

COURSE SPECIFICATION FORM
for new course proposals and course amendments

Department/School:	Music	Academic Session:	2011-12 and thereafter
Course Title:	Studies in Composition	Course Value: (UG courses = unit value, PG courses = notional learning hours)	0.5
Course Code:	MU2001	Course JACS Code: (Please contact Data Management for advice)	390
Availability: (Please state which teaching terms)	Autumn through Spring	Status: (i.e.: Core, Core PR, Compulsory, Optional)	Option (Intermediate)
Pre-requisites:	None	Co-requisites:	None
Co-ordinator:	Ms Helen Grime		
Course Staff:	Dr Mark Bowden, Ms Helen Grime		
Aims:	<p>This course will:</p> <ul style="list-style-type: none"> • develop your knowledge of a range of fundamental techniques of musical composition with particular focus on structure, harmonic control and the manipulation of rhythmic and melodic material • provide an opportunity to practise the art of musical composition and to develop skills in creative work 		
Learning Outcomes:	<p>By the end of this course you should be able to:</p> <ul style="list-style-type: none"> • establish a coherent harmonic language and a critical attitude to rhythmic use • respond to a compositional brief and create a short composition for chamber ensemble • demonstrate knowledge of a broad overview of some of the techniques employed by composers of the past fifty or so years 		
Course Content:	<p>Developing on areas covered in first-year Composition courses, this module will provide a framework in which you will be introduced to a number of techniques from diverse schools of composition in order to encourage you to explore and develop your own creativity. Key works from the past few decades will be studied and used as models or springboards for your own musical invention. You will create a portfolio of technical exercises and a short composition written in response to a given brief.</p>		
Teaching & Learning Methods:	<p>The course will be taught in fortnightly sessions during the autumn and spring terms totalling a maximum of 20 hours alongside some 130 hours of private study, resulting in the notional total of 150 hours of study for the course.</p> <p>The fortnightly sessions will divide into three areas:</p> <ul style="list-style-type: none"> • Lectures, in which representative works will be used to explore compositional techniques and as potential models for your own creative ideas. Lectures will draw on a wide variety of mostly, but not exclusively, contemporary art music to illustrate the techniques being explored. • Small group tutorials, in which individual coursework will be discussed, to give you in-depth help, advice and feedback. • Practical sessions drawing on instrumentalists and singers from the class 		
Details of teaching resources on Moodle:	Online resources to be added as appropriate.		
Key Bibliography:	<p>Adler, Samuel. <i>The Study of Orchestration</i>, 3rd ed. (New York & London: Norton, 2002)</p> <p>Black, Dave. <i>Essential Dictionary of Music Notation</i> (Los Angeles: Alfred Publishing Co., Inc, 1996)</p> <p>Blatter, Alfred. <i>Instrumentation and Orchestration</i>, 2nd ed. (Belmont: Thompson Learning, 1997)</p> <p>Gerou, Tom. <i>Essential Dictionary of Orchestration</i> (Los Angeles: Alfred Publishing Co., Inc, 1998)</p>		

	<p>Gould, Elaine <i>Behind Bars</i> (London: Faber, 2011)</p> <p>Messiaen, Olivier. <i>Technique of My Musical Language</i>, 2 vols, 2nd ed. Translated by John Satterfield (Paris: Leduc, 1956)</p>
Formative Assessment & Feedback:	<p>Formative feedback will be given during the small group tutorial sessions in which each piece of work to be submitted will be discussed with a course tutor. Workshops will include group discussions and wide-ranging question-and-answer sessions. Summative feedback will be given in the form of a written comment and/or annotations on returned coursework. A weekly office hour is available for private consultation with course tutors.</p>
Summative Assessment:	<p>Exam: n/a</p> <p>Coursework: a portfolio (100%), comprising:</p> <ul style="list-style-type: none"> • Portfolio of composition technique exercises (70%) • Composition written in response to a set brief <i>up to 5 minutes</i> (30%) <p>Deadlines: Each assignment to be submitted by the appropriate in-course deadline in order to qualify for final submission for assessment.</p>

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The information contained in this course outline is correct at the time of publication, but may be subject to change as part of the Department's policy of continuous improvement and development. Every effort will be made to notify you of any such changes.