COURSE:

MUTC 3329.003
3 semester hours
Scheduled weekly online meetings MWF

INSTRUCTOR:

Mr. Lance Treviño  
trevinolm@sfasu.edu
REMOTE (Los Angeles California)  
Office Hours: TBA or by appointment.
(936) 447-0697

COURSE DESCRIPTION:

One hour of private instruction in media composition and production each week. Each semester of composition will take the student on a progressive exploration of the materials, skills, styles, techniques, and aesthetics involved in composing original music for media. When appropriate, specific content may be included to assist individuals in achieving their creative and/or professional goals, or to rectify a deficiency in their technique. Students are expected to devote approximately 15 hours per week working on their compositions (over a 15-week semester). Prerequisite: none

TEXTBOOK/MATERIALS:

Essential Dictionary of Orchestration (Alfred)  
Essential Dictionary of Music Notation (Alfred)

All other materials will be provided by the instructor, placed online for download, or placed on reserve in the library or in the composition room.

GRADING:

60% - Lesson Average  
30% - competition of assignments, professional online presence  
10% - extracurricular collaboration
Detailed Descriptions:

Lesson Average – Grading Rubric for Composition Lessons is based on 5 key factors:

• Quantity of work completed
• Quality of work completed*
• Progress on ancillary assignments/ Explorative self development
• Attitude and productivity of lesson
• Punctuality

*Assessment of quality includes the following: creativity, artistic merit, idiomatic use of instruments, sufficient audio production, and how well it fulfills the goals of the assignment.

Exploratory/ancillary assignments: For some weeks, you may receive a specific assignment – a reading assignment, soundtrack, composer/producer, or informative article to absorb. In these cases, please come to the next lesson prepared to lead a brief discussion about this content. What interested you? What confused you? What questions, comments or objections do you have in response to it?

For weeks when no specific assignment is given, come prepared for discussion with a NEW discovery in listening for your chosen medium. Examples of this can be a soundtrack from a game you’ve recently discovered, a recording from an established producer, or a soundtrack from a film or other multimedia. The goal of this assignment it to provide the student with a fundamental awareness of current musical trends within the student’s medium of choice. Same discussion topics apply from above.

Live Recording – All students are required to have at least one work that demonstrates a use of live instruments to enhance a digital mockup. More is better. You will receive the credit for this requirement based on a live audio stem turned in separately from your full mix of an assignment as well as a prepared part produced for your musician to read from.

Professional Presence – All private lesson students are required to maintain an active professional website demonstrating the student’s latest demo reel. Students are also expected to actively participate in forums of their chosen discipline, with examples of engaging participation in the forum discussed at least once a semester. (For example: https://perspectiveforum.net/)

Attendance:

Students are expected to attend all lessons and are invited to attend composition studio classes optionally. If it is necessary to be absent, you must notify the instructor in advance. When notification occurs the day before the lesson, every effort will be made to reschedule the lesson for an alternate time. When notification happens the same day as the lesson, the lesson may still be rescheduled, but 20 points will be deducted from the grade. Unexcused absences will be counted as a zero and cannot be made up. Students must attend at least 12 lessons and each semester.
Academic Integrity (A-9.1)

*Any peer collaborations conducted without prior approval will be treated as cheating.*

The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

Withheld Grades Semester Grades Policy (5.5)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the coursework because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course to compute the grade point average. For additional information, go to https://www.sfasu.edu/policies/course-grades-5.5.pdf.
Students with Disabilities

To obtain disability-related accommodations, alternate formats, and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Student Wellness and Well-Being

SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
The Dean of Students Office (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

SFA Human Services Counseling Clinic Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041

The Health and Wellness Hub “The Hub”
Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:
· Health Services
· Counseling Services
· Student Outreach and Support
· Food Pantry
from Dr. Stephen Lias, Head of Composition at SFASU:

PHILOSOPHICAL MATTERS

Take Bold Steps – This is a difficult concept to quantify, but one that I believe in very deeply. When I trace my best successes back to find their starting point, it is inevitably because of some scary, daring, or expensive thing that I chose to do in spite of lots of reasons not to. Traveling to a far-away place alone; spending more than I could afford to get the best performers; bartering with a local recording studio to make a much-needed demo; applying for something that everyone thought was out of my league; these are all “bold steps” in their own way. They are evidence of an inner passion that refuses to live inside safe boundaries – a faith in our works that causes us to aim high and create opportunities where none exist. You will find that you need to remind yourself to think this way frequently as life has a tendency to put out the fires of our passion.

Building your Network – Your success will depend largely on the network of colleagues, friends, performers, conductors, teachers, and students you develop over the years. No composer can grow, have works performed, or gain employment without this principle working in their life to some degree. This does NOT mean that you should actively recruit acquaintances and then exploit them in the way that insurance salesmen or Amway distributors do – quite the contrary. What you need is genuine relationships built on trust and mutual admiration. This is only accomplished the hard way: by being a genuinely trustworthy, reliable, and likeable person. If you could look ten years into the future and see who is commissioning you, or hiring you for a job, or inviting you to score a film, or playing your pieces on concerts, you would be shocked to discover how many of those people are sitting next to you in class right now, or living right down the hall, or chatting with you on Facebook. These people are your future. Take relationships seriously and work to be the sort of person that people trust. This would be the right thing to do even if it had no effect on your career.