

BA Music Technology

Studio Composition 1



LEVEL 4

2016-17

Module Title: Studio Composition 1

Module Code: Level 4

20 Credit Module

Lecture Room: AC203 (Dynevor Second Floor)

Friday 10am - 2pm (Semester 2)

Module Coordinator: Jenn Kirby

Email: jenn.kirby@uwtsd.ac.uk

SYLLABUS

Studio Composition and Sonic Art are elusive terms that have evolved into umbrella terms for electronic music, computer music, tape music and sound-based composition. In general, it refers to any music produced and/or manipulated by electronic means. This course will explore studio composition from a broad perspective. The practical nature of this study necessitates significant amounts of regular studio work throughout the week. Sufficient resources and time are made available on workstations in college, but it is acknowledged that students may also wish to work on their own workstations and in other studios outside college. The lectures will be comprised of seminars and workshops. The seminars involve listening, analysis, theory and critical discussion on the technical and aesthetic nature of studio composition. The workshops offer students time and space for practical experimentation and preparation of performances of student works.

The following material will be covered to provide the theoretical underpinning to the practical elements of the module:

- Portfolio preparation
- Acousmatic and electroacoustic sound treatment
- Composition in the MIDI and digital audio environments
- Sound morphology and creative tools for the manipulation of sound
- Digital signal processing and FX
- Studio / on location recording techniques
- Sonic art production strategies and techniques

AIMS

- To develop the student's creative approach to the advanced use of electronic sound and digital audio in the context of the production of sonic art in a wide variety of styles and contexts.
- To orientate the student to current studio resources and techniques for the realisation of music projects in an efficient, effective and safe manner.

LEARNING OUTCOMES

Upon the successful completion of this module, the student should be able to demonstrate the ability to:

- 1 Create multiple electronic sounds in a studio-based context for a wide variety of musical applications employing a range of creative approaches in the presentation of original recordings to a high level.
- 2 Display an ability to assimilate new working practices and methods into established musical techniques whilst maintaining a musical individuality and personal style.

MODULE EVALUATION

At the end of the module you will be asked to complete a module evaluation form. Please refer to the learning outcomes when making your evaluation.

TIMETABLE

The course is taught over a twelve week period, starting in week one of semester two. The first two hours of each session will involve listening, analysis and composition theory. The following two hours will be a practical composition workshop. Towards the end of the module, there will be class time allocated for students to work on the assignments. There will be a feedback and tutorial week in week six. There will be a peer feedback week in week 10, and a final feedback session in week 12.

BIBLIOGRAPHY

Essential

Landy, Leigh. (2007) *Understanding the Art of Sound Organisation* (MIT Press)
Emmerson, Simon. (1986) *The Language of Electroacoustic Music*
McConie, Robin. (1997) *Music and Science* (OUP Oxford)
Toop, David. (2001) *Ocean of Sound* (Serpent's Tail; New Ed edition)
Wishart, Trevor. (1996) *On Sonic Art* (Routledge; 2Rev Ed edition)
Cox, Christopher and Warner, Daniel. (2004) *Audio Culture* (HPUB)
Dunsby, J. and Whittall, A. (1998) *Music Analysis in Theory and Practice* (Faber Music)
Chion, Michel. (1994) *Guide des Objets Sonores* (Buchet Chastel)
Schwartz, Elliot. (1993) *Music since 1945* (Wadsworth publishing)

Recommended

Bailey, Derek. (1994) *Improvisation: its nature and practice in music* (CI)
Berle, Arnie. (1998) *Improvisation for contemporary music* (Music Sales Corp)
Dean, Roger. (1989) *Creative Improvisation* (OUPress)
Cook, Nicholas. (2000) *Analysing Musical Multimedia* (OUPress)

Specimen Listening Works

Steve Reich – *Different Trains*
Adrian Moore – *Study in Ink*
Bernard Parmegiani – *Les Sculptures Sonores*
Jonty Harrison – *Klang*
Daniel Terrugi – *Crystal Mirages*
Kaija Saariaho – *Stilleben*

Journals

Computer Music Journal
Perspectives of New Music
Contemporary Music Review
Sonic Arts Network Bulletin
Organised Sound
Future Music
Sound on Sound
Electronic Musician
The Mix

Websites

<http://ubuweb.com/>
<https://ccrma.stanford.edu/>
<http://www.computermusic.org/>

COURSE OUTLINE

Week:	Date:	Studio Composition 1
1	3rd Feb	Introduction to module and assignment hand out.
2	10th Feb	Form Listening & analysis of seminal works.
3	17th Feb	Musique Concrete & Field Recording session
4	24th Feb	Studio workshop
5	3rd Mar	Elektronische Musik
6	10th Mar	Improvisation & Live Electronics
7	17th Mar	<i>FEEDBACK TUTORIAL WEEK</i>
8	24th Mar	Cage, Young & Fluxus
9	31st Mar	Composition
		EASTER BREAK
10	28th Apr	Group seminar- Peer Listening and analysis of student compositions
11	5th May	<i>Assessment Submission Deadline</i>
12	12th May	Feedback to students and module evaluation

ASSESSMENT Synopsis

Coursework 100%

Composition:

The student will be required to submit a portfolio of at least three pieces of studio-based work. All work should be recorded onto audio CD or DVD and should be accompanied by a commentary (documenting technical and aesthetic details, analysis and research conducted). The commentary should be 1000 – 1500 words. There is no maximum duration on the submitted material but the portfolio should be substantial (at least 15 minutes) and demonstrate a variety of musical approaches to media, style and application such as:

- Electroacoustic work
- Music for installation, interaction and/or performance
- Music for other performing arts: dance, theatre, mixed media
- Original composition combining acoustic and electroacoustic instruments, arrangements and realisations
- Recordings of stereo manipulated audio assets with appropriate post-production.

Assignment due: 5/05/2017

FEEDBACK

Written Feedback : 2/06/2016

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance.

Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between teachers and students in formal classes
- Direct questions and responses from teachers inside and outside formal classes
- Email correspondence between teachers and students
- Interactions between students and teachers using Moodle
- Informal comments and responses to work undertaken in classes
- Comments and annotations added to written submissions, such as essays and reflective journals
- Formal written feedback in response to assignments recorded on the summative assessment module feedback forms



BACHELORS DEGREE ASSIGNMENT SPECIFICATION

Student name:		Student P number:	
Programme:	BA Music Technology		
Module:	Studio Composition 1	Module Level (4, 5, 6):	4
Module code:		Contribution to Overall Module Assessment (%):	100
Lecturer:	JK	Internal Verifier:	SK
Assignment Title:	Composition Portfolio	Assignment No (x of x):	1/1
Hand Out Date:	03/02/2017	Submission deadline:	05/05/2017
Feedback Date:	02/06/2017		

Referencing:	In the main body of your submission you must give credit to authors on whose research your work is based. Append to your submission a reference list (that indicates the books, articles, etc. that you have read or quoted in order to complete this assignment) using the Harvard system.		
Disclosure:	I declare that this assignment is all my own work and that I have acknowledged all materials used from the published or unpublished works of other people. All references have been duly cited.		
Student's Signature:	Assignments will not be accepted without a signature here	Date:	

Turnitin: Lecturer to tick to indicate if an electronic version of the assignment is to be submitted through Turnitin. Where used, the Turnitin version is the primary submission and acts as a receipt for the student. No marks will be released until both submissions are received. Late submission of the electronic version will result in a late penalty mark. Penalties for late submission: Up to four weeks late, maximum mark of 40%. Over four weeks late, Refer.	YES	
	NO	

Module Intended Learning Outcomes	Assessment Criteria. To achieve each outcome a student must demonstrate the ability to:
Demonstrate a proficiency, confidence and creative approach to studio composition. To compose and comment on sound-based pieces of work for a portfolio and to develop a compositional aesthetic.	The student will be required to submit a portfolio of mastered stereo compositions. The portfolio should be at least 15 minutes in duration. Students should employ the creative tools and techniques explored in the taught sessions.

- Please submit the assignment parts in a suitable report folder– not in polypockets.
- This form (ALL PAGES) MUST be at the front of the paper submission. Assignments will not be accepted without this form as it is a requirement that you sign the disclosure regarding referencing conventions.
- DO NOT put this form into Turnitin or it will match many similarities with other students' submissions.

TASK DESCRIPTION

(Lecturer – please insert task(s) / questions / what the student must do, here)

Coursework: 100%

The student will be required to submit a portfolio of at least three pieces of studio-based work. All work should be recorded onto an audio CD, DVD or USB and should be accompanied by a commentary (documenting technical and aesthetic details, analysis and research conducted). The commentary should be 1000 – 1500 words. There is no maximum duration on the submitted material but the portfolio should be substantial (at least 15 minutes) and demonstrate a variety of musical approaches to media, style and application such as:

- Electroacoustic work
- Music for installation, interaction and/or performance
- Music for other performing arts: dance, theatre, mixed media
- Original composition combining acoustic and electroacoustic instruments, arrangements and realisations
- Recordings of stereo manipulated audio assets with appropriate post-production.

The content for this submission will be covered in the classes.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

- Attend and engage in all scheduled sessions.

ASSESSMENT CRITERIA

This section details the assessment criteria. The *extent* to which you demonstrate these determines your mark. The marks available for each criterion are shown. Oral or written feedback will be provided within 20 working days to comment on the achievement of the task(s), including those areas in which you have performed well and areas that would benefit from development/improvement.

Common Assessment Criteria Applied	Marks available	Marks awarded
Research & Analysis		
- The commentary provides analysis of the composed works. - The commentary contextualises the works in the broader perspective of studio composition.	20	
Subject Knowledge		
- The portfolio is imaginative, sophisticated and displays a highly individual approach. - The compositions are well structured. - There is strong evidence of the key methods and techniques that have been used to produce the music. - The music displays an emerging aesthetic stance.	60	
Technical Skill		
- The CD is well mixed and mastered and professionally presented. - The commentary is well-written and professionally presented.	20	

Assignment Mark (Assessment marks are subject to ratification at the Exam Board. These comments and marks are to give feedback on module work and are for guidance only until they are confirmed.)	Late Submission Penalties (tick if appropriate)		%
	Up to one-week late		
	Over one week late		

STUDENT SELF EVALUATION FORM (UG)

Student Name:		Student P Number:	
Programme:	BA Music Technology		
Module:	Studio Composition 1	Module Level (4, 5, 6):	4
Module Code:		Contribution to Module:	100%
Assignment Title:	Portfolio & Commentary		

Common Assessment Criteria Applied	Level of Achievement															
	Outright Fail				3 Satisfactory			2:2 Good			2:1 Very Good			1 st Exceptional		
	F				D			C			B			A		
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
	0-15%	16-30%	31-34%	35-39%	40-43%	44-46%	47-49%	50-53%	54-56%	57-59%	60-63%	64-66%	67-69%	70-79%	80-89%	90-100
1. Research & Analysis																
3. Technical Skill																
4. Subject Knowledge																

Please comment on areas in which you feel that you have performed well:

Please comment on areas that you feel you need to develop:

Student Signature:

Date:

Common Assessment and Grading Criteria 2015

	FAIL		3	2:2	2:1	1	
	OUTRIGHT FAIL	MARGINAL FAIL	SATISFACTORY	GOOD	VERY GOOD	EXCELLENT	EXCEPTIONAL
Assessment Criteria	0-34%	35-39%	40-49%	50-59%	60-69%	70-79%	80-100%
1. Research & Analysis Systematic exploration and selection of sources; effective interpretation and evaluation of findings.	Limited or no material presented with limited or no evidence of critical enquiry.	Material presented indicates a basic degree of insight and is of limited relevance to the task.	Material presented is adequate and relevant demonstrating the application of standard research techniques.	Material presented shows a good range of sources, is well organised and interpreted in a manner relevant to the task.	Connections have been made between sources and qualitative judgements have been made in the interpretation of these findings.	Research is extensive, well documented and critically evaluated with new personal judgements made and applied.	Research and exploration is impressive both in extent and depth and the level of interpretation and critical insight is highly advanced.
2. Development Formulation of innovative and effective concepts through appropriate application of problem solving, creative experimentation and testing methods.	Limited or no engagement with the practical and creative processes of ideation.	Basic proposals have been made but limited in scope and lacking in considered and focused development processes.	Proposals are adequate and are delivered within a familiar and well established framework of methods.	Proposed concepts are formulated with a good degree of detail through the use of a variety of systematic and exploratory methods.	Concepts display innovative ideas within established territories which are well resolved through sound practical and creative processes.	Proposals respond effectively to unfamiliar or new conceptual territories and expand perceptions of process and/or product.	Proposals both challenge and extend the conceptual territory and set new benchmarks for innovation and effectiveness within the field.
3. Technical Skill Effective utilisation of appropriate materials, tools and techniques and the level of skill demonstrated in their application to the realisation process.	Limited or no awareness and utilisation of tools and techniques are demonstrated.	Rudimentary processes may have been applied but without consideration and competence.	Skills demonstrated display adequate awareness and appropriate application of standard materials and methods.	Controlled application of a range of materials and methods with good standards of finishing evident.	Communication of intent is fully executed demonstrating diversity of process and effective technique.	Extensive and highly advanced technical skills in established processes demonstrating sensitivity and excellence in idea realisation.	Outstanding levels of technical skill in all aspects of the realisation process demonstrating the assimilation and development of cutting edge processes and techniques.
4. Subject Knowledge Understanding and application of concepts and underlying principles associated with the discipline and the specific context of study.	Unable to grasp or communicate key principles or knowledge.	Limited understanding and communication of key principles or knowledge.	Evidence of basic understanding of the relevant concepts and underlying principles.	Knowledge is accurate and effectively applied in relation to the specific context.	Knowledge is extensive and the understanding of the context exhibits awareness of the breadth and depth of established views.	Knowledge has been assimilated and individual and personal perspectives have been formulated and debated with effectiveness.	Discipline and context specific knowledge are substantive and a highly advanced synthesis of these elements creates new or expanded perspectives.
5. Presentation & Communication Clarity and effectiveness in the deployment of appropriate media to communicate a message relevant to specialist and non-specialist audiences.	Appropriate media for communication have not been identified or applied effectively.	Limited awareness of the audience and a lack of clarity and organisation are demonstrated.	Basic awareness of the audience and clarity of message is demonstrated in deployment of standard communication forms.	Selection and application of media and conventions show good understanding of the audience and context.	Communication media have been selected and deployed to maximise impact for the selected audience and context.	Individual stylistic approaches have been implemented to communicate to a diverse range of audiences in a highly compelling and effective way.	Presentation and communication methods employed are not only highly individual, compelling and effective but also combine media in an innovative way.
6. Personal Learning & Development Personal responsibility demonstrated in managing own learning through programme engagement, self-directed study and reflective practice.	Little or no responsibility taken for own learning demonstrated by poor attendance, engagement and reflection.	Inconsistency in programme engagement and poor awareness of personal learning and development needs.	Evidence of some reflective practice contributing to appropriate effort and engagement to further personal development.	Evidence of regular reflective practice and awareness of individual strengths and weaknesses demonstrable in core learning and self directed study.	Reflective practice and individual development is extended beyond core learning, is well managed and documented.	Full responsibility for own learning and development is evidenced in detail demonstrating critical appraisal of purpose, progress and future direction.	Outstanding level of engagement with all elements of the programme enhanced by the personal drive and passion to extend learning beyond established parameters and into new domains.
7. Professional Practice Demonstrates those attributes expected in professional practice including individual initiative, project management, collaborative working and inter-personal skills.	No demonstrable understanding of professional expectations and does not work effectively as an individual or with others.	Poor level of productivity as an individual or in a collaborative context, ineffective management and little understanding of professional life.	Demonstrates awareness of the relevant attributes for professional practice and delivers work to the minimum requirements as an individual and/or in collaboration.	Works to the relevant standards and meets most requirements as stipulated in both individual and team working scenarios.	Meets most or all of the relevant standards and in some areas exceeds the requirements as stipulated, taking control of some aspects of project management.	Often works above the relevant standards and exceeds the requirements as a team member, leader or individual in a variety of working scenarios	Always works well above the relevant standards and demonstrates outstanding individual and collaborative professional attributes in every working scenario encountered.