

Module Specification

Module Title: Specialist Study (Composition) Foundation

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|----------------------|--|---------------------------|---------|
| Module code: | HBAMCMF02, HBAMFMF01, HBAMJAF02, HBAMSWF01 | NQF level: | Level 3 |
| Credit value: | 30 credits | Semester of study: | 1 and 2 |
| Module type: | Compulsory | Pre-requisites: | None |
| Available to: | BA (Hons) Music with Foundation Year (Classical) (Film Music) (Jazz) (Songwriting) | | |

Module overview

Dependent on pathway –

Classical:

In this module students will receive specialist tuition and a firm foundation in all basic compositional techniques via the execution of short exercises, as well as larger works. These exercises will provide a means of enabling the student to gain a perspective on the range of what constitutes classical composition. The module will include aspects such as motivic development, melodic development, idiomatic harmonic forms, rhythmic construction and contrapuntal techniques. Students will also explore different types of instrumentation and common ensembles.

Film Music:

In this module students will receive specialist tuition and a firm foundation in all basic compositional techniques via the execution of short exercises, as well as larger pieces. Students will also explore the narrative functions in film and how these can be interpreted by music to gain a wide perspective on the range of what constitutes film music. Focus will also be placed on the awareness of the adaptability that is expected from a composer working in an 'industry' context.

Jazz:

In this module students will receive specialist tuition and a firm foundation in all basic compositional techniques via the execution of short exercises, as well as larger pieces. These exercises will provide a means of enabling the student to gain a perspective on the range of what constitutes jazz composition, and explore aspects such as motivic development, melodic development, rhythmic concepts and idiomatic harmony. Students will also explore different types of instrumentation and common ensembles, as well as arranging techniques.

Songwriting:

In this module students will receive specialist tuition and a firm foundation in basic songwriting techniques in order for them to gain appropriate practical skills for level 4. Tasks will be conducted via the execution of short exercises, as well as larger pieces. These exercises will provide a means of enabling the student to gain a perspective on the range of what constitutes pop composition, and explore aspects such as song form, melodic and motivic development, lyrical construction, rhythmic concepts and idiomatic harmony. Students will also explore different types of instrumentation and common ensembles, as well as arranging techniques.

Aims

This module is designed to support students as part of the specialist study strand. Through one-to-one teaching opportunities, students will have opportunities to develop strong technique and musicianship that are needed for their compositional development.

The module aims to:

1. Enable students to learn the fundamentals of composition;
2. Develop skills in technique, theoretical concepts and musicianship;
3. Establish strong foundations on which to build specialist composition skills.

Learning outcomes

On successful completion of this module, students will be able to:

1. Compose and present music using fundamental principles and formats, and evaluate the compositional process and outcome.
2. Evaluate the compositional process and outcome.
3. Apply appropriate techniques with fluency in chosen compositional idioms, and apply appropriate compositional parameters.
4. Develop a disciplined and methodical approach to time management.

Learning and teaching methods

The module will be delivered through small/medium musical ensembles as appropriate to the specialist study. The groups will be tutor led but will introduce students to the development of effective rehearsal techniques and ensemble leadership.

One to one tuition facilitates a developmental process over two trimesters. It is designed to build upon existing skills in technique and musicianship in order to establish strong composition skills with the aim of developing expression, creativity and technique.

Masterclasses cover all pathway areas and they present the students with transferable, artistic, industry and professional insights. Students may attend scheduled masterclasses in any area to allow them to synthesise ideas that are presented through different genres and/or disciplines.

Contact hours and directed study (over semesters 1 and 2)

| Delivery type | Student hours |
|---|---------------|
| Indicative hours for learning and teaching activities | 75 hours |
| Indicative hours of directed study | 225 hours |
| Total hours (100hrs per 10 credits) | 300 hours |

Opportunities for formative feedback

Students will receive regular formative assessment, both through opportunities for realisation of their compositions and their individual lessons.

Assessment Method

| Description of assessment | Length/Duration | Weighting | Module LOs addressed |
|---------------------------|---|-----------|----------------------|
| Technical Assessment | 2 set pieces and 500 word critical evaluation | 25% | 1, 2, 3 |
| Portfolio | 15 minutes | 75% | 1, 3, 4 |

Re-Assessment Method*

| Description of assessment | Length/Duration | Weighting | Module LOs addressed |
|---------------------------|---|-----------|----------------------|
| Technical Assessment | 2 set pieces and 500 word critical evaluation | 25% | 1, 2, 3 |
| Portfolio | 15 minutes | 75% | 1, 3, 4 |

*Where practicable, assessments may be delivered through the conservatoire's VLE or by video to ensure that overseas students are not disadvantaged or incur unnecessary travel costs. Assessments delivered through the VLE will be timed and invigilated.

Indicative Reading List

Recommended:

- Blatter, A (1997) Instrumentation and Orchestration: Schirmer
- Citron, S (1986) Songwriting, A Complete Guide to the Craft: Hodder and Stoughton
- Cook, N. (1996) Analysis Through Composition: OUP
- Cope, D. (1997) Techniques of the Contemporary Composer :Schirmer
- Pease, F. (2000) Jazz Composition, Theory and Practice: Berklee Press
- Runswick, D. (1992) Rock, Jazz and Pop Arranging: Faber and Faber
- Russo, W. (1975) Jazz Composition and Orchestration: University of Chicago Press
- Spence, P. (1996) The Practice of Harmony: Prentice Hall