

III. Statement of Course Need

A. Compositional skills are a valuable asset for anyone pursuing a career in either applied music or music education, and provide an excellent opportunity for synthesizing and applying the concepts learned in music theory. Many students in RVCC's music degree programs have expressed an interest in studying songwriting or composition.

B. This course is taught primarily in A-09B, our digital composition and music lab, to access the computer stations and related music technologies, software and notational components required for the class.

C. Course transferability: This course will likely only transfer as an advanced Arts elective in Music or Fine Arts.

IV. Place of Course in College Curriculum

A. Free elective

B. This course serves as a studio arts elective for AA Liberal Arts Majors

C. To see course transferability for New Jersey colleges and universities, go to the NJ Transfer website, www.njtransfer.org; for other colleges and universities, go to the individual college website.

V. Outline of Course Content

A. Analysis of preexisting compositions. Works from both classical and popular traditions will be analyzed with the aim of establishing the relationship between abstract musical content and emotional affect.

1. Songs

a. classical lieder

b. standards

c. current popular

2. Abstract (instrumental works)

B. Directed composition exercises. Students will be given assignments which give them opportunities for applying lessons learned in class.

1. Exercises in form

2. Exercises in arranging

3. Exercises in correct application of harmonic ideas

4. Exercises in text setting

C. Independent projects. Students will be expected to complete at least one work, either vocal or instrumental, which may be used in their portfolio, for application to composition programs at 4-year colleges (e.g. Montclair State). These projects will be evaluated in a workshop/master class format on a weekly basis.

D. Performance. The student will be responsible for the performance of his work in an in-class concert at the end of the semester.

E. The students will be required to critique the final performances.

VI. General Education and Course Learning Outcomes

A. General Education Outcomes

The student will:

1. Evaluate how music expresses text and other emotional content. (GE-NJ 6, *)
2. Express, both orally and in writing, an analytical response to the emotional evaluation of pre-existing music. (GE-NJ 1, 6, *)
3. Create (an) original work(s) of music. (GE-NJ 1, 6, *)
4. Communicate and collaborate with performers in preparing a performance of their original work. (GE-NJ 1, 6, *)
5. Develop music notational skills, particularly through the use of digital notational software. (GE-NJ 4)

B. Course Learning Outcomes

The student will be able to:

1. Create and perform original compositions.
2. Integrate the interaction of harmony and form with text, and how these are employed to expressive ends.
3. Analyze preexisting works to see how other composers make expressive uses of abstract musical concepts.
4. Critically evaluate their own works in progress and revise/edit them.
5. Organize performances of their own compositions.

(* embedded critical thinking)

B. Assessment Instruments

1. Portfolio: original composition(s)
2. Exercises: modeling assignments
3. Essays: Analytical assignments
4. In class performances (assessment of communication and collaboration with other musicians)

VII. Grade Determinants

- A. Essays—assessment of understanding abstract musical concepts and how they are put to expressive use in preexisting works.
- B. Modeling Exercises—assessment of the student's ability to apply topics presented in class to their own creative work.
- C. Independent Composition—assessment of student's ability to synthesize and integrate skills presented in class into his/her own creative voice.
- D. Completion and evaluation of assignments and creative projects.
- E. Individual effort, progress, participation, attendance

Formats, modes and methods that may be used for teaching and learning:

- A. Lecture/discussion (lectures, analyses, critiques)
- B. Modeling assignments (composition exercises based on pre-existing models)
- C. Student presentations (performances of original work)

- D. Small group work and collaboration (performances)
- E. Presentation (students demonstrate the capabilities and limitations of their particular instrument to the rest of class—e.g. how to write for guitar.)

VIII. Texts and Materials

Text: no specified text

(Please note: The course outline is intended only as a guide to course content and resources. Do not purchase textbooks based on this outline. The RVCC bookstore is the sole resource for the most up-to-date information about textbooks.)

Materials:

- A. Primary Sources: scores and or recordings of preexisting works, possibly including:
 - 1. Franz Schubert: Erlkönig and Die Winterreise
 - 2. Robert Schumann: Dichterliebe
 - 3. Arnold Schoenberg: Pierrot Lunaire
 - 4. Selected ‘standards’ by Gershwin, Rogers, et. al.
 - 5. Selected songs by the Beatles
 - 6. Györgi Ligeti: Lux Aeterna
 - 7. Selected rock and other popular songs
- B. Student instruments and voice
- C. Source books for lyrics (classic and modern poems)

IX. Resources

- A. Classroom/studio with piano, stereo and media systems
- B. Library of scores and recordings (A-30)
- C. Available keyboards (A-23) and digital MIDI studio (A09B)
- D. Recording capabilities (recorder, microphones, mixer)
- E. Performance equipment: percussion, amplifiers, stands, etc.