MUSC 224: Collaborative Composition in Community Partnership
Spring 2021
Instructor: Andrea Mazzariello, he/him/his
(Please call me Andrea, pronounced on-DRAY-uh.)
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Synchronous class sessions, on Zoom:
https://carleton.zoom.us/j/95639543275?pwd=TGZEZkM1cFBDUzFWVHV6TFdoRVlXdz09
5a (Mondays, Wednesdays, 2:30pm-3:40pm Central time; Fridays, 3:10pm-4:10pm Central time)

Office Hours, also on Zoom (beginning Thursday of week 2):
https://carleton.zoom.us/j/98717171022?pwd=YXpZemhkeCtFQXptY0x4blhiMmJqUT09
Tuesdays, 10am-11am
Thursdays, 2:30pm-3:30pm
If these times don't work for you, please don't hesitate to send me a email proposing a few times that would. I am happy to meet with you outside of office hours.

Welcome

I am grateful for your interest in this course, and want to say a few words of encouragement and purpose before moving into some ideas about what I hope we'll do together this term, and why.

First and foremost: know that you are welcome here. Regardless of your background in and comfort level with composition, focused listening, or any of the other ways that we'll make expressive and scholarly interventions into music, there is a place for you in this class and in this field. Know that we all, as a class and as a scholarly community, depend on your specific, unique, and idiosyncratic knowledge and perspective. I will ask that you share that knowledge and perspective with us, and see myself primarily as a facilitator of that sharing. Know that your identity is itself a source of knowledge, and as such, all of the rich and complex ways it is conferred, constructed, maintained, and challenged can come into our work and conversations. This class welcomes—indeed depends upon—that richness and complexity, and as such we welcome the perspectives of all ethnicities, genders, religions, ages, sexual orientations, disabilities, socioeconomic backgrounds, regions, and nationalities.

About this Course

In this composition course, students will co-create music with youth at The Key, a youth-led, youth services organization in downtown Northfield. Members of the class will visit regularly to make and share music, and will work towards a substantial collaborative composition, while also creating smaller projects throughout the term. To support this work, we will study model compositions that leave key parameters open, such as instrumentation and ensemble size, or that use alternate notation systems, or that depend on structured improvisation. We will also explore various technological tools that can extend our collaborative capabilities and that can assist us in documenting and presenting our collaborative work.

Course Premises

My composition courses are predicated on some core assumptions that I'll articulate below. We can—and should—add to and critique this set of premises.

1. Whether or not you consider yourself a composer, the music you will make in this course has real value.
2. We will identify and celebrate that value, centering what you seem to want to do in any critique or response to your work, and extend this same courtesy to any music we engage in this course.
3. The ways in which you learn have real value, as does articulating them to this learning community.
4. It is my responsibility to honor those ways of knowing, and to facilitate and provide opportunities for communicating them to this learning community.
5. Being a good citizen of this course doesn't mean contributing first, last, or the most. It means intending to create authentic community in which we are staked in each others' learning.
6. We value taking risks and being vulnerable, and facilitate this by creating a community that prioritizes bravery and trust.
7. Evaluation is a teaching and communication tool, not a measure of your value as a composer, thinker, scholar, or human being.

Learning Goals

I aim to facilitate a sustained musical practice via the deployment of this course. The core of this practice is listening deeply, integrating theoretical knowledge, and composing music that you want to hear in the world. Again we can—and should—add to and critique the following goals, which I have phrased in terms of active and ongoing processes:

1. Listening to music in a deeply engaged way.
2. Mobilizing this deep listening to uncover, question, or construct what the music *does* in terms of expressivity and meaning.
3. Linking theoretical knowledge of music with what we hear and what we make.
4. Making music that offers us an expressive opportunity, informed by our engaged listening and our understanding of theoretical concepts and practical skills.
5. Critically interrogating composition as a practice and discipline.
6. Intervening into that practice and discipline in a responsible, meaningful, and personal way.
7. Coming together into community in ways that serve all of our learning.

Regarding Appropriate Content

You will provide an important set of materials for this course: music and other resources that you will find and share. Please be aware of the content you share and how it might sit with your colleagues; consider questions of race, gender, sexual orientation, disability status, ethnicity, religious affiliation—really anything that might be thought of as a critical component of your classmates' identities. While we want to explore these questions of identity with bravery, we also want to ensure that we are all able to engage course materials without their reinforcement of stereotypes, affronting things we value, or

triggering of negative visceral responses. If you are in doubt: ask me! If you inadvertently present something problematic, let's talk about it immediately and learn from it.

Responses to—and Conversations About—Your Work

Please think of written feedback and grades as ways for us to engage in dialogue about your work. You might receive feedback and grades from me that make sense, and that acknowledge what you have done in a fair, informed, and ultimately generous way. This is my hope. However, you might receive feedback and grades from me that baffle you or feel off-base, despite my sincere efforts to engage in constructive dialogue. In either case, I invite you to treat this as a conversation between us. This conversation might remain contained, as in: your assignment => my feedback => your next assignment that internalizes my feedback => etc. Or, we may have an *actual* conversation about this process, how it is going for you, how best to read and respond to feedback (for you), how best to create and deliver feedback (for me).

You will be assessed on three creative projects as well as your course citizenship. The citizenship component will comprise several elements, including but not limited to:
• forum posts and responses;
• engagement during synchronous class sessions (which doesn't mean talking first, last, or the most; there are many ways to engage the course and account for that engagement), and;
• contributions to a sense of community and cooperation.
I'll ask that you reflect on your citizenship at around middle of term and then again at the end of term, and will provide feedback and assessment at those critical moments.

I grade on a 4-point scale, according to this general scheme:

> => Assignments that receive a 3-range grade or a 4 will demonstrate all articulated learning goals, with the highest grades signifying sincere curiosity, expressiveness, originality, ingenuity, depth of knowledge, nuance, and/or *growth*. This last value, growth, means that I am *not* looking for "absolute value," so to speak, that engagement with the course and improvement over time matter, and matter a lot.

> => Assignments that receive a 2-range grade will demonstrate *some* articulated learning goals.

> => Assignments that receive a 1-range grade will demonstrate *few* articulated learning goals.

> => Assignments that receive below a 1 will not meet any articulated learning goals, or might seem unaware of them, or will have been submitted well beyond the stated deadline without communicating a rationale, or will not have been submitted.

> I'll calculate your final grade according to the following weights:
> > 25% project 1
> > 25% project 2
> > 25% final project
> > 25% citizenship

Project 1: **For Collaborative Realization**
due **Friday, April 30, 8PM**

This composition asks you to imagine what a performer might bring to your ideas in ways that activate them, that depend on their agency and expressivity, and that imagine interpretation as something that happens in a different register than a traditional score. Write for a group of your colleagues, and imagine your role as *facilitator* of music-making.

I'm looking for:
• A thoughtful way to communicate your intentions to your collaborators. This could be a notation system, a set of instructions, a technological tool, etc.;
• Evidence of engagement with the different musical systems we have studied and worked with thus far;
• A provisional realization of the work. This could be an audio document, a video, or an in-class performance.

Project 2: **Collaboratively Composed**
due **Monday, May 24, 8PM**

The ideal for this project is the creation of music that you've composed in collaboration with others in the course and/or with our partners at The Key. Again, you are a *facilitator* of music-making, this time taking into consideration the interests, abilities, and idiosyncrasies of your entire team.

I'm looking for:
• Evidence that the composition process has unfolded organically, in sustained conversations and exchange with your team;
• Evidence of engagement with the different musical systems *as well as ideas of civic engagement* that we've studied and worked with so far;
• A provisional realization of the work. This could be an audio document, a video, or an in-class performance.

Final Project: **On Co-Creation and Collectivity**
due **Monday, June 7, 11AM**

This project could take many forms. You could make something as a team, as in the "collaboratively composed" project. You could create something more like the Collectively Realized piece (Project 1) for future use in collaborations with The Key. We'll work together on a project proposal, including guiding questions for evaluation.

How to Get Help

Given all of these ambitions, and the depth of engagement that meeting them will require, expect that you will need help from me, from your peers in the course, and from others with different expertise. Here are some ways to avail yourself of that help:

=> Please ask me, via email or, ideally, during class. If you need clarification/assistance/ support, it is likely that someone else does, too, or that someone else has some insight to offer that will in turn enforce their learning, or that your question will reveal something *I* can research, rephrase, or re-articulate.

=> Please come to office hours. You can email me to give me context for what you'd like to talk about, if you like, or you can just come as you are, with questions half-formed, or with anything at all I might be able to help you with. My goal is that there is no perceived barrier or hesitation here; I'll try to encourage this throughout the term, but here it is in writing, too.

=> Please ask for a meeting outside of office hours if my formal times don't work for you. I am happy to find a time.

=> Please ask your colleagues in the course. Moodle forums facilitate this kind of contact, and can build a useful repository of knowledge, experience, and best practices. You are actually enabling your peers to deepen their knowledge by turning to them for help.

=> Access the support, academic and otherwise, that Carleton offers. Please let me know if I can facilitate a conversation or contact with any of these networks, which are listed and expanded upon at the end of this document, in the "Resources" section. I am happy to act as an intermediary to a particular office or to work with you on determining the appropriate resource and/or point of contact.

Tentative Course Schedule

Week 1
• M (03.29.2021): Introductions and backstory
• W (03.31.2021): Guest: Emily Oliver, CCCE
• F (04.02.2021): Notations and lack thereof

Week 2
• M (04.05.2021): Collaborative realization project intro and context
• W (04.07.2021): Case study: Amid the Noise
• F (04.09.2021): Guest: Jason Treuting

Week 3
• M (04.12.2021): Moving into the space: Engaging The Key
• W (04.14.2021): Guest: Emily Fulton-Foley, The Key
• F (04.16.2021): Reflections on the space. How to engage it meaningfully and mindfully?

Week 4
• M (04.19.2021): Graphical notation: tradition, potentials
• W (04.21.2021): Off the page: Conduction, improvisation, rote
• F (04.23.2021): Guided composition: Zoom chamber ensemble

Week 5
• M (04.26.2021): Guided composition realizations
• W (04.28.2021): Project 1 works-in-progress feedback session
• F (04.30.2021): Project 1 work session, **Project 1 due at 8PM**

Week 6
• M (05.03.2021): Midterm break! No class or office hours today.
• W (05.05.2021): Project 1 presentations and critiques, Midterm evaluation
• F (05.07.2021): Collective composition project intro and context, case studies, **Midterm reflection due at 8PM**

Week 7
• M (05.10.2021): Contact!
• W (05.12.2021): Regroup
• F (05.14.2021): Contact!

Week 8
• M (05.17.2021): Contact!
• W (05.19.2021): Regroup
• F (05.21.2021): Contact!

Week 9
• M (05.24.2021): Contact, **Project 2 due at 8PM**
• W (05.26.2021): Final project introduction, Project 2 sharing, critiques.
• F (05.28.2021): Final project proposal workshop

Week 10
• M (05.31.2021): Final Project works-in-progress feedback session, end-of-term evaluation
• W (06.02.2021): Final contact, **End-of-Term Reflection due at 8PM**

Final Exam Days
• M (06.07.2021): **Final Project due at 11:00am**

Resources

Accommodations for Students with Disabilities
Carleton College is committed to providing equitable access to learning opportunities for all students. The Disability Services office (Henry House, 107 Union Street) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations. If you have, or think you may have, a disability (e.g., mental health, attentional, learning, autism spectrum disorders, chronic health, traumatic brain injury and concussions, vision, hearing, mobility, or speech impairments), please contact disability@carleton.edu or call Sam Thayer ('10), Accessibility Specialist (x4464) or Chris Dallager, Director of Disability Services (x5250) to arrange a confidential discussion regarding equitable access and reasonable accommodations. *Last updated August 26, 2020*

Assistive Technologies: Technological Resources for Students
The Assistive Technologies program brings together academic and technological resources to complement student classroom and computing needs, particularly in support of students

with physical or learning disabilities. Accessibility features include text-to-speech (Kurzweil), speech-to-text (Dragon) software, and audio recording Smartpens. If you would like to know more, contact aztechs@carleton.edu or visit go.carleton.edu/aztech. *Last updated winter term 2020.*

Class Presentations and Public Speaking
Speech coaching is a student-staffed resource designed to assist you with class presentations, comps talks, and other speech-related events. Support for speech & communication skills including clarity, organization, articulation, projection, body language, eye contact, and effective use of aids (e.g., notes, PowerPoint, Keynote, etc.) can be arranged. Depending on your goals, you can also work on the content of the presentation: organization, voice, clarity, and, ultimately, persuasive impact. For more information, contact Kathy Evertz, director of the Academic Support Center, at kevertz@carleton.edu.

Learning Strategies and Time Management
Oscar Alvarez, Academic Skills Coach, is eager to help you develop learning strategies that work in the Carleton context. His goals are to heighten your awareness of your personal strengths and to offer different ways you can approach your academic work so you're more efficient and effective. For details on how to schedule a videoconference with Oscar, visit: Learning Strategies & Time Management.
If you prefer to learn these skills and strategies on your own, visit "Helpful DIY Resources."
Last updated August 26, 2020

Library
Librarians help you find and evaluate articles, books, websites, statistics, data, government documents, and more. You can make an online appointment with your library liaison or chat with a librarian online 24/7. You can also email and call. For more information on hours and librarians, visit the Gould Library website at go.carleton.edu/library. *Last updated August 26, 2020*

Math Tutoring
The Math Skills Center is offering remote tutoring! To make an appointment with a tutor, check out the instructions and schedule here. Russ Petricka, Supervisor of the Math Skills Center, also provides assistance during daytime and most evening hours. *Last updated August 26, 2020*

Quantitative Skills & Reasoning
The Quantitative Resource Center (QRC) offers remote and in-person help for students working with numbers in their non-Math/Stats classes. Chat, drop in, or make an appointment with a trained peer tutor for help with: graphs, charts, and writing with numbers; Excel, R, and statistical analysis; and math up through Pre-Calculus. *Last updated September 3, 2020*

Student Well-Being
Carleton College urges you to make yourself–your own health and well-being–your priority throughout this ten-week term and your career here. It is important to recognize stressors you may be facing, which can be personal, emotional, physical, financial, mental, or academic. Sleep, exercise, and connecting with others can be strategies to help you flourish at Carleton. If you are having difficulties maintaining your well-being, feel free to contact

me and/or pursue other resources, such as [Student Health and Counseling](#) or the [Office of Health Promotion](#). *Last updated term term 2020*

Title IX
Carleton is committed to fostering an environment free of sexual misconduct. Please be aware all Carleton faculty and staff members, with the exception of Chaplains and SHAC staff, are "responsible employees." Responsible employees are required to share any information they have regarding incidents of sexual misconduct with the Title IX Coordinator. Carleton's goal is to ensure campus community members are aware of all the options available and have access to the resources they need. If you have questions, please contact Laura Riehle-Merrill, Carleton's Title IX Coordinator, or visit the Sexual Misconduct Prevention and Response website: https://www.carleton.edu/sexual-misconduct/. *Last updated winter term 2020*

Writing
The Writing Center
The Writing Center is offering a full schedule of videoconferences with peer writing consultants who can work with you during any stage of the writing process (brainstorming to final proofreading). Hours and more information can be found on the [writing center website](#). You can reserve specific times for conferences by using their [online appointment system](#). *Last updated August 26, 2020*

The Term-Long Program for Multilingual Writers
If you are a second language writer and believe you might benefit from working individually with a writing consultant on a regular basis this term, email Renata Fitzpatrick, [Multilingual Writing Coordinator](#), at rfitzpatrick@carleton.edu. She can arrange once- or twice-a-week meetings between you and a specific writing consultant throughout the term. *Meetings will be in an online format until in-person classes resume on campus. Last updated August 26, 2020*