COURSE SPECIFICATION FORM
for new course proposals and course amendments

Department/School:	Music	**Academic Session:**	2011/12 and thereafter as offered
Course Title:	Composing with Technology 2	**Course Value:** (UG courses = unit value, PG courses = notional learning hours)	0.5
Course Code:	MU3417	**Course JACS Code:** (Please contact Data Management for advice)	370
Availability: (Please state which teaching terms)	Autumn or spring	**Status:** (i.e.: Core, Core PR, Compulsory, Optional)	Option (Honours)
Pre-requisites:	MU2335 (Composing with Technology 1)	**Co-requisites:**	None
Co-ordinator:	Mr Brian Lock		
Course Staff:	Mr Brian Lock		
Aims:	- to revise aspects of the Logic Audio sequencing programme for composing music covered in Composing with Technology 1, and explore more advanced aspects and techniques of it and the possibilities for its more sophisticated usage - to explore in further depth the use of this technology in the composition of film and media music and to engage in writing this form of music - to explore in further depth up-to-date techniques, issues and concerns of contemporary technologically based electronica and experimental music to provide a framework for students' own creative work - to expose students to a range of compositional, technological and industrial practices and techniques - to introduce students to other technology and sequencers, particularly Reason, and to be able to use Sibelius in tandem with other software		
Learning Outcomes:	By the end of this course students should: - Be able to compose using a range of techniques, including traditional ones, and those explored in this course, and combine them within a studio setting to produce up-to-date and viable music - Be able to use technology to realise creative ideas - Have acquired a more advanced understanding of the principles underpinning music technology and the concerns of the discipline - Be able to work at a very proficient level in the computer music production environment to produce final material that conforms to professional norms - Be able to work to detailed music industry style briefs - Be able to compose viable music using technology for moving image productions, or in the field of experimental music and electronica		
Course Content:	The course will provide a framework within which students will be able to develop further their technological and compositional skills. Students will study compositional and technological techniques from the experimental and electronica field and from the music to moving image repertoire, building up knowledge of up-to-date practices and trends to inform their own work with a view to making it concordant with current music industry practices. Students will be encouraged to develop their own voice in these styles of music. This course will be highly relevant to those who want to undertake further study in the fields of music technology, composition for moving image, computer, commercial and pop music composition and those who wish to pursue employment in broadcasting, production, the media, film and creative industries, commercial composition and advertising and publishing.		
Teaching & Learning Methods:	The course will consist of 20 hours of lectures, seminars and tutorials, and some 130 hours of private study, resulting in the notional total of 150 hours of study for the course. Students will need to engage in **significant private study of Logic Audio, Reason and Sibelius** through practice and the reading of associated manuals and using the North Tower studios. Learning these programmes, and their methods of interaction, is a significant undertaking and in order to obtain a good level of competency in their usage students must practise and follow up techniques that have been introduced in lectures, and explore the programmes further by themselves. The course will be based around the creation of two compositions; the first will be several cues of film music and created largely in Logic Audio, the second will be in the field of electronica and experimental music and will require significant mixed use of the various sequencers and may incorporate other technology as well.		

	The first part of this course will consist of sessions divided between lectures, practical workshops and small group tutorials. During this part of the course students will work on the first composition of music for film.
	The second part of the course will be concerned with the composition in the field of experimental and electronica composition and in the main sessions will be divided between lectures on technological matters and seminars which will include student presentations on their own work so far in progress and on other technological techniques or aspects of experimental and electronica repertoire, including aspects of its theory and development. There will also be group technology exercises in the studios. The last few weeks of this course will be largely devoted to small group and individual tutorials on the second composition.
	The precise brief for the compositions will change from year to year but in general the first will be for music to film and require the composition of several cues of music to a film, and the second, a piece in the field of experimental and electronica music which could be for solo acoustic instrument and laptop, for example.
Details of teaching resources on Moodle:	Course Outline and exercise questions. All other materials will be available in the Music Department's North Tower studios.
Key Bibliography:	Christopher Cox and Daniel Warner (eds.) (2004) *Audio Culture: Readings in Modern Music.* New York*:* Continuum International
	Other materials will be chosen each time the course runs to keep it up-to-date, along with the latest website addresses for technology and music sites.
Formative Assessment & Feedback:	The compositions will be discussed with students in group tutorials, presented by students in seminars and also discussed in the dedicated individual sessions.
Summative Assessment:	**Coursework:** Two compositions (which may consist of several cues or parts) of 3–4 minutes each. (50% each)
	Deadlines: The first composition will be submitted at the UG submissions deadline in Week 6 and the second composition at the UG submissions deadline in Week 11 or 12, as appropriate.