

Class Times: TR 2:10-3:00 PM, MC 103

Instructor: Mr. Jacobus

Office: TBD

Email: enoch.jacobus@uky.edu

I. Required Materials

1. Debussy, Claude. "Quartet in G Minor, Op. 10." In *String Quartets by Debussy and Ravel*, 1-50. New York: Dover Publications, 1987.
2. Ravel, Maurice. "Quartet in F Major." In *String Quartets by Debussy and Ravel*, 51-97. New York: Dover Publications, 1987.
3. Haydn, F. J. *String Quartet in C Major, Op. 76, No. 3* ("The Emperor").
4. Staff Paper
5. Three-ringed Binder

II. Course Description and Objectives

This course is designed to introduce the basic skills and concepts required for musical arranging and original composition, both of which will be studied on an independent basis in MTH 393, should you choose to continue pursuing the composition/arranging emphasis.

Classes will be taught as a combination of lecture and seminar. Generally speaking, the first day of the week will tend toward lecture, involving various examples of arrangements and compositions, examination of musical scores (particularly the quartets listed above). The second class of the week will tend toward a seminar, in which you will share your efforts with the entire class.

III. Assignments and Grading

Types of Assignments

A. Sketchbook: You will maintain a daily sketchbook of musical ideas, short assignments, and even elements of the major projects as they develop. You are required to make some entry—however brief—*every day*, so that you get used to manipulating sounds, even if it is just routine exercises. Each day's work needs a brief citation including the date. You will turn these in the second class of every week. The instructor will endeavor to return these as soon as possible. The sketchbook should be held in a three-ringed binder. *Please* use a pencil in your sketchbook, until such time as it becomes more efficient to typeset each draft of a project.

B. Short Assignments: Over the course of the term, you will complete six short writing exercises in compositional craft that are not directly related to your projects. These short assignments are due in class on the dates listed in the course schedule.

C. Projects: Two principal projects will be completed for the term, each of which will be introduced and discussed in class.

1. An arrangement of a previously composed tune or song in the public domain in lieu of a midterm.
2. An original composition in lieu of a final.

When drafts are due (refer to course schedule), you will supply me with a copy of the draft separate from the sketchbook (Xeroxed or printed out). You should also send me an electronic copy. On occasion, I may schedule “lesson” times with each of you. This will depend largely upon our schedules and time permitting. These tutorials should aid you as you work on your projects and provide you with an idea of how the upper level comp lessons will operate.

Grading weights and scale

Sketchbook / Class involvement	10%		A	90-100		D	60-69
Short Assignment	(6 x 5% each =) 30%		B	80-89		F	0-59
Project 1	30%		C	70-79			
Project 2	30%						

IV. Policies and Expectation

- A. Attendance: You are expected to attend every class. Due to the small size of this class, you are urged to avoid missing any classes, since class involvement comprises the equivalent of a full letter grade.
- B. Lateness: Be punctual— it is both professional and respectful. I take attendance at the beginning of the class period. If you arrive after I have finished, you will be counted tardy.
- C. Etiquette: As a responsible adult, you will be expected to behave in a respectful manner. In a course such as this, we will frequently be exposing the results of our personal creativity up to the possibility of criticism. It bears repeating that our comments to one another should be constructive, tactful, and well-considered. Similarly, when receiving critique, our reaction should be to take things in stride. Any negative comments are not aimed at you, but at the improvement of the craft which we all seek to develop. Considerate behavior on the parts of both the giver and receiver of critique will provide for a more relaxed and comfortable environment for all.
- D. Mobile Phones: If your phone rings during class, you have to dance to your ringtone until voicemail picks up. If you switch the ringer off before this is accomplished, you will have to dance briefly to music of my choosing. Play it safe—turn off your ringer.

V. Academic Dishonesty

While a certain amount of borrowing is inherently necessary in arranging and composition, all assignments and projects submitted to me or other academic supervisors are expected to be the result of each student's own ideas, study, and effort. Students who give or take information that is considered to be in violation of this or of university policy regarding cheating or plagiarism may be subject to penalties.

VI. Instructional Modification

If you need to request status as a student with a disability, please contact me at the beginning of the term to determine any necessary accommodations.

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