

MEMORANDUM

To..... Senate	From..... D. R. Birch
.....	 Chairman, SCUS
Subject..... New Program Proposal: Minor	Date..... 1979-12-20
..... in Contemporary Music	

Action taken by the Senate Committee on Academic Planning at its meeting of December 12, 1979 and by the Senate Committee on Undergraduate Studies at its meeting on December 18, 1979 gives rise to the following motion:

MOTION:

That Senate approve and recommend approval to the Board of Governors the proposed Minor in Contemporary Music as set forth in S.80-3 and specifically including the following:-

(i) New courses

FPA.140-3 Introduction to Contemporary Music
FPA.240-3 Contemporary Music Performance
FPA.244-3 Contemporary Music Composition and Composers
FPA.245-3 Music Composition and Performance I
FPA.340-3 Music Composition and Performance II
FPA.341-3 Music Composition and Performance III
FPA.347-3 Introduction to Electronic Music Composition
FPA.348-3 Introduction to Computer Music Composition
FPA.448-5 Directed Study in Music Composition
FPA.449-5 Directed Study in Electroacoustic Music Composition

(ii) Minor in Contemporary Music

NOTE

The music minor was deleted from an earlier development plan of the Centre for the Arts which was approved in principle by SCAP and Senate, however, it was removed because planning was at a very rudimentary stage rather than because those bodies had any specific reservation about the development of a music minor. The minor now before Senate is entirely consistent with the general development of the Centre for the Arts and it has the additional virtue of incorporating and building upon a field which has gained this University an international reputation since 1965. Through the work of Murray Schafer the

Centre for Communication and the Arts attracted a great deal of attention in the field of the acoustic dimensions of communication, environmental acoustics, and electroacoustic communication.

Music is the last of the arts to be developed within the curriculum of the Centre for the Arts and the Senate Committees were informed that this is so for two major reasons: First, music programs can be very costly when taught in the traditional studio and individual instruction modes; second, music is probably the best covered of the arts in B. C. when it comes to formal programs. In planning a music program the Centre for the Arts has sought to emphasize the need for complementarity with its own programs in other fields and in so doing has developed a program which will be unique in the province and which will operate with substantially lower instructional costs than most music programs.

On the one hand the proposed minor in contemporary music is not designed to provide a career training for professionals; on the other hand it is not intended as a program in "music appreciation". Performance and composition are central to the program. Although enrolment projections show 12 students completing the minor in any given year, enrolment will be much higher in many of the courses which will serve the interests of students emphasizing other aspects of the fine and performing arts or majoring in related fields.

Should the minor in contemporary music be approved, the intention of the Centre for the Arts is to implement it in 1981/82 and 1982/83. Full implementation will require the appointment of a new faculty member in each of those two years and, the appointment of a laboratory instructor, the purchase of library resources, the renovation of existing space, and the purchase of some equipment complementary to existing equipment. Initial purchases required for the Library are estimated at approximately \$12,000 but this may require supplementing in the second year. Submissions to the Universities Council will incorporate all the additional operating costs for the proposed minor, specifically those operating costs which can properly be ascribed to the new courses proposed for the minor. The program, if approved by Council, will be eligible for one year of new program funding and for emergent program funding for the period of its implementation plus one year. Beyond that time, like all other programs in the University it will be funded through the enrolment-driven allocation formula.



D. R. Birch

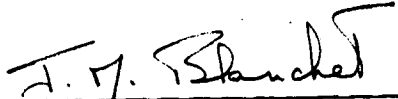
MEMORANDUM

Mr. H.M. Evans, Registrar &
Secretary, SCUS
Subject New Program Proposal I.S.C. 79-23
Minor in Contemporary Music

From Janet Blanchet, Secretary to the
Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee
Date December 4, 1979

The attached New Program Proposal for a Minor in Contemporary Music (I.S.C. 79-23) was approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee at its meeting on 4 December 1979.

Would you please place this item on the agenda for the next meeting of the Senate Committee on Undergraduate Studies.


Janet Blanchet

JB:jk

Attachments

cc: J. Chase

SIMON FRASER UNIVERSITY

I.S.C. 14-23

MEMORANDUM

John Dickinson, Chairman

IDS Curriculum Committee

Subject: Minor in Contemporary Music

From: Evan Alderson, Director

Centre for the Arts

Date: November 29, 1979.

Please find attached a proposal for a minor in Contemporary Music. The program has been planned primarily by Professor Barry Truax of Communication and the Centre for the Arts and Mr. David MacIntyre of this Department. Because the program makes extensive use of courses within the Department of Communication, it is being proposed by both departments, although the intention is that the main calendar entry and the administration of the program should be within the Centre for the Arts.

A few words on the genesis of the program may be useful. From the inception of the Centre for the Arts it has been our stated intention to develop a program in music to the level of a minor concentration. Approval in principle for a minor in music was sought in a development paper that went before the Senate Committee on Academic Planning in January of 1978 (SCAP 78-4). Because the music minor was less fully developed than other programs proposed in that paper, SCAP decided not to consider the proposal in principle, at that time, but suggested that we forward a fully developed proposal when we were ready to have it considered. The minor now proposed is cognate with the four existing minors in dance, film, theatre and visual art and completes the disciplines in which we intend to pursue program development. The minor as a whole and the courses within it provide an essential dimension of the interdisciplinary study of the arts which is a primary goal of the Centre for the Arts.

We request that the minor in contemporary music be introduced formally in the fall semester of 1981. Because the program will require emergent program funding from the Universities Council, I hope that you can assist in taking the proposal through the various approval stages in time for the Senate meeting of January 14, 1980.


Evan Alderson

EA/yn

SIMON FRASER UNIVERSITY

MEMORANDUM

Chairperson, Undergraduate Studies

Centre for the Arts

Subject Proposed Music Minor, Centre for the Arts

From R. Lorimer, Undergraduate Chairman

Department of Communication

Date November 29, 1979

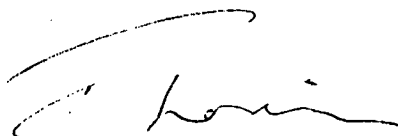
At a meeting on November 26 the Undergraduate Curriculum Committee gave formal approval to your proposed music minor. We are happy to have Communications courses, specifically CMNS 258, 259, 358 and 359 as part of the proposed minor.

Several notes should be of interest to you.

1. While these courses are presently in demand within the department we will make formal provision for priority to be given to future music minors wanting to enroll in these courses.

2. We anticipate in the near future a more specifically articulated program in Critical Analysis of the media. As that happens we hope to be able to provide other sets of courses which would be useful for other minors within your program both as adjunctive courses and, possibly, as courses which might be fully integrated into the minor as the courses are which are included in your present proposal. Certainly, with the development of the critical analysis area courses such as the ones taught by Truax will become more plentiful within the department. We will keep you informed on these developments and look for your consultation.

3. Related to point #2; we are currently re-examining the role of "hands on" courses with respect to "theoretical" courses. Certainly our undergraduate students would like to see more "hands on" courses to provide them with a basic literacy in a number of the media. With that they might have a more solid foundation for understanding and criticism. Perhaps in this area there is room for a closer collaboration between our departments.


Undergraduate Chairman


Acting Chairman

cc: Undergraduate Committee
Chairman FPA
Chairman Communications
Barry Truax

THE MINOR IN CONTEMPORARY MUSIC

An Overview of Course Structure

<u>Level</u>	<u>Fall</u>	<u>Spring</u>
I	FPA. 102-3* FPA. 104-3* Music in History I Music Fundamentals	FPA. 103-3* FPA. 104-3* Music in History II Music Fundamentals
	* (the above are existing general interest courses not a part of minor requirements)	
		FPA. 140-3 Introduction to Contemporary Music (2-2-0)
II	FPA. 240-3 Contemporary Music Performance (1-0-3) FPA. 244-3 Contemporary Music Composition and Composers (2-2-0) CMNS 259-3* Acoustic Communication I (2-2-0)	FPA. 245-3 Contemporary Music Performance and Composition I (selected entry course) (2-0-4) CMNS 258-3* Sound Tape Recording I (Electroacoustic Communication) (2-2-0)
III	FPA. 340-3 Performance and Composition II (2-0-4) FPA. 347-3 Introduction to Electronic Music Composition (0-2-3) CMNS 358-3* Sound Tape Recording II (Electroacoustic Communication II) (0-3-3)	FPA. 341-3 Performance and Composition III (2-0-4) FPA. 348-3 Introduction to Computer Music Composition (0-2-3) CMNS 359-3* Acoustic Communication II (0-3-0)
IV	FPA. 448-5 Directed Study in Music Composition FPA. 449-5* Directed Study in Electroacoustic Music Composition CMNS 483-5 Directed Study (Acoustic Communication)	

* existing course

Minor Requirements:

<i>Lower division as prerequisites</i>	FPA. 140	3 credits
	1 Context Course	6 credits
	FPA. 240, 244, 245	9 credits
	1 of CMNS 258, 259	3 credits
	Total	21 credits

<i>Upper division</i>	FPA. 340, 341	6 credits
	1 of FPA. 347, 348	3 credits
	1 of CMNS 358, 359	3 credits
	1 of FPA. 448, 449	5 credits
	Total	17 credits

THE MINOR IN CONTEMPORARY MUSIC

I. Aims and Goals:

The aim of the Contemporary Music Minor is to establish an interdisciplinary program of training and experience in Music that will complement a student's work in the other arts, in other interdisciplinary subjects, or in the humanities. The program does not intend to provide career training for professional performers, commercial musicians, musicologists or music educators, areas which are well covered in other institutions in British Columbia. Instead, the program will provide a wide basis of training in music and sound by leaning heavily on the creative facet of music in a contemporary idiom. As such, the program will be unique in North America as one of the few interdisciplinary curricula in music, and one of the few where its combination with other art forms will be actively encouraged.

The program will be designed to have a wide appeal to various types of students already at S.F.U., and to attract others to the University who are looking for an alternative to more traditional faculties and departments of music. The kinds of interests the students might typically have would be in contemporary music composition, in the relation of music composition to technology, in experimental performance techniques, in collaborative efforts between the arts, in the relation of sound and music to the media and contemporary social problems, and in the practical aspects of music-making in relation to the other arts.

The Minor could be suitably combined within a communication major, with a minor in other arts programs, or with programs in the Faculty of Arts or Interdisciplinary Studies. The upper division courses might form the core of an Extended Studies Diploma program for students already holding degrees.

II. Program Themes

The program is centred around a core of courses in contemporary composition and performance, with parallel sequences in electro-acoustics and acoustic communication. Each of these areas, and the courses they contain, will be discussed separately. First, however, we will consider the interdisciplinary basis of the program.

In formulating a new, experimental approach to music which is to act as an alternative to the traditional discipline, one must find or create a disciplinary foundation on which to base the program. We are convinced that such a basis is now available through the integration of knowledge from a wide range of sources which are increasingly being brought to bear on contemporary music composition. These include all aspects of sound behaviour, as defined through acoustics, psychoacoustics, environmental acoustics, electroacoustics, linguistics and communication. In addition, one gains valuable insight from the social sciences into the role and function of sound and music in the media and social environments. Increasingly the musical arts are being influenced by technology, both in the production and reproduction of music. Therefore a teaching program can combine a study of the technological influence with the creative use of that technology for artistic ends. Finally, the study of 20th century music both historically and analytically, combined with practical experience in performance techniques, provides a broad basis for exploration. In short, the program will bring together a set of knowledge areas which are seldom tapped to any significant degree by traditional music programs, namely contemporary music practice, musical uses of technology, contemporary practice in the other arts, and social science analysis.

The courses in Composition and Performance will be new additions to the Centre for the Arts. The courses in the Electroacoustic stream and the Acoustic Communication stream will utilize the existing courses taught by Barry Truax in the Department of Communication, and therefore the program is proposed by both Departments. The electro-acoustic stream will require two additional FPA. courses in the areas of electronic and computer music.

Sequences of Study

A. Composition and Performance Sequence

1st year	FPA.140	Introduction to Contemporary Music
2nd year	FPA.240	Contemporary Music Performance
	FPA.244	Contemporary Music Composition and Composers
	FPA.245	Contemporary Music Performance and Composition I
3rd year	FPA.340	Contemporary Music Performance and Composition II
	FPA.341	Contemporary Music Performance and Composition III
4th year	FPA.448	Directed Study in Music Composition

This core set of courses combines composition and performance in such a way that the student gains not only an insight into the creative process, but also into the problems of realizing an idea or a score in performance. Performance in this sense means performing oneself, in a group, or with professional performers. It should be noted that these two aspects of music, the conception and the realization, are often kept separate in music schools, composition being taught directly with the performance of the work left to the student's ingenuity.

The aim of this set of courses is to give students practical creative musical experience in developing a musical idea, scoring it, and realizing it in performance. In addition, the courses will provide a familiarity with contemporary composition and performance techniques, a working knowledge of major trends within the 20th century combined with historical and cross-cultural examples where appropriate, and specific knowledge of Canadian work.

The course structure begins with an introductory first-year course that surveys the entire field, and offers students some practical experience in both composition and performance. At the second year level, composition and performance are studied in separate courses during the first semester in order to cover a large amount of material systematically. However, the areas are combined again in the FPA.245, 340 and 341 courses in order that the process of conception to realization can be explored. The experience of these second and third year courses naturally leads to individual work projects at the fourth year.

At the first year level, the program will naturally be introductory, requiring no particular skills, although previous or concurrent familiarity with rudiments will be required. This knowledge may be demonstrated by the completion of FPA.104 or in an interview prior to registration. The sense of the course will be at the level of "what is it like to think compositionally about music?" and "what is the nature of contemporary music practice?" Since the majority of students have never been exposed to contemporary music, a great deal of time will be spent exposing them to relevant and approachable examples, graphic notation, and simple experiments with available resources. Coverage of the field will not be systematic, but rather representative, with the emphasis on experience and participation. The simple resources which can be used at this level are "found" soundmakers, text-sound material, improvisation with available sound, simple tape recording and playback, singing and any instrumental abilities already practised by the student.

The second year level will approach the field more systematically, both in terms of historical examples and analysis. The composition course will involve such areas as the analysis of contemporary scores, surveys of compositional theories and notational systems, aesthetic attitudes and values, familiarity with major figures, trends and works, new definitions of the composer's social role (educator, performer, impresario, social critic, researcher, system developer, businessman) in relation to government, education, commerce and the environment. Particular emphasis will be given to the Canadian situation, including the history and practice of music in Canada (for which the local branch of the Canadian Music Centre provides an invaluable resource). Compositional techniques of course will be included and students will produce exercises using them, but it is intended that this work will be presented within the framework of what composition in this century has been and is about, aesthetically, socially and culturally.

The performance course at the second year level will emphasize the practical aspects of how scores and musical ideas are realized. Instruments will be used only when students have previous knowledge of them (a situation which no doubt will often occur). Otherwise, the emphasis will be first on voice training, and secondly, on using improvised, found or self-made instruments. The emphasis on voice training has many advantages, only one of which is cost. The use of voice is common to all musical cultures and to several of the other arts, most notably theatre. The courses will cover topics in notation, improvisation, combination with other media or arts, techniques of performer interaction and organization, in addition to specific performance techniques.

As already described, the uniqueness of the program lies largely in the specific combination of composition and performance practice, linking the two from the end of the second year on in a series of courses called Performance and Composition I, II and III. Students will be continually exposed to the interaction between conception and realization, putting into practice the concepts described above. The studio format will be used for the rehearsal and performance of student works, in the presence and often with the assistance of the entire class, and at least occasionally with professional musicians. Ideally, a group of contemporary music performers could be attracted to the campus as residents for this purpose. Brief visits from touring groups form another possibility, allowing for the combination of public performance and student workshops.

B. Electroacoustic Sequence

2nd year CMNS 258 Explorations in Sound Tape Recording

3rd year CMNS 358 Sound Tape Recording: Theory and Uses
 (Classical Tape Studio)

 FPA. 347 Introduction to Electronic Music

 FPA. 348 Introduction to Computer Music

4th year FPA. 449 Directed Study in Electroacoustic Composition

An increasingly wide range of uses of technology have influenced musical practice in this century. The most accessible and important of these are: 1) the tape medium; 2) the electronic synthesizer; 3) computer programs and related digital devices. These three are very distinct technologies which need to be studied separately, and which require separate facilities. At present, the classical tape studio techniques are taught by Barry Truax in the Sonic Research Studio in the Department of Communication. His computer music system, using the minicomputers in Computing Science, have been used over the past few years in non-credit workshops sponsored by the Centre for the Arts. Finally, plans are under way to upgrade the studio which is currently in the basement of the Theatre, for Centre for the Arts use. Adding an electronic synthesizer to this studio would allow that area to be covered as well.

CMNS 258 is an appropriate introductory course for this area because that technology which has found musical application also has wider implications for sound production and reproduction throughout society. To understand the artistic applications, the student should first be introduced to the technical basis and implications of what is most generally called electroacoustics - the transfer between acoustic and electrical forms of energy. CMNS 258 introduces all of this information and gives the students practical experience in tape recording. The social and artistic applications of the technology are also introduced.

At the third year level, specialized studio courses provide the detailed instruction that musical use of the tape medium, electronic synthesizer and digital computer require. The courses emphasize technical background and practical production considerations as required for compositional work. The combination of tapes produced in these ways with other types of live performance is another consideration within these courses.

A fourth year course allows individual composition projects specializing in any of the electroacoustic areas or their combination.

C. Acoustic Communication Sequence

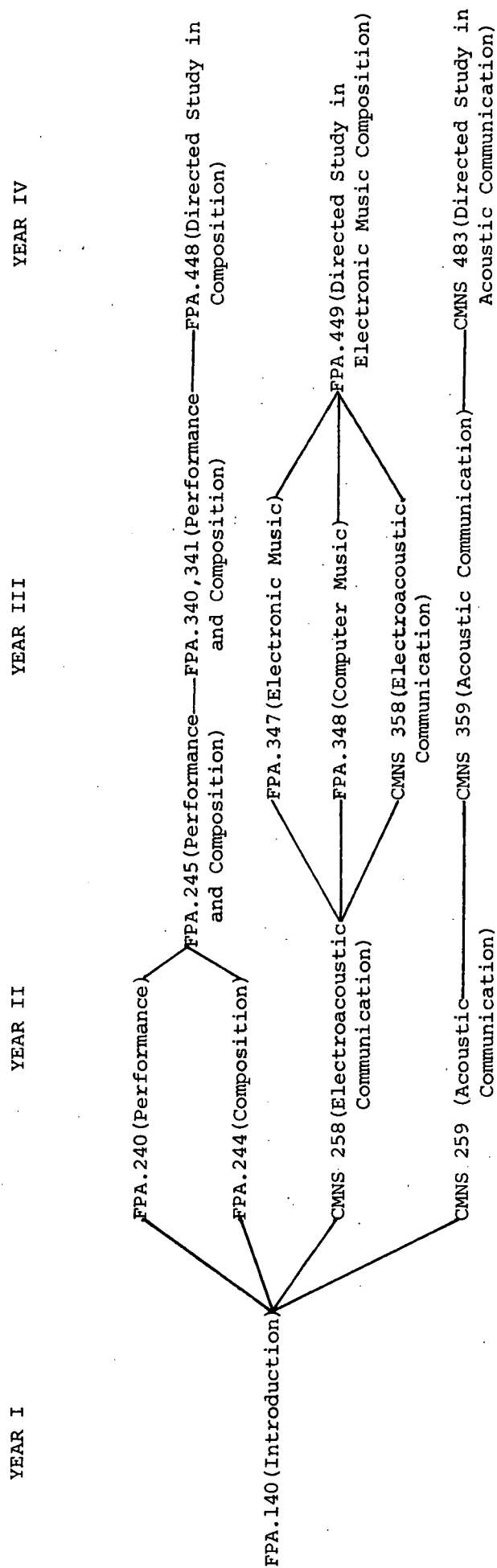
2nd year	CMNS 259	Acoustic Dimensions of Communication I
3rd year	CMNS 359	Acoustic Dimensions of Communication II
4th year	CMNS 483	Directed Study

This set of existing courses, taught by Barry Truax in the Department of Communication, is based on a social science approach to sound-based communication as experienced in language and interpersonal communication, environmental sound behaviour and design, the use of sound in the media, and listening and perceptual habits. The courses are those originated by R.M. Schafer and his work with the World Soundscape Project which provided an extensive tape library basis for these courses.

The relevance of these courses to studies in music lies first in the way they deal with sound and listening. As contemporary composers are increasingly able to control and design the sounds they use electroacoustically, and as sound quality or timbre is increasingly explored, a thorough knowledge of sound and its behaviour becomes imperative. During this century, the repertoire of sound which is available for inclusion within a musical composition has expanded so greatly that all sound, natural or synthesized, instrumental or environmental, may be considered. Composers can be considered as designers of acoustic experiences, and therefore it is relevant to them to know the way in which communication through sound occurs in all situations.

Central to this proposal for a music program is the realization that anyone who is to be involved creatively in music today, as well as in the future, needs to be aware of much wider range of acoustic, technical and social knowledge than before. The available materials to work with are much larger, the social function of the art has changed, the audience's experience is different, the distribution network and even the environments within which music occurs all pose greater challenges and problems. Our interdisciplinary approach is designed to prepare students for these changes.

DIAGRAM OF STUDY SEQUENCES



III. Related Areas and Adjunct Courses

Music History:

Two courses now exist (FPA.102 and 103) which cover the history of Western music. Although these have not been designated as part of the minor, students taking the minor will be advised to take these as useful adjuncts to their contemporary studies. The minor does not intend to provide comprehensive training in the subject of music history or musicology per se, and therefore does not include courses in this area; however it acknowledges that a background in music history is valuable to any music study. The "context" courses within the Department, one of which is required in the minor, also gives the students some opportunity of experiencing the integrated history of art within a given period. Other courses occasionally offered in the University on specific topics (e.g. Wagnerian opera) would also be useful adjunct courses for students. However, it should be realized that the general intention of the way in which contemporary music is taught is not in exclusion of the historical perspective; on the contrary, it is assumed that historical examples and cross-cultural examples will frequently be brought out where they pertain as precedents to contemporary practice.

Performance:

It is expected that as the program develops, performance groups will naturally spring up and function on a non-credit basis. Students taking the regular courses will naturally want to continue their work in freely formed groups. These will be encouraged to the extent that time and rehearsal and performance space is available, but they will not operate on a credit basis. Students working on projects, say involving composition for one such group, could receive credit as part of their coursework. The presence of professional musicians, both as residents and visitors, will be extremely valuable for the program. Too often one sees a large gap between the music school and the realities of professional performance, particularly in contemporary music where it cannot be assumed that a performer will have been trained to understand and execute a score without some assistance from the composer. Moreover, many composers have inadequate experience in working with performers and groups, or in performing themselves, and thus a gap exists between what is requested in a score, and what is practical to realize. Although the music minor does not intend to provide professional performance training, it does strongly intend to bridge the gap between performer and composer by allowing students to experience each discipline personally, work with professionals and study the relation and problems between conception and realization.

IV Implementation Schedule

Assuming that the program can be funded for 1981-3, the most practical implementation schedule is as follows:

	<u>New courses first taught</u>
1981-1	140 (funded through sessional allocation in this term only)
1981-3	240, 244, 347
1982-1	245, 348, 449
1982-3	340
1983-1	341, 448

The minor program could first be completed in 1983-1.

V Enrollment

When fully operational, the program will provide approximately 165 places for enrollees in new courses. Because we anticipate strong interest in the various courses from students in the other arts and in Communication, we expect the maximum enrollment to be achieved quite rapidly.

A maximum of 12 students will be able to complete the minor each year.

VI Resources

Although the proposed minor builds substantially on present resources, the following incremental resources will be required:

Faculty: Two continuing faculty will be required, one to be appointed in 1981-82 with special competence in acoustic composition and performance and one in 1982-83 with special competence in electro-acoustic composition. Two sessional appointments would be required during 1981-82 only to teach FPA. 347 and 348.

Other Instructional Staff: It would be desirable to appoint a half-time Laboratory Instructor in order to provide basic instruction in the use of sound equipment. Depending on developments in other areas it might prove effective to combine this allocation with other existing resources to provide more comprehensive instruction support in the area of sound through a single full-time appointment.

It would be desirable but not essential to provide some incremental funding for visiting performance groups in contemporary music.

It is not anticipated that the program will make regular use of sessional appointments. One Teaching Assistant per annum will be required.

Space: With the acquisition of new space in the IMS complex this fall, we have been able to assign Studio I, a double trailer near the Theatre, to the exclusive use of music. This space will serve very well as the primary teaching and rehearsal space for the music program. Assuming that, as currently planned, the Centre's offices can move to building 6 of this complex and Film to building 1 by September of 1981 and that building 5 and the two adjacent trailers can be retained; adequate space will be available for informal rehearsal space and electronic piano rooms additionally required. The renovations costs attributable to this program should not exceed \$5,000.

Capital Equipment: Purchase of required electronic and acoustic pianos, an adequate synthesizer, a sound mixing board and related equipment for the sound studio in the Theatre, and a digital oscillator bank to be used in conjunction with the PDP 11 computer, should not together exceed the cost of \$37,000.

Library Resources: We estimate that adequate additional books, recordings and scores, some to be housed in the library and some in the Centre for the Arts can be acquired at an initial cost of \$12,000.

PROPOSED CALENDAR ENTRY

The Minor in Contemporary Music

In co-operation with the Department of Communication, the Centre for the Arts offers a minor program in contemporary music. The intention of this program is to provide students with a broad interdisciplinary experience in contemporary music composition and performance, drawing on contemporary music practice, musical uses of technology, contemporary practice in other arts, and studies in acoustic communication. The performance aspects of the program focus on the realization of musical ideas developed through studies in composition, and are not designed to provide career training for performers. Minimal previous knowledge of music is required to begin the program, which students may attain through FPA. 104.

Minors in contemporary music will complete 21 hours of lower division prerequisite credit, distributed as follows:

All of:

- FPA.140-3 Introduction to Contemporary Music
- FPA.240-3 Contemporary Music Performance
- FPA.244-3 Contemporary Music Composition and Composers
- FPA.245-3 Music Composition and Performance I

One of:

- CMNS 258-3 Explorations in Sound Tape Recording
- CMNS 259-3 Acoustic Dimensions of Communication I

One of:

- FPA.110-6 The Arts in Context: The Renaissance
- FPA.113-6 The Arts in Context: European Romanticism
- FPA.114-6 The Arts in Context: The Modernist Era
- FPA.116-6 The Arts in Context: North American Styles

Minors in contemporary music also will complete 17 hours of upper division credit, distributed as follows:

- FPA.340-3 Music Composition and Performance II
- FPA.341-3 Music Composition and Performance III

One of:

- FPA.347-3 Introduction to Electronic Music Composition
- FPA.348-3 Introduction to Computer Music Composition

One of:

- CMNS 358-3 Sound Tape Recording: Theory and Uses
- CMNS 359-3 Acoustic Dimensions of Communication II

One of:

- FPA.448-5 Directed Study in Music Composition
- FPA.449-5 Directed Study in Electroacoustic Composition
- CMNS 483-5 Directed Study (Acoustic Communication)

Students intending to minor in contemporary music are advised to take FPA.102-3, Music in History I and FPA.103-3, Music in History II. FPA.104-3, Music Fundamentals, is available for students without previous music training.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 140 Credit Hours: 3 Vector: 2-2-0

Title of Course: Introduction to Contemporary Music

Calendar Description of Course: A survey of major trends and practices of music in the twentieth century, including theoretical techniques, group improvisation and collaboration between the arts. The course also includes an introduction to elementary composition using available resources, such as voice, percussion and tape recording.

Nature of Course lecture/tutorial

Prerequisites (or special instructions):

Basic knowledge of music fundamentals, including staff notation and keyboard, and elementary skills in melody, harmony and rhythm. This pre-requisite knowledge may be demonstrated by completion of FPA. 104, or in an interview prior to registration.

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 81-1

Which of your present faculty would be available to make the proposed offering possible? new faculty

3. Objectives of the Course

To acquaint the student with the distinct musical techniques and composers of the twentieth century. The student will be encouraged to think compositionally about music, and to investigate the source and nature of contemporary music practice.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

see global resource requirements

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: Nov 29 1979

4 Dec 79

Em. Allen
Department Chairman

J. W. Bolser
Dean

Chairman, SCUS

Enrolment: 40 - 50

The course presents an introduction to contemporary music through a selection of significant trends and practices which have shaped 20th century musical thought. The course does not intend to cover the entire history of music in this century in a systematic or comprehensive manner. Instead, it will focus on specific concepts which have had a seminal influence on composition and performance, and moreover which are amenable to experimentation by the students through projects utilizing available soundmaking resources. The course will generally follow an historical path through each theme, relying heavily on in-class listening to musical examples drawn from throughout the 20th century, as well as from historical periods and other cultures where appropriate.

Sample Course Outline:

weeks

- 1 - 2 New Sound Resources (part I) "The Liberation of Sound"
 New instrumental colours and combinations (Debussy, Stravinsky, Schoenberg); use of percussion and new instruments (Varese, Messiaen, Antheil, Cage); new sound textures (Ligeti, Penderecki, Ives, Xenakis).
- 3 - 4 Voice and Soundmaking: New Resources
 New techniques of vocal expression (Schoenberg, Weill, Webern, Berg, Stravinsky); extended vocal techniques (Davies, Cage, EVT, Stockhausen, Oliveros); voice as source & text-sound composition (Stockhausen, Berio, Ashley, Amerikhanian, Four Horsemen, Hanson, et al.)
- 5 - 7 Chance and Indeterminacy
 The influence of John Cage; open forms and graphic notation (Brown, Feldman, Wolff); stochastic processes & probability theory (Xenakis, Hiller, Truax); randomness as a source of new information; as an aesthetic position; as a control process; as a performance variable.
- 8 - 9 New Sound Resources (part II) "The emphasis on timbre as a musical variable"
 New functional uses of timbre (klangfarbenmelodie, chord as timbre, etc.); electronic synthesis of timbre (Stockhausen, Carlos, Chowning, Risset); tape music, sound environments (Schaeffer, Schafer, WSP, et al); new instrumental resources & live electronic manipulation (Globokar, Stockhausen, Canadian Electronic Ensemble).
- 10-11 Rhythm and Texture
 Additive rhythm, polyrhythm (Stravinsky, Bartok, Messiaen, Carter); repetitive rhythm, phasing, drones (Reich, Riley, Glass, Andriessen, Young);
- 12-13 Non-Western Influences
 Non-classical influences (jazz, folk music, music theatre, popular music); ethnic influences (India, Bali, Java, Ghana, Japan); eclecticism & collage.

Textbooks and References:

John Cage, Silence.

David Cope, New Music Composition.

Leonard Meyer, Music, the Arts and Ideas.

Michael Nyman, Experimental Music.

Steve Reich, Writings About Music.

R.M. Schafer, Creative Music Education.

Eric Salzman, Twentieth Century Music: An Introduction.

Wilfred Mellers, Caliban Reborn: Renewal in 20th Century Music.

Joan Peyser, Twentieth Century Music.

Henry Pleasants, The Agony of Modern Music.

NEW COURSE PROPOSAL FORM

SCUS 73-34b:- (When completing this form, for instructions see Memorandum SCUS 73-34a. Attach course outline).

Enrolment: 20-25

Lecture Topics

- I. An historical look at the "composer as performer" phenomenon, and it's importance in music history.
- II. The human voice as a performing medium.
 - a.) The potential of the untrained voice as a musical instrument.
 - b.) Extended vocal techniques and their importance in contemporary music practice.
 - c.) The terminology and notation of vocal techniques for the composer and performer.
 - d.) The spoken word and its use in music performance throughout music history.
- III. Various notational systems used for performance clarity; the advantages and disadvantages of each in relation to pitch, rhythm, timbre and musical nuance.
 - a.) five line (staff) notation
 - b.) graphic notation
 - c.) linguistic directional notation
 - d.) diagrams as notation
 - e.) the effect of visual representation on music performance, and calligraphy as a notational art form and a necessity to good performance.
- IV. Free improvisation and silence in music performance.
- V. The audience as performers.
- VI. Visual aspects to music performances; the rise of 'theatre pieces' in contemporary music.

Studio: This section of the course is designed so that the student may apply, through collective performance/practice sessions, the techniques discussed in the Lectures. These sessions will center around pieces chosen from the contemporary music repertoire that best illustrate the various performance techniques essential to an understanding of contemporary music practice. It is also hoped that these sessions will lead the student to a greater understanding and appreciation of the discipline required to create good music performance.

Selected works to be discussed and/or performed: (others to be added by instructor)

Ashley, Robert In Memoriam Esteban Gomez

Schaefer, R. Murray Epitaph for Moonlight

Riley, Terry In C

Cage, John Amores and Aria

Feldman, Morton King of Denmark

Komorous, Rudolf Chanson

Freedman, Harry Keewaydin

Recommended Texts:

Stone, Kurt Music Notation in the Twentieth Century

Cage, John Notations

Cage, John Silence

NEW COURSE PROPOSAL FORM

Department: Centre for the Arts

Title of Course: Contemporary Music Composition and Composers

Calendar Description of Course:

A discussion of the role of the contemporary composer and an analysis of compositional techniques and notational systems, leading to short compositions by each student.

Nature of Course lecture/tutorial

Prerequisites (or special instructions): FPA. 140

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 81-3

Which of your present faculty would be available to make the proposed offering possible? new faculty

3. Objectives of the Course

To acquaint the student with major works by twentieth century composers as to what techniques are available for contemporary composition, thereby encouraging students to apply themselves to elementary exercises in creative music composition; in addition, to present the role of the composer in its broader social context.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

see global resource requirements

Library

Audio Visual

Space

Equipment

5. Approval

Date: Apr 29 1979

4 Dec 79


Department Chairman

T. W. Bolser
Dean

Chairman, SCUS

Enrolment: 20-25

The lecture portion of this course will deal with the topics listed below.

The tutorials will feature listening to recordings of music by twentieth century composers that best illustrate the materials discussed in the lecture, as well as class discussion and analysis of short compositional exercises done by each student.

- I. An introduction to the question of musical form in 20th Century music composition.
- II. The techniques of composition Part I:
 - a). free improvisation
 - b). restricted improvisation
- III. The composer as social critic.
- IV. The techniques of composition Part II: Precompositional techniques and systematic ordering of music materials in relation to:
 - a). pitch
 - b). rhythm
 - c). timbre
 - d). articulation
 - e). tempo
- V. Composers and compositions in Canadian Music.
- VI. The techniques of composition Part III: pieces of music as gradual processes.
- VII. The composer as impresario and businessman.

Textbooks

David Cope New Music Corporation

Steve Reich Writings About Music

David Ewen Composers of Tomorrows Music

Walter Zimmerman Desert Plants: Conversations with 23 Musicians

Keith MacMillan and John Beckwith Contemporary Canadian Composers

Compositions to be discussed in tutorials (others to be added by instructor)

Anton Webern Kantata #1 Op. 29

John Cage, David Tudor Indeterminacy

Olivier Messiaen Quartet for the End of Time

Rudolf Komorous Twenty-Three Poems about Horses

John Cage Imaginary Landscape #2 and 4'33"

Steve Reich Four Organs

Terry Riley In C

Edgar Varese Ionization

NEW COURSE PROPOSAL FORM

Abbreviation Code: FPA. Course Number: 245 Credit Hours: 3 Vector: 2-0-4

SCUS 73-34b:- (When completing this form, for instructions see Memorandum SCUS 73-34a. Attach course outline).

Enrolment: 15 students

This course is primarily concerned with the "conception to realization" format, (i.e., from the initial stages of a composition, its genesis or original idea, through to the completion of that idea as a finished composition and its subsequent realization as a performance).

With this idea in mind, it is necessary to begin to apply, through a simple, step-by-step procedure, the techniques and concepts discovered in FPA. 140, 240 and 244. The lectures will present the elementary compositional techniques outlined below through examples and listening. The student will then be required to apply these techniques to original compositions using each technique alone to create a piece of music. These pieces will then be brought to the workshops where they will be rehearsed, performed and analysed. Thus it is hoped that the student will gain a better understanding of the compositional process through a step-by-step, yet comprehensive and accumulative knowledge of the techniques involved.

Lecture Topics

1). Organization of simple pitch structure: Monophonic sound (melody)

- a) fixed pitch instruments
- b) the voice

A discussion of retrograde, inversion, retrograde-inversion, augmentation, diminution, octave displacement, etc. Pitch is the main concern of this exercise, and other music parameters such as rhythm, timbre, etc., are not part of the primary focus.

2). Language and Text Usage

Compositions using the human voice. Sound poetry, syllabic repetition, vocal burn, tongue clicks, etc., as well as monophonic pitch compositions using text.

3). Organization of Harmonic Concerns

Non-functional harmony in quick harmonic rhythm and steady-state drone pieces with slow harmonic rhythm.

4). Dynamics, Articulation and Silence

An intensive discussion of these important musical concerns and the various ways of notation in regard to their performance. Also, the student will become aware of the importance of silence in music compositions.

Text

Robert Cogan and Pozzi Escot. Sonic Design: The Nature of Sound and Music.

Compositions for Analysis

Robert Ashley, She Was A Visitor

Morton Feldman, Last Piano Pieces

Richard Wagner, Prologue to Das Rheingold

Pauline Oliveros. Sonic Meditations

Steve Reich, Music for Mallet Instruments, Organ and Voices

Karlheinz Stockhausen. Stimmung

John Cage, Aria

Luciano Berio, Sequenza III

Frederick Rzewski, Coming Together

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 340 Credit Hours: 3 Vector: 2-0-4

Title of Course: Music Composition and Performance II

Calendar Description of Course: Advanced study^{of} and exercises in the craft of music composition, with emphasis on the parameters of rhythm, texture, timbre and space. Various performance techniques will be discussed and practised in relation to composition work done by each student.

Nature of Course lecture/studio

Prerequisites (or special instructions): FPA. 245 and permission of the Department.
This is a limited entry course. Written permission of the Department is required in advance of registration.

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 82-3

Which of your present faculty would be available to make the proposed offering possible? new faculty

3. Objectives of the Course

see objectives for FPA. 245

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

see global resource requirements

5. Approval

Date: Nov 29, 1979

4 Dec 79

Em. Allen
Department Chairman

J. W. Bolwert
Dean

Chairman, SCUS

Enrolment: 12-15

This course is an extension of the philosophy surrounding FPA. 245; that is, the "conception to realization" format in relation to music composition and performance. However, in this course, new compositional techniques will be discussed which are then applied by students in the form of new music compositions.

- 1) Timbre: The concept of tone color; klangfarbenmelodie; timbre and pitch; attack and timbre; and the organization of various timbres for notational purposes.
- 2) Rhythm: A discussion of the cause and effect of vibrato, "beats"; and an intensive discussion and application of additive rhythm, polyrhythm, and repetitive rhythm.
- 3) Texture: Composite textural effects, masses of sound, contrapuntal and rhythmic layers of sound. Polyphony in pitch.
- 4) Space: The performing space, spatial aspects to sound, the position of the audience and performers, timbral and textural applications in relation to a large performing space.

Texts

Robert Erickson, Sound Structure in Music

Robert Cogan and Pozzi Escot, Sonic Design: The Nature of Sound and Music

Compositions for Analysis

Claude Debussy, Nocturnes

Krzysztof Penderecki, Threnody to the Victims of Hiroshima

Gyorgy Ligeti, Atmospheres

Anton Webern, Five Pieces for Chamber Orchestra

Edgar Varese, Deserts

Igor Stravinsky, The Rite of Spring

Jo Kondo, Standing

John Cage, Winter Music

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 341 Credit Hours: 3 Vector: 2-0-4

Title of Course: Music Composition and Performance III

Calendar Description of Course: An extension of work undertaken in FPA. 245 and FPA. 340. The course will emphasize collaboration between music and the other arts, with student work involving mixed-media performance and composition techniques.

Nature of Course lecture/studio

Prerequisites (or special instructions): FPA. 340 or one of FPA. 221, 231, 251, 261.

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 83-1

Which of your present faculty would be available to make the proposed offering possible? new faculty

3. Objectives of the Course

As well as continuing the objectives of FPA. 245 and FPA. 340, this course will enable students in the other arts to participate in collaborative work involving music.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

see global resource requirements

Library

Audio Visual

Space

Equipment

5. Approval

Date: Nov 29, 1979

6 Dec 79

Em Alderson
Department Chairman

T. W. Bolwert
Dean

Chairman, SCUS

Enrolment: 12 - 15

This course is designed for two different groups of students:

- 1) Music minors, as a continuation of their creative, technical development in composition (FPA.340 pre-requisite);
- 2) FPA students, as an upper-level credit course, designed to foster an interdisciplinary approach to the arts.

The course is concerned with music composition in relation to the other arts, and in the combination of live performance with electroacoustic composition. The lectures will consist of presentations and analyses of such "mixed media" works, focussing in particular on cases where a strong degree of interaction occurs between media, and those cases where one medium is subservient to the other (e.g. "sound effects", "background music", etc.). Student compositional work will involve the composition and realization within the studio format of mixed media pieces. FPA students who have not taken music composition courses will be asked either to work in collaboration with the music students, drawing on the discipline strongest in their own background, or else will conduct analyses or critiques of existing works, or works currently in production in the class or elsewhere locally. Thus, the course offers a collaborative framework within which production, analysis and criticism can be practiced. The course may be team-taught.

Lecture Topics:

1. General Concepts: time, space, movement, colour, form, transformation, process....
2. Music and Theatre::
 - Stravinsky in the Theatre; Puccini-realism; Brecht-Weill; Strauss von Hoffmansthal; Schoenberg, Berg & the psychological drama; Stein-Thomson;
 - Gershwin, Bernstein and musical theatre; "happenings", Cage, mixed media;
 - contemporary music theatre (Kagel, Berio, B.Schaeffer, Nono, Ligeti, Davies).
3. Music and Dance:
 - Debussy (Jeux), Stravinsky, Satie & Cocteau; Graham & Copland;
 - Cunningham & Cage; Balanchine & Stravinsky;
 - contemporary directions & eclecticism.

4. Music and the Visual Arts:

- Dada, futurists, surrealists; cubism & impressionism; Schoenberg-Kandinsky; Klee-Mondrian-Webern; Rousseau-Satie;
- New York: Cage, Feldman, Brown - Rothko, Johns, Rauschenberg, Pollock;
- instrument design (Partch); sound sculpture; environmental music and art;
- "happenings", conceptual art & music, performance art.

5. Music and Film:

- film music: borrowed vs original (e.g. from Eisenstein-Prokofiev to Kubrick);
- illusion and reality in film and music; new syntax & time organization (Resnais, Godard, Antonioni);
- conceptual approaches to sound-image construction in experimental film.

6. Live Performance and Electronics:

- performers and tape (Stockhausen, Varèse, Bruyner, Davidovsky, Risset, various Canadian composers);
- techniques and concepts of interaction; scoring and notation: descriptive and prescriptive; live electronics.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 347 Credit Hours: 3 Vector: 0-2-3

Title of Course: Introduction to Electronic Music Composition

Calendar Description of Course: An introduction to the history, theory and practice of electronic music synthesis and composition. Compositional work will focus on the principle of voltage control as used in the electronic music synthesizer, and on related techniques for live electronic performance. Students will have the opportunity for practical compositional work.

Nature of Course tutorial/studio

Prerequisites (or special instructions): CMNS 258 or CMNS 259 and FPA. 244

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 81-3

Which of your present faculty would be available to make the proposed offering possible? new faculty

3. Objectives of the Course

To familiarize the student with the principle of voltage control as used in electronic music synthesis and composition; to provide practical experience in electronic music composition; to provide an understanding of the historical and technical developments which have influenced the area, and created its limitations; to explore the different usages of the equipment in composition, live performance, and interaction with other media and art forms.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff see global resource requirements

Library

Audio Visual

Space

Equipment

5. Approval

Date: Nov 29, 1979

4 Dec 79

Eric Adelman
Department Chairman

J.W. Bolser
Dean

Chairman, SCUS

Enrolment: 12

An introduction to the history, theory and practice of electronic music synthesis and composition. The course will focus on the principle of voltage control as used in the electronic music synthesizer, both for micro-level control of sound synthesis, and for macro-level compositional control. Techniques used in the practice of live electronic music will also be presented. Examples of the major trends and figures in electronic music from 1948 to the present will be considered, as well as some of the historical precedents from earlier in the century. Students will have the opportunity of practical compositional work with the facilities of the Electronic Music Studio.

Texts: Jon H. Appleton and R.C. Perera, eds., The Development and Practice of Electronic Music, Prentice-Hall, 1975

Frits Weiland, Musical Aspects of the Electronic Medium, Institute of Sonology, Utrecht, 1975

Allen Strange, Electronic Music, W.C. Brown, 1972.

Hubert S. Howe Jr., Electronic Music Synthesis, Norton, 1976

Course Topics

1. Pre-History (1900-1948): the new technologies, aesthetics, syntax and process
- Edison and Poulsen; Busoni, Varese, Russolo, Dadaists; Theremin, Trautwein, Martenot, Hammond, Sala, Bode; Antheil, Cage; Le Caine, Maclaren.
2. The Early Years (1948-60): the intellectual climate (information theory and cybernetics; serialism in postwar Europe; acoustics and electroacoustics; linguistics).
3. Electronic Music Composition: the classical techniques; additive and subtractive synthesis; splicing and montage; materials and transformations.
- selected works of Schaeffer, Stockhausen, Varese, Berio, Ussachevsky and Luening; Cage, Le Caine.
4. Introduction to Voltage Control: the principle of control voltages and its application to sound parameters; modulation (AM, FM); control voltage sources;

gating, equalization and filtering, mixing and panning, reverberation).

5. Voltage Control Composition: micro-level control and macro-level control;
- theory and application (Koenig, Subotnick, Carlos, Martirano, LeCaine)
6. Synthesizer Design: The major historical models (Moog, Buchla, EMS, Arp) and their design premises; keyboards, sequencers, digital memories, other input devices.
7. Live Electronics and Mixed Media: Ashley, Behrman, Can. Elec. Ensemble, Oliveros.
8. Recent Trends: A survey of European and N. American studios recent works and styles.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 348 Credit Hours: 3 Vector: 0-2-3

Title of Course: Introduction to Computer Music Composition

Calendar Description of Course: An introduction to the history, theory and practice of digital techniques and computer systems as applied to sound synthesis and music composition. The course will consider the major types of hardware and software systems developed for music from 1955 to the present, and will discuss such issues as machine programmability, user interaction, acoustic models for sound synthesis, and compositional algorithms. Students will have the opportunity for practical compositional work.

Nature of Course tutorial/studio

Prerequisites (or special instructions):

CMNS 258 or CMNS 259 and FPA. 244

CMPT 001 strongly recommended.

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 82-1

Which of your present faculty would be available to make the proposed offering possible? new faculty

3. Objectives of the Course

To familiarize the student with the principles of digital synthesis, compositional algorithms, and interactive composer-machine communication; to provide practical experience in computer music synthesis and composition; to provide an understanding of the historical and technical developments which have influenced the area, and created its limitations; to explore different concepts of system design as related to music composition, live performance, educational applications, etc.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

see global resource requirements

5. Approval

Date: Nov 29, 1979

4 Dec 79

Eric Alderman
Department Chairman

J. W. Bolvert
Dean

Chairman, SCUS

Enrolment: 12

An introduction to the history, theory and practice of digital techniques and computer systems as applied to sound synthesis and music composition. The course will consider the major types of hardware and software systems developed for music from 1955 to the present, and will discuss the musical issues involved in machine programmability, user interaction, acoustic models used in sound synthesis, compositional algorithms, and so on. Students will have the opportunity of practical compositional work with facilities of the Computer Music Workshop.

Texts: W. Buxton, "A Composer's Introduction to Computer Music, " Interface, vol. 6, 1977, pp. 57-72.

B. Truax, "A Communicational Approach to Computer Sound Programs," Journal of Music Theory, vol. 20, no. 2, 1976.

B. Truax, "Computer Music Composition: The Polyphonic POD System," IEEE Computer, Aug. 1978, pp. 40-50

B. Truax & J. Barenholtz, "Models of Interactive Computer Composition", Proceedings of the Third International Conference on Computing in the Humanities, University of Waterloo Press, 1977.

M. Mathews, The Technology of Computer Music, MIT Press, 1969.

H.S. Howe, Electronic Music Synthesis, Norton, 1975.

(note: a wide variety of current articles are found in the Computer Music Journal)

Course Topics:

1. Basic Concepts: Hardware/Software; synthesis; conversion; programs; interactive and batch-processing; digital control of analog/digital hardware.
2. Synthesis methods: waveform & additive; frequency modulation; VOSIM; wave-shaping; synthesis by analysis and synthesis by rule; non-standard approaches; unit generators and other software simulations.
3. Compositional systems: algorithmic approaches (Hiller, Koenig, Xenakis, Howe); MUSIC V types systems (Mathews, Vercoe, Chowning); interactive approaches (Truax, Buxton).
4. The POD System: conceptual and pragmatic design; frequency modulation synthesis & stochastic compositional control; polyphonic system.
5. Live Performance Systems: Synclavier (Appleton); GROOVE (Mathews); Kobrin, Buxton.
6. Educational Applications: interactive learning systems (LOGO, et al); CAI approaches.

7. Computer Music Composition: works by Chowning, Wiggan, Risset, Appleton, Ungvary, Xenakis, Hiller, Truax, et al.
8. Current Directions: Stanford, MIT, Utrecht, Paris (IRCAM), Stockholm; microprocessors and digital hardware.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 448 Credit Hours: 5 Vector: _____

Title of Course: Directed Study in Music Composition

Calendar Description of Course: Directed project in music composition. The project will be selected in consultation with the supervising instructor. Project proposal must be approved prior to registration.

Nature of Course directed study

Prerequisites (or special instructions): FPA. 341

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? each semester

Semester in which the course will first be offered? 83-1

Which of your present faculty would be available to make the proposed offering possible? new faculty

3. Objectives of the Course

To allow independent, extended work under supervision as a continuation of work undertaken in FPA. 245, 340 and 341.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff see global resource requirements

Library

Audio Visual

Space

Equipment

5. Approval

Date: Nov 29, 1979

4 Dec 79

Eric Albright
Department Chairman

J. W. Bolser
Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 449 Credit Hours: 5 Vector: _____

Title of Course: Directed Study in Electroacoustic Music Composition

Calendar Description of Course: Directed project in electroacoustic music composition. The project will be selected in consultation with the supervising instructor. Project proposal must be approved prior to registration.

Nature of Course directed study

Prerequisites (or special instructions): FPA. 347 or FPA. 348

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? each semester

Semester in which the course will first be offered? 82-1

Which of your present faculty would be available to make the proposed offering possible? Truax or new faculty

3. Objectives of the Course

To allow independent, extended work under supervision as a continuation of work undertaken in either FPA. 347 or FPA. 348.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

see global resource requirements

5. Approval

Date: Mar 29, 1979

4 Dec 79


Department Chairman


Dean

Chairman, SCUS

SIMON FRASER UNIVERSITY

MEMORANDUM

SCUS 14-64
APPENDIX I

To: Senate Committee on Undergraduate
Studies
Subject: Minor in Contemporary Music

From: Gene Bridwell, Head Humanities Library
David MacIntyre, Centre for the Arts
Date: 79.12.12

The Library related expenses for this programme are as follows:

Recordings (including taping by Audio Visual)	\$5000
Music scores (c. 250 scores at \$20 average price)	5000
Serials (both current subscriptions and backfiles)	<u>2000</u>
	\$12000

It must also be noted that music scores, being a unique kind of material, will also have an effect on Monographs, one of the Library's processing units. Many of the contemporary scores may require original cataloguing (the costliest form of cataloguing). They will all need special preparation to be put into circulation (pam binding and taping) at about \$7.00 each. Finally, slotted shelves to hold such materials cost \$400 per bay (one double-faced unit of 12-14 shelves) installed.

Gene Bridwell
David MacIntyre
c. J. Munro, V.P. Academic

RECEIVED
LIBRARY

LIBRARY

RECEIVED

MAIL ROOM