colloquium, Friday talk and dinner TBA. Doug Perkins colloquium at 4, Mike Winter’s talk at 1)
Thursday-Saturday meet with grads individually to be scheduled).
Week 4
April 18:
• In-class assignment 2 presentations: 20 minutes each (max!)
• Composition assignment 3: Analysis/resynthesis (due May 2)
• Discuss Cage readings
• Read: Oswald, Plunderphonics
• Listen: Oswald (Pretender, etc.), Polansky (Casten…), Dodge (Any Resemblance…), other examples
• [Wilco musicians here 17 – 21]

No class, April 22

Week 5
April 25: No class, get ready for Fluxus concert.

April 28: Hood concert (Fluxus pieces performed by class)

April 29: David Dunn, guest talk (and Fri-Sat meet with grads individually; dinner TBA)

Week 6
May 2: Guest, Christine Kim

May 5:
• Listen to assignment 3
• Composition assignment 4: Pitch (due May 16)
• Listen (possibilities): Gaburo, Lemon Drops, Tenney, Critical Band, Spectral Canon for Conlon Nancarrow, for Ann (rising), LeCaire, Dripsody, Dodge, Violin Variations, Polansky, TBA, Carlos, Switched-On Bach, Beauty in the Beast, Lansky, Idle Chatter, Behrman, Long Pull, Oliveros, I of IV, Scholz, An Economy of Virtual Knowns, etc. (electronic music that “cares” about pitch)

Week 7
May 9:
• Composition Assignment: TBA

Week 8
May 16: TBA
• Listen to Composition Assignment 4

Week 10
May 23: TBA

May 26: Spheris concert (with guests John King, and Monique Holt).

May 27: John King talk, and available for individual meetings, and dinner (TBA)