

**COURSE SPECIFICATION FORM**  
for new course proposals and course amendments

<b>Department/School:</b>	<b>Music</b>	<b>Academic Session:</b>	2011-12 and thereafter
<b>Course Title:</b>	Creative Composition Techniques	<b>Course Value:</b> (UG courses = unit value, PG courses = notional learning hours)	0.5
<b>Course Code:</b>	MU1112	<b>Course JACS Code:</b> (Please contact Data Management for advice)	390
<b>Availability:</b> (Please state which teaching terms)	Autumn through Spring	<b>Status:</b> (i.e.: Core, Core PR, Compulsory, Optional)	Core (Certificate)
<b>Pre-requisites:</b>	None	<b>Co-requisites:</b>	None
<b>Co-ordinator:</b>	Dr Mark Bowden		
<b>Course Staff:</b>	Dr Mark Bowden, Ms Helen Grime, Mr Brian Lock		
<b>Aims:</b>	This course will introduce you to some of the fundamental techniques of musical composition		
<b>Learning Outcomes:</b>	<p>By the end of this course you should be able to:</p> <ul style="list-style-type: none"> <li>• use and manipulate a variety of compositional techniques in your own creative work</li> <li>• demonstrate the development of a coherent harmonic language and a critical attitude to rhythmic use</li> <li>• discuss and present ideas about some of the concepts and methodologies used in contemporary composition</li> </ul>		
<b>Course Content:</b>	<p>The course will cover the following topics. The precise topics taught may change depending on the research interests of the staff responsible for teaching the course:</p> <ul style="list-style-type: none"> <li>• Soundworlds and scale formations</li> <li>• The vertical dimension: chords and simultaneities</li> <li>• The horizontal dimension: melody and voice leading</li> <li>• Developments in rhythm</li> <li>• Developments in harmonic vocabulary and tonalities</li> <li>• Form in contemporary composition</li> <li>• Acoustic timbre and texture</li> </ul>		
<b>Teaching &amp; Learning Methods:</b>	<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"> <li>• 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.</li> <li>• Small group tutorials, in which individual coursework will be discussed, to give in-depth help, advice and feedback.</li> <li>• Practical workshops drawing on instrumentalists and singers from the class.</li> </ul>		
<b>Details of teaching resources on Moodle:</b>	Online resources to be added as appropriate.		
<b>Key Bibliography:</b>	<p>Adler, Samuel. <i>The Study of Orchestration</i>, 3rd ed. (New York &amp; 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>Johnson, Julian. 'Composition', in <i>An Introduction to Music Studies</i>, ed. J. P. E. Harper-Scott &amp; Jim Samson (Cambridge: Cambridge University Press 2009), 236–249</p> <p>Messiaen, Olivier. <i>Technique of My Musical Language</i>, 2 vols, 2nd ed. Translated by John Satterfield (Paris: Leduc, 1956)</p>
<b>Formative Assessment &amp; Feedback:</b>	<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 individual consultation with course tutors.</p>
<b>Summative Assessment:</b>	<p><b>Exam:</b> n/a</p> <p><b>Coursework:</b> a portfolio (100%), comprising:</p> <ul style="list-style-type: none"> <li>• Portfolio of composition technique exercises 1 (50%)</li> <li>• Portfolio of composition technique exercises 2 (50%)</li> </ul> <p><b>Deadlines:</b> 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.