

BA Music Technology

Studio Composition 2

M5X01963



LEVEL 5

2016-17

Module Title: Studio Composition 2

Module Code: Level 5

20 Credit Module

Lecture Room: AC203 (Dynevor Second Floor)

Friday 10am - 2pm (Semester 1)

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 one. 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 2
1	7th Oct	Introduction to module and assignment hand out.
2	14th Oct	Listening & analysis of seminal works.
3	21st Oct	Minimalism
4	28th Oct	Subgenres of studio composition.
5	4th Nov	Field recording session
6	11th Nov	FEEDBACK / TUTORIAL WEEK
7	18th Nov	Ideas and Tech pre-1948
8	25th Nov	Live Electronics
9	2nd Dec	Composition
10	9th Dec	<i>Assessment Submission Deadline</i>
11	16th Dec	Group seminar- Peer Listening and analysis of student compositions
12	13th Jan	Feedback to students and module evaluation

ASSESSMENT Synopsis

Coursework 100%

Composition:

The student will be required to submit a portfolio of at least four 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 and research conducted). The commentary should be 700 – 1000 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: 9th December 2016

FEEDBACK

Written Feedback: 13th January 2017

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