**COURSE SPECIFICATION FORM**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Department/**  **School** | | | Music | | | | | | | | | | | | | | | | | |
| **With effect from Academic Session** | | | 2015-16 and thereafter | | | | **Availability**  (Please state which teaching terms) | | | | | | Autumn through Spring | | | | | | | | |
| **Course Title**  **(max 70 characters)**  *Please also give short title where applicable (30 characters max)* | | | Studies in Composition | | | | **Course Unit Credit Value** | | | | | | 15 credits (0.5 unit) | | | | | | | | |
| **Course Code** | | | MU2001 | | | | **Course JACS Code(s)** | | | | | | W390 | | | | | | | | |
| **Academic level** | | | Level 4 | Level 5 | | | Level 6 | | | | | | Level 7 (Masters level) | | | | | Level 3 (Sub-HE) | | |
| **Programme(s) for which the course is chiefly intended.** | | | | | | | | | | | | | | | | | | | | |
| **Programme(s)** | | | | | | | Course status  (i.e. Mandatory or Optional) | | | | | | | Indicate whether or not a fail in the course is **condonable** or **non-condonable** | | | | | | |
| BMus Music; BA Joint and Combined Honours involving Music | | | | | | | Optional | | | | | | | Condonable | | | | | | |
| **UG programmes only:** If a course unit is optional, please indicate, where applicable, what group/basket of options this course unit belongs to.  n/a | | | | | | | | | | | | | | | | | | | | |
| **Learning Outcomes:** | | *(Describe no more than 6 outcomes that students should be expected to achieve by the end of the course)*  By the end of the course students should be able to: | | | | | | | | | | | | | | | | | | |
| 1. establish a coherent harmonic language and a critical attitude to rhythmic use | | | | | | | | | | | | | | | | | | |
| 2. create a short composition in response to a given brief | | | | | | | | | | | | | | | | | | |
| 3. demonstrate knowledge of a broad overview of some techniques employed by composers of the past fifty or so years | | | | | | | | | | | | | | | | | | |
| **Course Summary:** | | *Please outline the course aims and content, max 300 words*  This course will:   * 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   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. | | | | | | | | | | | | | | | | | | |
| **Teaching & Learning Methods:** | | Notional learning hours: \_\_150\_\_\_ (there are 10 notional learning hours per credit)  The notional learning hours will normally be divided between the following activities: | | | | | | | | | | | | | | | | | | |
| **Type of Activity** | | | **Check the boxes where applicable** | | | | **KIS Category**  **(See Note \*)** | | **Length (in minutes)** | | | | **Number of weeks** | | **Times per week** | | | **Total Hours** |
| Lectures | | | X | | | | S | | 120 | | | | 6 | | 1 | | | 12 |
| Seminars | | | X | | | | S | | 120 | | | | 2 | | 1 | | | 4 |
| Tutorials | | | X | | | | S | | 60 | | | | 4 | | 1 | | | 4 |
| Guided Independent Study: calculate the notional hours minus total of other hours above | | | X | | | | I | | n/a | | | | n/a | | n/a | | | 130 |
| *\* KIS Category: \*\*Please enter ‘S’ for Scheduled, ‘P’ for Placement, and ‘I’ for Independent* | | | | | | | | | | | | | | | | | | |
| **Reading list materials:** | | **Core/essential reading list material (print, electronic, etc.) for the course (6-10 titles only):**  *Please list*  Adler, Samuel. *The Study of Orchestration,* 3rd ed. (New York & London: Norton, 2002)  Black, Dave. *Essential Dictionary of Music Notation* (Los Angeles: Alfred Publishing Co., Inc, 1996)  Blatter, Alfred. *Instrumentation and Orchestration*, 2nd ed. (Belmont: Thompson Learning, 1997)  Gerou, Tom. *Essential Dictionary of Orchestration* (Los Angeles: Alfred Publishing Co., Inc, 1998)  Gould, Elaine *Behind Bars* (London: Faber, 2011)  Messiaen, Olivier. *Technique of My Musical Language,* 2 vols, 2nd ed. Translated by John Satterfield (Paris: Leduc, 1956) | | | | | | | | | | | | | | | | | | |
| **Summative Assessment**  *(assessment which contributes to the final marks awarded for the course unit)* | | **Method of Assessment** | | | **%** | **Length** | | **Units of Length** | | **Must Pass? (Y/N)** | | | **Marked out of? eg 100** | | | **KIS Category**  **See Note \*\*** | | | **Which is the Final Assessment for the course, ie, which assessment takes place last?** | |
| Coursework: Portfolio of composition technique exercises | | | 50 |  | |  | | N | | | 100 | | | C | | |  | |
| Coursework: Composition written in response to a set brief,*4-7 minutes* | | | 50 | 4-7 | | minutes | | N | | | 100 | | | C | | | Final | |
| *\*\* KIS Categories: Please enter ‘C’ for Coursework, ‘P’ for Practical Exam, and ‘W’ for Written Exam (See KIS Guidance)*   |  | | --- | | **Coursework Examples:** Book/Film Review, Contribution & Productivity, Coursework Diary, Dissertation, Essay, Group Project, Lab Report, Moodle Quiz, Multiple Choice, Online Story, Peer Assessment, Portfolio, Poster, Project, Quiz, Reflective Log, Report, Research Diary, Short Answer Questions, Toolkit, Portfolio, Workbook  **Practical Exam Examples**: Oral Assessment, Practical Skills Assessment, Presentation Practical Exam Set Exercise  **Written Exam Examples:** Examination | | | | | | | | | | | | | | | | | | | |  | |  |
| **Formative Assessment** *(assessment which does not contribute to the marks awarded for the course unit)* & **Feedback on this assessment:** | | On what activities (e.g. coursework, seminars etc) will students receive feedback? What will the main modes of feedback be for each activity? | | | | | | | | | | | | | | | | | | |
| **Activity** | | | **Length** | **Units of Length** | | **Must Pass? (Y/N)** | | | | **Marked out of? eg, 100** | | | | **Mode of feedback** | | | | |
| In-progress work submitted for tutorial comment | | |  |  | |  | | | |  | | | | Tutorial | | | | |
| Class discussions | | |  |  | |  | | | |  | | | | Verbal feedback | | | | |
| Practical workshops | | |  |  | |  | | | |  | | | | Verbal feedback | | | | |
|  | |  | | |  | | | | | | | |  | | | | | | | |
| Name and email of course leader/ contact: | | Helen Grime Helen.grime@rhul.ac.uk | | | | | | | | | | | | | | | | | | |
| Course Tutors | | 1. Mark Bowden | | | | | | | | | | | | | | | | | | |
| 2. Samantha Fernando | | | | | | | | | | | | | | | | | | |
| Signatures of HoDs in the sponsoring departments to certify that the Department Boards have agreed to the above proposal and that resources are being made available in the department(s) to support it. | | | | | | | | | | | | | | | | | | | | |
| Name: Stephen Downes | Department: Music  Date: 27/4/15 | | | | | | | | | | | | | | | | | | | |

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The information contained in this course specification 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.