

Module Specification

Module Title: Electronic Music Composition 1

Module code:	TBC	NQF level:	Level 4
Credit value:	30 credits	Semester of study:	1 and 2
Applicable pathways:	Foundation Degree – Electronic Music Production	Pre-requisites:	None

Module overview

The module is designed to give opportunities for students to learn how to compose in a variety of electronic music styles and to explore various electronic music production techniques through industry standard practices. Topics covered could include, beat making and grooves, creating bass lines, developing harmony with chords, pads, stabs and riffs, effects and automation, digital audio editing, working with vocals, building arrangements, melody, hooks and motifs, finalising tracks, digital formats, time based effects, automation, controllers and production analysis.

Aims

The module is designed to explore a range of electronic music composition and production styles (for example those of Grime, Hip Hop, Dubstep, Techno, Jungle, House, Garage, Trap, EDM and Electronica). It will equip students with (sub) genre specific techniques whilst encouraging them to develop their own sonic identity. Students will explore a wide range of topics pertaining to the creation of Electronic Music and will contextualise these skills within a vocational setting.

The module aims to:

1. Examine and evaluate a range electronic music composition techniques and styles.
2. Examine and evaluate a range electronic music production techniques.
3. Apply electronic music composition and production techniques.
4. Technically evaluate electronic music composition and production techniques.

Learning outcomes

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

1. Apply specific electronic music composition, arranging and production techniques.
2. Take responsibility and apply appropriate skills in order to develop materials a professional show-reel.
3. Project manage and realise an approved project to a given time schedule.

Learning and teaching methods

The sessions in this module will be delivered as tutor led workshops in a computer music suite and will include technical demonstrations and in-class practical exercises. There will be lecture elements to the module as a way of providing context to the myriad of sub genres that fall within the paradigm of commercial electronic music. Students will be assigned tasks that will be supported by digital worksheets and will be expected to engage in-group discussions. Assignment design and assessment will take place in collaboration with industry practitioners. The work produced by students in this module will be used to develop the student's emerging professional profile (e.g. show-reel).

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

Delivery type	Student hours
Indicative hours for learning and teaching activities	40 hours
Indicative hours of directed study	260 hours
Total hours (100hrs per 10 credits)	300 hours

Opportunities for formative feedback

Regular formative assessment through workshops, in class tasks and electronic worksheets.

Assessment method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Electronic Music Guided Composition Portfolio	6 minutes	30%	1, 2, 3
Electronic Music Composition Portfolio	12 minutes	70%	1, 2, 3

Re-Assessment method*

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Electronic Music Guided Composition Portfolio	6 minutes	30%	1, 2, 3
Electronic Music Composition Portfolio	12 minutes	70%	1, 2, 3

*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

- Manzo, V, J. (2015) Interactive Composition: Strategies Using Ableton Live and Max for Live Paperback Oxford University Press.
- Moore, A. (2016) Sonic Art Paperback Routledge.
- DeSantis, D. (2015) Making Music: 74 Creative Strategies for Electronic Music Producers.
- Russ, M. (2012) Sound Synthesis and Sampling. Focal Press.
- Dvorin, D. (2015) Logic Pro X Advanced Audio Production, Composing and Producing Professional Audio. Peachpit Press.
- Perrine, J, (2014) Producing Music with Ableton (Live 9 Quick Pro Guides) Hal Leonard Publishing Corporation. Stavrou, M. (2003), Mixing With Your Mind. Flux research.
- Katz, B. (2014) Mastering Audio – The Art and Science. Focal Press.
- Savage, S. (2014) Mixing and Mastering In the Box: The Guide to Making Great Mixes and Final Masters on Your Computer. Oxford University Press.

e-resources

- <http://www.emusician.com> – For electronic musicians
- <http://electronicsound.co.uk> – Contemporary electronic music and culture
- <http://www.musicradar.com/futuremusic> - Electronic Music Magazine Website
- <http://globetronica.org> – Electronic Music Magazine Website
- <http://igloomag.com> – Electronic Music Magazine Website
- <http://www.synthzone.com/mags.htm> – Magazines, Publications and Journals
- <http://www.soundonsound.com> – Pro audio, recording & production