Unit outline HSM224.7 Digital Music and Composition

Name of unit
HSM2247 Digital Music and Composition

Unit description
In this unit, students will apply advanced knowledge of music composition techniques and sound engineering into the creation of works that could become part of a folio accompanying a resume. Students will develop skills to compose music utilising a range of digital techniques utilised in the industry. Students will build an understanding of key processes and develop a vocabulary of key terms that relate to signal flow and processing through the use of computer software and audio recording equipment. They will demonstrate their learning through creative projects and written commentaries that discuss the processes used and the musical elements. In this unit, students will be required to work to a design brief that may involve visual elements; record live events or original music tracks and master them appropriately; seek advice from professionals such as those involved in radio (e.g., Life FM), recording studios, or film studios.

SECTION 1 – GENERAL INFORMATION (CORE)

Administrative details

Associated higher education awards (for example, Bachelor, Diploma)	Duration (for example, one semester, full year)	Level (for example, introductory, intermediate, advanced level, 1st year, 2nd year, 3rd year)	Unit coordinator
Bachelor of Music	One semester	Advanced	Approved Adjunct Lecturer

Core or elective unit

Indicate if the unit is a:

☒ core unit

☐ elective unit

☐ other (please specify below):

Unit weighting

Using the table below, indicate the credit point weighting of this unit and the credit point total for the course of study (for example, 10 credit points for the unit and 320 credit points for the course of study).

Unit credit points Example: 10 credit points	Total course credit points Example: 320 credit points
0.125 EFTSL, 6 cps	144 cps

Student workload

Using the table below, indicate the expected student workload per week for this unit.

No. timetabled hours per week (1)	No. personal study hours per week (2)	Total workload hours per week (3)
3 hrs/week	6 hrs/week	9 hrs/week (16 weeks)

(1) Total time spent per week at lectures, tutorials, clinical and other placements, etc.
(2) Total time students are expected to spend per week in studying, completing assignments, etc.
(3) Sum of (1) and (2) equals workload hours.

For those students requiring additional English language support, how many additional hours per week is it expected that they will undertake?

Additional English language support: __0___ hours per week

Prerequisites and co-requisites

Are students required to have undertaken a prerequisite or co-requisite unit for this unit?

☐ Yes ☒ No

Other resource requirements

Do students require access to specialist facilities and/or equipment for this unit (for example, special computer access, physical education equipment)?

☒ Yes ☐ No

If YES, provide details of specialist facilities and/or equipment below.

A computer area is available for student use, equipped with Sibelius music notation and composition software and keyboards, and wireless mixing deck.

SECTION 2 – ACADEMIC DETAILS (CORE)

Learning outcomes for the unit On successful completion of this unit students will be able to:
1. Compose, edit and mix digital music for a set criteria or brief
2. Demonstrate an understanding of music technology terminology
3. Creatively engage with a wide range of sounds to compose music
4. Explain the evolution of digital music and its impact on 21st century music

Topics included in the unit
1. An introduction to sound engineering and composition
2. Loops, sequencing and audio processing
3. Professional and industry engagement
4. Editing and mixing
5. Softwares for different composition mediums

Assessment tasks			
Type (1) **(see examples noted below this table)**	**When assessed – year, session and week** **(for example, year 1, semester 1, week 1)**	**Weighting** **(% of total marks for unit)**	**Cross reference to learning outcomes**
Design brief You are to create a composition set to a specific design brief for radio. Total of 2 minutes.	Year 2 Semester 1 Week 3	15%	1
Record and mix You are to do a live recording of 3 – 5 minutes (2 or more performers, ie, voice and piano accompaniment) from the music students. You are to take the track, mix and audio enhance the recording to provide the best possible recording for the performer/s. An example of the original track and the edited version must be included, supplemented with a 500 word analysis of the process.	Year 2 Semester 1 Week 8	35%	2, 3
Digital music investigation Investigate the role and evolution of digital music to present day. Include examples, relevant terminology, and a timeline. 1000 words or multi-modal equivalent.	Year 2 Semester 1 Week 11	20%	4
Folio Provide a portfolio demonstrating your ability to use a range of digital technologies to compose music in a range of styles. The portfolio should consist of at least 6 minutes of original materials, and 800 words of critical reflection or analysis. In addition, a terminology list is to be provided of terms you may encounter in digital music (referenced correctly).	Year 2 Semester 1 Week 14	30%	2, 3

(1) Examples of types of assessment tasks include: assignments; examinations; group projects; online quizzes/tests; presentations; work-based projects; and reflective journals. Ensure that details of the types of assessment tasks are included such as specific topics, duration/length/word limit of assessment and any specific formats.

2.1 Prescribed and recommended reading

Provide below, in formal reference format, a list of the prescribed and recommended reading for the unit.

Benjamin, Horvit & Nelson (2015). *Techniques and Materials of Music: From the Common Practice Period through the Twentieth Century.* Baxter Publishing, USA.

Butler, M. J. (2014). *Playing with something that runs: Technology, improvisation, and composition in DJ and laptop performance*: Oxford University Press.

Byrne, D. (2012). *How Music Works* (e-book). San Francisco: McSweeney's.

Dean, R. T. (2009). *The Oxford handbook of computer music*: Oxford University Press.

Harrison, D. (2016). *Pieces of Tradition: An Analysis of Contemporary Tonal Music*: Oxford University Press.

Holmes, T. B., & Holmes, T. (2002). *Electronic and experimental music: pioneers in technology and composition*: Psychology Press.

Hosken, D. (2014*). An introduction to music technology*: Routledge.

Machin, D. (2010). *Analysing Popular Music: Image, Sound and Text*: Sage

Manaris, B., & Brown, A. R. (2015). *Making Music with Computers: Creative Programming in Python*: CRC Press.

McCandless, G., & McIntyre, D. (2017). *The Craft of Contemporary Commercial Music*: Routledge.

Moore, A. (2016). *Sonic Art: An Introduction to Electroacoustic Music Composition*: Routledge.

Murphy, P. (2016). *The Musician's Guide to Aural Skills: Ear Training*.

Phillips, J., Murphy, P., Marvin, E. W., & Clendinning, J. P. (2011). *The Musician's Guide to Aural Skills: Ear-training and Composition*: WW Norton & Company.

Scott, D., (2010). *The Ashgate research companion to popular musicology*. Burlington, VT: Ashgate

Shuker, R. (2016). *Understanding Popular Music Culture*. London: Routledge

Thomas, C. (2016). *Composing Music for Games: The Art, Technology and Business of Video Game Scoring*: Focal Press.