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| Module code: MOD000613 | Version: 2 Date Amended: 03/May/2011 |
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| 1. Module Title |
| Composition 3 |

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| 2a. Module Leader | 2b. Department | 2c. Faculty |
| Richard John Hoadley | Department of Music and Performing Arts | Faculty of Arts, Law and Social Sciences |

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| 3a. Level | 3b. Module Type |
| 6 | Standard (fine graded) |

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| 4a. Credits | 4b. Study Hours |
| 15 | 150 |

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| 5. Restrictions | | | |
| Type | Module Code | Module Name | Condition |
| Courses to which this module is restricted: | None | | |

LEARNING, TEACHING AND ASSESSMENT INFORMATION

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| 6a. Module Description |
| Advanced Creative Composition builds on compositional tools acquired by the student in previous composition and performance modules with the purpose of giving them further collaborative and creative opportunities. Students will be encouraged to draw from a range of creative activities: collaboration through using a range of multimedia, creating scores, lead-sheets or electronic realisations will be examined in detail with practical feedback and learning by doing. Collaboration between courses is strongly encouraged as creative teamwork is very much integral to a professional composer's life. To articulate this collaboration, for at least one item from their portfolios, students will be divided into groups where their various skills can complement each other in the production of musical works. Formal and stylistic aspects of compositions are discussed in reference to the various types of music underproduction. Students will be able to choose whether to pursue notated compositional outputs, digitally recorded and/or generated outputs, or pieces partially comprised of both through-composed elements and improvisation to suit their particular needs. |

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| 6b. Outline Content |
| - Design and negotiate a number of projects, at least one of which should be collaborative and substantial. - Plan project(s) with deadlines for the completion of designated stages of composition. - Record, Rehearse and perform completed compositions - Evaluate and critique work in progress with the aim to produce the best possible portfolio through continuous refinement |

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| 6c. Key Texts/Literature |
| Adler, S., 2002. The Study of Orchestration. New York & London: W.W. Norton & Co. Broadhurst, S. and J. Machon, 2006. Performance and technology: practices of virtual embodiment and interactivity. Basingstoke: Palgrave Macmillan. Collins, N, d'Escriván, J., eds, 2007. The Cambridge Companion to Electronic Music. Cambridge: C.U.P. Roads, C., 2004. Microsound. Cambridge & London: MIT. Dobbins, B., 1986. Jazz Arranging and Composing. New York: Advance Music. Igoe, T., 2007. Making Things Talk. North Sebastopol, CA: O'Reilly Media Inc. Karlin, F. and Wright, R., 2004. On the track: A guide to contemporary film music scoring. London: Routledge. Miranda, E.R. and M.M. Wanderley, 2006. New Digital Musical Instruments: control and interaction beyond the keyboard. Middleton, WI: A-R Editions. Pejrolo, A. and DeRosa, R., 2007. Acoustic and MIDI Orchestration for the Contemporary Composer. Oxford: Focal Press. |
| <i>Last Updated: 22/Jul/2010</i> |

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| 6d. Specialist Learning Resources |
| - The University Library holds a comprehensive collection of recorded music on CD and DVD as well as scores. - Computer music studios and laboratory equipped with appropriate hardware and software. - Recording studios and rehearsal rooms. |

| 7. Learning Outcomes (threshold standards) | | |
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| No. | Type | On successful completion of this module the student will be expected to be able to: |
| 1 | Knowledge and Understanding | Demonstrate and develop a range of music composition strategies. |
| 2 | Knowledge and Understanding | Apply an advanced level of technical proficiency in the creation of compositions. |
| 3 | Intellectual, practical, affective and transferrable skills | Review and revise the effectiveness of chosen compositional or improvisational strategies in light of performance realisations or recordings, which may include collaborative work. |
| 4 | Intellectual, practical, affective and transferrable skills | Compose/improvise music informed by an advanced knowledge of a variety of styles and compositional tools. |

| 8a. Module Occurrence to which this MDF Refers | | | | |
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| Year | Occurrence | Period | Location | Mode of Delivery |
| 2015/6 | ZZF | Template For Face To Face Learning Delivery | | Face to Face |

| 8b. Learning Activities for the above Module Occurrence | | | |
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| Learning Activities | Hours | Learning Outcomes | Details of Duration, frequency and other comments |
| Lectures | 16 | All | 8 x 2 hour lectures |
| Other teacher managed learning | 12 | All | 3 x 4 hour workshops |
| Student managed learning | 122 | All | Individual and collaborative work, rehearsals and recording |
| TOTAL: | 150 | | |

| 9. Assessment for the above Module Occurrence | | | | | |
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| Assessment No. | Assessment Method | Learning Outcomes | Weighting (%) | Fine Grade or Pass/Fail | Qualifying Mark (%) |
| 010 | Practical | | 100 (%) | Fine Grade | 30 (%) |
| Details: | Portfolio: 3000 word equivalent | | | | |
| 3000 word-equivalent portfolio consisting of a series of agreed projects | | | | | |

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| In order to pass this module, students are required to achieve an overall mark of 40%. | | | | | |
| In addition, students are required to: | | | | | |
| (a) achieve the qualifying mark for each element of fine graded assessment of as specified above | | | | | |
| (b) pass any pass/fail elements | | | | | |