

Composition Workshop Class
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The goal of this class is to develop compositional skills by learning the fundamentals of musical form, melodic and rhythmic construction, elements of harmony and counterpoint, as well as discussing your work with other students, studying a variety of established techniques through listening and writing and analysis exercises. Class meetings will be a mixture of discussing specific topics, reviewing together the students' work, and previewing the following week assignment using examples provided by the instructor.

We will have weekly assignments of short exercises and/or music analysis as well as a final project of a longer length. Weekly assignments are not meant to be particularly creative, just short exercises.

Students are expected to:

- Bring a recording of the assignments (mp3 player, iPod, laptop, phone, etc.) or be willing to provide a live performance
- Notate their compositions, or provide a graphic description, or a diagram
- Provide copies of the material for the other students.

If you plan to perform your assignment you should bring your specific instrument to class.

Week	Topic	Assignment Due	Final Project
Sep 5	Overview of the class. Listen to Phil Glass, Koyaanisqatsi .		
Sep 12	Melody – Types of melody. Phrases and Periods. Listen to Chopin Mazurka Opus 6 No. 1 in F# minor	Write a short melody. Identify the bass, and other motives in Phil Glass, Koyaanisqatsi .	no
Sep 19	Melody – The Tonic Pitch – Scale –Variation Principle. Listen to W.A. Mozart 12 Variations on "Ah, vous dirai-je maman", K.265 ,	Write a period as a continuous elaboration, and one made up of two contrasting phrases. Analyze Fryderyk Chopin Mazurka Opus 6 No. 1 in F# minor (only identify the melodies, sections that repeat, and summarize the structure of the piece).	no
Sep 26	No Class		
Oct 3	No Class		
Oct 10	Variation Principle Continued – Counterpoint. Listen to A La Femminisca (Folk Tune).	Write two variations for each of two of your melodies. Analyze the Theme and describe how the first two variations of W.A Mozart K.265 are composed.	no
Oct 17	Melody and Harmony. Luciano Berio A La Femminisca	Write two counterpoints of one of your melodies. The counterpoint can be rhythmic (i.e. for an unpitched instrument). Analyze A La Femminisca (Folk Tune).	no
Oct 24	Composing longer pieces. Franz Schubert Das Wandern from Die Schöne Müllerin.	Harmonize one of your melodies in two different ways. Analyze Luciano Berio A La Femminisca .	no

Oct 31	Simple Forms – AB, ABA – Menuet and Trio	Concatenate two of the melodies you have written. (Do not concatenate variations of the same melody.) Analyze Schubert Das Wandern	no
Nov 7	Form – Popular Song (AABA) The Beatles I want to hold your hand	Concatenate two of the melodies you have written in ABA form. (Select Final Project)	yes
Nov 14	More Complex Forms – The Beatles A Day in the Life.	Music Analysis & Final Project	yes
Nov 21	More Complex Forms – Schubert Wohin from Die Schöne Müllerin.	Music Analysis & Final Project	yes
Dec 5	Project discussion	Final Project Preview	yes
Dec 12	Project discussion	Final Project	yes

Besides Pencil & Paper and a good eraser, below is a list of useful software, and some Web-sites.

Class Web Site

http://daveieverotta.com/A_folders/Teaching/CW.html

Notation Software

Finale: www.finalemusic.com (either Finale or Finale PrintMusic)

Dorico: www.dorico.com (new kid on the block)

Sibelius: www.sibelius.com (not particularly recommended unless you have it already)

MuseScore (free) musescore.org (free, but as refined as above)

Music Editing

Garage Band: <http://www.apple.com/mac/garageband/>

Logic Pro X: <http://www.apple.com/logic-pro/>

Final Cut: www.apple.com/finalcutpro/ or similar video program that provides control on the audio tracks.

Musical Scores

International Music Score Library Project: imslp.org