

# HUMA2106: A New Approach to Music Making

Summer 2019

## INSTRUCTOR

Bright Sheng ([bsheng@umich.edu](mailto:bsheng@umich.edu))

IAS Helmut and Anna Pao Sohmen Professor-at-Large, HKUST

Leonard Bernstein Distinguished University Professor of Composition, University of Michigan

## INSTRUCTIONAL ASSISTANT

Galison Lau ([galisonlau@ust.hk](mailto:galisonlau@ust.hk))

Roderick Yu ([roderickyu@ust.hk](mailto:roderickyu@ust.hk))

## DURATION

17 June – 12 July, 2019

### L1

Mon 10:00 – 12:20

Wed 10:00 – 12:20

### T1

Tues 10:00 – 12:20

Thurs 10:00 – 12:20

## FINAL COURSE CONCERT

Fri 12 July, 2019 17:30 – 21:50

## Venue

CYT G004 (lecture and tutorial sessions)

CYT LTL (final course concert)

## COURSE DESCRIPTION (Non-common core course)

This innovative course explores the music creative process from the perspective of both the composer and performer and seeks to answer the following questions: When we compose, are we composing only or are we also thinking of performance practice? When we perform, either new or old works, are we only performing or are we composing? Course topics include understanding analysis of classical and contemporary music, instruction of the basic craft of composition, and critique of performance practice in relation to music compositional skills.

Students should have some background in music with experience performing an instrument and/or experience with music composition. Basic knowledge of music theory, notation, and composition experience is a plus.

## INTENDED LEARNING OUTCOMES

On successful completion of this course, students will learn to:

1. Understand basic techniques of music composition and performance through lectures and hands-on activities
2. Understand the compositional process as it relates to the role of performers through the creation and performance of new works
3. Experiment with all stages of music composition and performance preparation through weekly class meetings, in-class performances, and a final public performance
4. Develop an understanding of the creative process from the perspective of creators and producers of art by expressing their own creativity and interacting with the instructor and their peers

Week 1

Basic composition technique and performance practice

Week 2

Basic composition technique and performance practice

Week 3

Intermediate composition technique and performance practice

Week 4

Final completion of composition and concert performance of these compositions as well as selected classical music repertoire; and an one-page paper from one of the listed works (Suggested Listening Materials)

## COURSE REQUIREMENTS

All of the following are compulsory for this course (further details will be provided at lectures and tutorials):

1. **Attendance** of both lectures and one of the tutorials each week (some tutorials will be replaced with one-to-one composition lessons or rehearsals); for each unexcused absence, students will lose 1% of their attendance grade (a maximum of 20%); attendance at additional elective class meetings will not count towards this score
2. **Short composition and performance assignments** to be performed in-class; composition assignments begin with one-line melodic writing and build to contrapuntal writing; performances to include selections from standard repertoire works
3. **Midterm project:** in-class performance of a composition for one or two instruments/voices, minimum duration 1 minute;
4. **Final project:** composition for two or more instruments/voices, minimum duration 2 minutes; and performance of a standard repertoire work
  - a. Presentation of Final Projects to be held at a public concert (**Sat 14 July, 2018**); students must attend this performance and write a short program note for their own composition
  - b. Students are responsible for finding performers for their own compositions (themselves or classmates) and organizing rehearsals
5. **A one-page paper** on one of the works from the Suggested Listening Materials List

**ASSESSMENT**

Final Project	40%
Midway Project	30%
Attendance and Class Participation (including rehearsals and public performance)	20%
One-page paper on the suggested listening materials	10%

**SUGGESTED LISTENING MATERIALS (scores and CDs available on reserve at the Library)**

Bartok	<i>Concerto for Orchestra</i>		M1045.B29 D37 1993
Bartok	<i>Music for Strings, Percussion and Celesta</i>		
Copland	<i>Appalachian Spring</i>		M1520.A85 M87 1990 M1000.C66 I575 1997 M1000.C66 O735 1982
Debussy	<i>Prelude to the Afternoon of a Faun</i>		M1000.D43 D36 1987 M1002.D43 O735 1984
Ravel	<i>Daphnis and Chloe Suite #2</i>		M1000.R38 I575 2009 M1003.D43 M635 1986
Ravel	<i>Mother Goose Suite</i>	(Orchestral) (Piano 4 hands)	M1003.S25 C37 1991 M1000.R38 I575 1991 M209.R38 I57 1990
Sheng	<i>Four Movements for Piano Trio</i>		M178.C54 C43 2002
Shostakovich	<i>String Quartet #8</i>		M450.K76 B53 1990 M452.S52 S77 2000
Shostakovich	<i>Symphony #9</i>		M1001.S56 S965 2009
Stravinsky	<i>Petrouchka</i>		M3.1.S77 S45 1993 M1520.S77 P48 1995 M1520.S76 P48 1987
Stravinsky	<i>The Rite of Spring</i>		M1520.S77 V47 1987 M1520.S77 V47 1993
Stravinsky	<i>l'Histoire du Soldat</i>		M1520.S77 H57 2010 M1520.S77 H57 1986