



Anglia Ruskin
University

Cambridge & Chelmsford

Faculty of Arts, Law and Social Sciences
Department of Music and Performing Arts

Music and Technology

AF115004S



Academic Year: 2009-2010
Semester One

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1. Key Information

Module Title: Music and Technology
Module Code: AF115004S

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| Location of Delivery | Pathway | Module Tutor | Contact |
|-----------------------------|----------------|---------------------|--|
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2. Introduction to the Module

Music and Technology is designed as an introduction to the concepts, methods and basic practicalities of the use of technology in the composition of music. Using digital audio workstations, students learn to apply principles of acoustics and computer-based sequencing within the context of a wider understanding of the historical and aesthetic issues relating to the composition and practice of technology-based music. The major activity of the module is the preparation of an original composition utilising various techniques. This is approached via a number of prescribed tasks designed to lead the student systematically through the processes of computer operation. Students become familiar with a range of musics and techniques through detailed step-by-step explanation and hands-on experience in class. The module also includes lectures, demonstrations and discussions of a wide range of technology-based music and associated topics with the aim of encouraging students to question and examine their traditional conceptions of sound and music. Much emphasis is placed on the ability to analyse music aurally. Students must also deliver an oral presentation on a prescribed piece of technology-based music with a view to identifying and discussing the various compositional techniques used. This is accompanied by detailed graphic score devised by the student.

3. Intended Learning Outcomes

On successful completion of this module you will be able to:

1. Demonstrate a basic theoretical and practical knowledge of music technology related equipment and the principles underlying its operation.
2. Appreciate and discuss in an informed manner a wide variety of music and related issues arising from the influence of technology in musical composition.
3. Demonstrate appropriate critical levels of aural analysis.
4. Competently and creatively apply their understanding of these issues to their own practical work.

4. Outline Delivery

4.1. Lectures

The lectures listed below support the workshop and seminar sessions for *Fundamentals of Electronic Music, Sound Design & Composition, Critical Skills* and *Music & Technology*. They take place every Monday from 12 to 1pm in room Hel 029. You should take notes in the lectures and own-time work should be devoted to listening to the study works, and reading and considering the reference items, all of which are available in the University Library, unless indicated otherwise (consult the Learning Resources section of this guide for further information). Some sessions may be accompanied by prepared lecture notes, which will be given out in class.

Week Topic, study works and reference material

1 Introduction

Introduction to module
Distribution of course material
Overview of lecture content

References: Andrew Hugill - 'The origins of electronic music' pp.14-23 in *The Cambridge Companion to Electronic Music*. Collins & d'Esquivan (CUP 2007)
'Digital Audio Concepts', Curtis Roads and John Strawn in *The Computer Music Tutorial* (MIT 1996)

2 'The Art of Noises'

Topic: From the Futurists to Japanese Noise Artists and Glitch Music

Study works: Luigi Russolo – *Risveglio di una città* [Awakening of a city]
Edgard Varèse – *Ionisation*
Merzbow – *Pulse Demon*
Autechre – *Vi Scose Poise*

References: Luigi Russolo – 'The Art of Noises', in Cox & Warner (2004)
John Cage – 'The Future of Music: Credo', in Cox & Warner (2004)
M. Russo and D. Warner – 'Rough Music, Futurism and PostPunk Industrial Noise Bands' in Cox & Warner (2004)
Chad Hensley - 'The Beauty of Noise: An Interview with Masami Akita of Merzbow', in Cox & Warner (2004)

3 Musique Concrète

Topic: Musique Concrète, Reduced Listening and the Paris studios

Study works: Pierre Schaeffer – *Symphonie pour un homme seul*
Jonty Harrison – *Unsound Objects*
Francis Dhomont – *Cycle du Son*

References: Manning (2004) – 'Paris and Musique Concrète'
Schaeffer – 'Acousmatics', in Cox & Warner (2004)

4 Plunderphonics

Topic: Musical appropriation and remixing

Study works: James Tenney – *Collage #1 ("Blue Suede")*
Bernard Parmegiani – *Du pop à l'âne*
John Oswald – *Dab*

References: Cutler – 'Plunderphonia' at www.ccutler.com/ccutler/writing/plunderphonia.shtml
Oswald – 'Plunderphonics, or Audio Piracy as a Compositional Prerogative' at www.plunderphonics.com/xhtml/xplunder.html

5 Electronic Music I – Elektronische Musik

- Topic: Elektronische Musik and the Cologne studios
- Study work: Karlheinz Stockhausen – *Kontakte*
- References: Manning (2004) – ‘Cologne and Elektronische Musik’
Stockhausen – ‘Four Criteria of Electronic Music’ [video]
Maconie [ed.] (2000) – ‘Stockhausen on Music: Lectures and Interviews’ pp. 88-111
Stockhausen – Artists Statements p.198 in The Cambridge Companion to Electronic Music. Collins & d’Escrivan (CUP 2007)

6 Electronic Music II – Electronica

- Topic: New approaches to electronic music
- Study works: Aphex Twin – *Come to Daddy*
Kraftwerk – *Computer World and Man Machine*
Radiohead – *Idioteque*
- References: Stockhausen et al. – ‘Stockhausen vs. the Technocrats’, in Cox & Warner (2004)
Lansky – ‘My Radiohead Adventure’ at www.music.princeton.edu/paul/radiohead.ml.html
Serafin – ‘Computer generation and manipulation of sounds’ pp.203-217 in The Cambridge Companion to Electronic Music, Collins & d’Escrivan (CUP 2007)

7 Guided Study Week

Activities to advised.

8 Round and Round [...and Round]

- Topic: Process-based music
- Study works: Steve Reich – *Come Out, Pendulum Music*
Paul Lansky – *Idle Chatter, just_more_idle_chatter, Notjustmoreidlechatter*
Alvin Lucier – *I am sitting in a room*
- References: Reich – ‘Music as a Gradual Process’, in Cox & Warner (2004)

9 The Natural World: materials, form and environment

- Topic: The use of natural sound materials and gestural archetypes
- Study works: Bernard Parmegiani – *Dedans/Dehors*
Denis Smalley – *Pentes*
Barry Truax – *Wave Edge, Solar Eclipse, Riverrun*
- References: R. Murray Schafer – ‘The Music of the Environment’, in Cox & Warner (2004)
Norman (2004) – ‘The same trail twice: *Talking Rain* with Hildegard Westerkamp’, www.novamara.com/soundingart/online/chapter4.pdf
‘The World Soundscape Project’ at www.sfu.ca/~truax/wsp.html
Chris Watson – www.chriswatson.net

10 Transformation

- Topic: Sonic Transformation
- Study works: Trevor Wishart – *Vox 5, Red Bird*
Michael McNabb – *Dreamsong*
- Reference: Wishart (1996) – ‘Sound Landscape’ in *On Sonic Art*

11 No Lecture

12 Algorithmic and Chance Music

- Topic: Generative music and chance operations
- Study works: John Cage – *Fontana Mix*
Iannis Xenakis – *La Légende d'Eer*
- Reference: Xenakis – *Légende d'Eer*
[DVD, including interview and images]

4.2. Workshops

| Wk | Content | Focus | Related listening and reading | Follow up work |
|-------------|---|---|--|--|
| 1 & 2 | <p>Introduction to the course</p> <p>Understanding and using the computer Introduction to the Computer Workstation File Management Audio recording Digital mix-down (bounce)</p> <p>Composing with Logic Audio – 1 Cut, Copy, Paste, Splice, Repeat</p> | <p>In addition to providing an introduction to the use of the studio environment, these sessions will introduce the notion of the use of the 'noise' in electro-acoustic music, which, in turn, will provide a platform for the initial development of aural analysis skills and the consideration of appropriate analytical terminology.</p> | <p>The Art of Noises</p> <p>Listening</p> <ul style="list-style-type: none"> Various – 10+2: <i>12 American Text Sound Pieces</i> Luciano Berio – <i>Omaggio a Joyce</i> Jonty Harrison – <i>EQ</i> <p>Reference</p> <ul style="list-style-type: none"> Luigi Russolo - <i>The Art of Noises</i>, in Cox & Warner (2004) | <p>Email comments</p> <p>Select and record text</p> <hr/> <p>Task 1 – Vocal Collage Construct a short piece using originally recorded vocal 'noise' sounds. Explore editing techniques covered in class.</p> |
| 3 | <p>Composing with Logic Audio – 2</p> <p>The Sound Object</p> <ul style="list-style-type: none"> Audio editing Reverse, Trim, Transpose, Stretch Working with Regions | <p>These sessions introduce two important approaches to music composition with technology; the notion of the 'Sound Object' as developed under the so-called Musique Concrète school of Pierre Schaeffer; and the purely electronic approach developed by, among others, Karlheinz Stockhausen in the Cologne studios in the 1950s.</p> | <p>Musique Concrète & Plunderphonics</p> <p>Listening</p> <ul style="list-style-type: none"> Pierre Schaeffer – <i>Symphonie pour un homme seul</i> Trevor Wishart – <i>Vox 5</i> Edgar Varèse – <i>Poème électronique</i> Gyorgy Ligeti – <i>Artikulation</i> James Tenney – <i>Collage #1 ("Blue Suede")</i> John Oswald – <i>Dab</i> <p>Reference</p> <ul style="list-style-type: none"> Varèse – <i>The Liberation of Sound</i> in Cox & Warner (2004) | <p>Task 2 – The Sound Object 1 Construct a short piece exploring the notion of the 'Sound Object' using ONE sound. You should explore the sound using (i) editing techniques in the arrange window, and (ii) editing of the original sample.</p> |
| 4 | <p>Composing with Logic Audio – 3</p> <ul style="list-style-type: none"> Using the EXS24 sampler – 1 <p>Introduction to presentations</p> | <p>These approaches provide important conceptual frameworks for discussion and will aid the development of the presentations.</p> | <p>Task 3 – The Sound Object 2 Construct a short piece exploring the notion of the 'Sound Object' using TWO sounds. You should allocate the sounds to the EXS24 sampler and explore a range of playback techniques.</p> <p>Select Presentations</p> | |
| 5 & 6 | <p>Composing with Logic Audio – 4</p> <p>Transformation</p> <ul style="list-style-type: none"> Using the EXS24 sampler – 2 MIDI controllers: pan, volume, pitch-bend Effects | <p>The important concepts of transformation and spatialisation are explored in these sessions and consideration is given not only to technical means by which these phenomena might be achieved, but also to the ways in which they can be explored as musical devices.</p> | <p>Elektronische Musik Electronica</p> <p>Listening</p> <ul style="list-style-type: none"> Karlheinz Stockhausen – <i>Kontakte</i> Aphex Twin – <i>Come to Daddy</i> Paul Lansky – <i>A Paper of Pins</i> <p>Reference</p> <ul style="list-style-type: none"> Stockhausen – <i>Four Criteria of Electronic Music</i> Stockhausen et al. – <i>Stockhausen vs. the Technocrats</i> in Cox and Warner (2004) | <p>Task 4 – Transformation Construct a short piece exploring the notion of transformation. You should employ a range of techniques to explore both timbral transformation and spatialisation effects.</p> |

| | | | |
|----|---|--|---|
| 7 | Independent Study Week | Work on completing tasks, deepening understanding of listening materials and experimenting with ideas for your final compositions. This is also an ideal time to be discussing and planning your presentations in your groups. Optional tutorials support this. | Electronic Music 2: Electronica Listening <ul style="list-style-type: none"> ▪ Aphex Twin – <i>Come to Daddy</i> ▪ Paul Lansky – <i>A Paper of Pins</i> Reference Stockhausen et al. – <i>Stockhausen vs. the Technocrats</i> in Cox and Warner (2004) |
| 8 | Presentation and Composition Tutorials Composition preparation 1: Planning overall structure and style | The emphases of the class sessions in the second half of the module are given over to the preparation of the presentations and to the development of the final composition. A range of material is introduced, explored and discussed with the expectation of the application of more highly developed aural analysis skills. Students are encouraged to explore particular techniques and musical phenomena in greater detail, and final compositions should represent a coherent and informed approach to the subject. | Round and Round [...and Round] Listening <ul style="list-style-type: none"> ▪ Steve Reich – <i>Come Out</i> ▪ Paul Lansky – <i>Idle Chatter</i> ▪ Alvin Lucier – <i>I am sitting in a room</i> Reference ▪ Reich – <i>Music as a Gradual Process</i> in Cox & Warner (2004) |
| 9 | Presentations 1 | | The Natural World: materials, form and environment Listening <ul style="list-style-type: none"> ▪ Bernard Parmegiani – <i>Dedan/Dehors</i> ▪ Denis Smalley – <i>Pentes</i> Reference ▪ R. Murray Schafer – <i>The Music of the Environment</i> in Cox & Warner (2004) ▪ B Krause – <i>Wild Soundscapes</i> (2002) |
| 10 | Presentations 2 | | Transformation Listening <ul style="list-style-type: none"> ▪ Wishart – <i>Red Bird</i> ▪ Michael McNabb – <i>Dreamsong</i> Reference ▪ Wishart – Relevant sections of <i>On Sonic Art</i> , Wishart (1996) |
| 11 | Composition preparation 2: More detailed, sectional work | | Algorithmic and Chance Composition Listening and reference <ul style="list-style-type: none"> ▪ Xenakis – <i>Légende d'Eer</i> [+ DVD presentation and interview] ▪ John Cage – <i>Fontana Mix</i> [+ MAX patch] ▪ Flake – <i>The Computational Beauty of Nature</i> (1998) |
| 12 | Composition preparation 3: Completion | | Revision of the above in relation to your own creative ideas |

4.3. Attendance Requirements

Students are expected to attend all teaching sessions on the courses for which they have registered. Practical projects, rehearsals and ensemble performances are collaborative in their nature and require full attendance. Students taking practical and performance modules should be aware that at certain times a more intensive commitment is required which must be balanced against other life and work commitments. You will be notified of these extra rehearsals as far in advance as possible.

If you need to be away from classes for an extended period, it is very important that you inform your Student Adviser, and that you complete a 'mitigating circumstances' form.

Please see the notes on 'Attendance' in the Anglia Ruskin *Undergraduate Student Handbook* for full University regulations.

To be effectively prepared for a teaching session, you should:

- have completed all the set reading or other prescribed work as described in the course handbook or as set by your lecturer
- have your own copy of the required text or other material
- bring adequate writing materials for taking notes
- be wearing appropriate clothing, especially for rehearsals and performance workshops
- arrive mentally and physically prepared for the session

Attending all your classes is very important and one of the best ways to help you succeed in this module. In accordance with the Student Charter, you are expected to arrive on time and take an active part in all your timetabled classes. If you are unable to attend a class for a valid reason (e.g.: illness), please contact your Module Tutor.

Anglia Ruskin will closely monitor the attendance of all students and will contact you by e-mail if you have been absent without notice for two weeks. Continued absence can result in the termination of your registration, as you will be considered to have withdrawn from your studies.

International students who are non-EEA nationals and in possession of entry clearance/leave to remain as a student (student visa) are required to be in regular attendance at Anglia Ruskin. Failure to do so is considered to be a breach of the immigration regulations. Anglia Ruskin, like all British Universities, is statutorily obliged to inform the Border and Immigration Agency of the Home Office of significant unauthorised absences by any student visa holders.

4.4. Attendance for Group and Collaborative Work

For modules that include collaborative practical work, especially those leading to live performance events, there is an especial necessity for full and punctual attendance. Poor attendance and/or engagement inevitably has a detrimental affect on the work of your fellow students and will hinder their achievement, as well as your own.

If you are unable to attend a particular rehearsal, class or workshop you should inform your Module Leader or the Department Administrator immediately, and in advance of the class wherever possible. All members of staff have voicemail and email. You will then be entered on the register as an 'explained absence'. Failure to do this will mean that you will be marked 'unexplained absent'.

Absence for reasons of external work commitments, timetable clashes or time mismanagement will not be accepted.

You should be aware that poor attendance and/or lack of commitment will inevitably affect your ability to meet the module learning outcomes to a satisfactory standard, and consequently your mark may be affected.

5. Assessment

[Note: Assessment information is provisional until approved by the External Examiner].

The assessment submission for Music and Technology comprises two elements: (1) a **Portfolio** which accounts for 70% of the total module assessment and consists of four short tasks plus a final composition; and (2) an illustrated **Presentation**, which accounts for 30% of the module assessment. Assessment is spread throughout the delivery of the module and it is important that you complete the assignments on time. The tasks and the presentation are assessed in class time but the composition is formally submitted to the iCentre (MeI 002) at the end of the module (the standard University penalties for late submission apply here).

1) **Portfolio [weighted 70% of overall module]**

Tasks (50% of Portfolio)

1. *Vocal Collage* – using originally recorded material.
2. *Sound Object 1* – using ONE sound.
3. *Sound Object 2* – using TWO sounds within the EXS24 sampler.
4. *Transformation* – utilising volume and pan controllers (and any others as necessary)

See the grid in section 4.2 for further information about the nature of the tasks. More information will also be given in the class sessions. For assessment purposes, the highest scoring three tasks (all equally weighted) comprise 100% of this element.

Final Composition (50% of Portfolio)

This takes the form of an original composition that should demonstrate technical understanding, practical proficiency, detailed application and musical understanding of the topics covered, realised in a creative and sensitive manner. Extra marks may be awarded for successful implementation of musical techniques not covered in class time. Credit will also be given for good presentation. The composition must be accompanied by a short write-up that will include technical details about your piece (including identification of the relevant file names) drawing attention to any compositional processes that may not be immediately apparent.

Compact Disc – *Logic Project Folder* file [entitled *Final Composition*], including: Logic file Audio folder, Sampler Instruments folder, Bounce folder [with final mix of composition], composition write-up (as .txt, .doc or .rtf file).

2) **Seminar Presentation [weighted 30% of overall module]**

The Presentation allows you to engage in detailed listening and aural analysis of a piece of electronic or electroacoustic music and to present that analysis to the class. The preparation of the presentation is supported by two individual tutorials in the fortnight leading up to the presentation. The following are guidelines for creating and preparing your presentation:

1. Choose a piece of music from the listening list provided;
2. Once approved, engage in concentrated and repeated listening and identify what you think is the most important or striking characteristic of the piece;
3. Do some preliminary research about the composer and the piece, using the identified resources;

4. **Describe, categorise** and **analyse** what you hear, drawing on appropriate terminology (avoid subjective descriptions or overly technical language);
5. Develop a plan for your presentation, limiting yourself to two or three main points of observation;
6. Simultaneously, construct a graphic score of the piece (or sections of the piece) that will provide a clear visual guide to the points you are making;
7. Consider and prepare the technical aspects of your presentation;
8. Ensure you provide references for your sources.
9. Practice your presentation in front of an audience before presenting to the class
10. Remember the following tips:
 - use audiovisual aids such as the overhead projector, digital projector, presentation software, etc., where appropriate;
 - be prepared: make sure that all your examples and illustrations are ordered and work properly on the studio system;
 - distribute handouts if you think they may be relevant;
 - support your comments with examples; don't talk for more than 3 minutes without illustrating your points;
 - distribute your presentation equitably but sensibly between yourself and your partner.
 - address your audience: make eye contact, speak clearly and remember to smile occasionally!

Submission Timetable

The tasks and the seminar presentation are completed in class time. The composition should be submitted to the i-centre by 5 pm on the day stated below

| | |
|---|--|
| Completion of prescribed tasks | Class time (weeks 1-6) |
| Seminar presentation | Class time (weeks 9-10) |
| Final composition (all disks and write-up) | Tuesday, 15 th December 2009, 5 p.m. latest (iCentre: Mel 002) |

| 9. Module Assessment | | | | |
|---|--------------------------|--|---|---|
| Method | Learning Outcomes | % Weighting & Fine Grade (FG) or pass/fail (PF) | Qualifying Mark <i>see guidance notes</i> | Length/duration and other comments |
| Portfolio | 1,3,4 | FG 70% | 30 | 4 Tasks (50%) Composition (50%) |
| Presentation | 1-3 | FG 30% | 30 | 20 minutes normally in pairs. |
| <p>In order to pass this module, students are required to achieve an overall mark of 40%. In addition, students are required to: (a) achieve the qualifying mark for each element of fine graded assessment as specified above (b) pass any pass/fail elements</p> | | | | |

5.1 Feedback

You are entitled to written feedback on your performance for all your assessed work. For all assessment tasks which are not examinations, this is provided by a member of academic staff completing the assignment coversheet on which your mark and feedback will relate to the achievement of the module's intended learning outcomes and the assessment criteria you were given for the task when it was first issued.

Anglia Ruskin is committed to providing you with feedback on all assessed work within **20 working days** of the submission deadline or the date of an examination. This is extended to 30 days for feedback for a Major Project module (please note that working days excludes those days when Anglia Ruskin University is officially closed; e.g.: between Christmas and New Year).

At the main Anglia Ruskin University campuses, each Faculty will publish details of the arrangement for the return of your assessed work (e.g.: a marked essay or case study etc.). Any work which is not collected by you from the Faculty within this timeframe is returned to the iCentres from where you can subsequently collect it. The iCentres retain student work for a specified period prior to its disposal.

For modules where elements of assessment are submitted via WebCT, your feedback for those elements will be provided electronically, via WebCT. Where portfolio submissions are also made via the iCentre, tutors will return your coversheet, indicating your mark for the work, together with all media, via the usual return procedures.

To assure ourselves that our marking processes are comparable with other universities in the UK, Anglia Ruskin provides samples of student assessed work to external examiners as a routine part of our marking processes. External examiners are experienced academic staff from other universities who scrutinise your work and provide Anglia Ruskin academic staff with feedback and advice. Many of Anglia Ruskin's staff act as external examiners at other universities.

On occasion, you will receive feedback and marks for pieces of work that you completed in the earlier stages of the module. We provide you with this feedback as part of the learning experience and to help you prepare for other assessment tasks that you have still to complete. It is important to note that, in these cases, the marks for these pieces of work are **unconfirmed** as the processes described above for the use of external examiners will not have been completed. **This means that, potentially, marks can change, in either direction!** Marks for modules and individual pieces of work become confirmed on the Dates for the Official Publication of Results, which can be checked at www.anglia.ac.uk/results.

6. Assessment Criteria and Marking Standards

6.1 Anglia Ruskin University Generic Assessment Criteria

Please consult your student pathway handbook for details about Anglia Ruskin's generic assessment criteria and policy. This information can also be found under the Student section of ANET.

6.2 Module Specific Assessment Criteria

In addition to Anglia Ruskin's generic assessment criteria, your work will also be marked against module-specific assessment criteria. Assessment tasks for this module will be marked against the marking criteria for **Artefact Creation** and **Oral Presentation**, which are also available under the 'Student Resources' section of the departmental web site at: www.anglia.ac.uk/mpa.

Artefact Creation

First Class [80%-100%]

Upper first-class work is characterised by an outstanding degree of independent research and distinctive originality. Work of this standard is in full command of its topic and capable of overturning orthodox positions or received opinion with strikingly new analyses or innovative creation. Upper first-class work is rare and exceptional; it will be a sustained demonstration of intellectual rigour, technical excellence, creative and imaginative flair and the highest standards of achievement and research proper to the field of study.

Work at this level is exceptional and displays consistent deployment of all qualities discussed here. The work is comparable to existing exemplars of the repertoire or displays outstanding originality. Work of this standard far exceeds module learning outcomes and will display some or all of the following characteristics:

- Creative work that negotiates the course requirements with **exceptional** and **consistent imagination** and **intelligence**.
- **Confident and consistent development** and deployment of creative strategies to produce **innovative, stimulating** and **engaging** work.
- **Impeccable organisation** of the portfolio of work.
- Mastery of appropriate **technical resources**.
- **Clear** and **well-articulated conceptual frameworks**.
- A **broad understanding** of current **techniques, theory** and **context**.
- **Sustained** and **critical self-evaluation**.

First Class [70%-79%]

First-class work is characterised by independent learning and freshness of approach. Work of this standard fully explores the topic and is not afraid to challenge orthodox positions or received opinion where relevant. First-class work is outstanding and displays a selection or combination of the qualities of intellectual rigour, technical excellence, creative and imaginative flair and very high standards of achievement and research proper to the field of study.

Work at this level displays a sophisticated level of engagement with the material and substantial attainment and expansion of pathway and module learning outcomes. Work at this level will display some or all of the following characteristics:

- Creative work that consistently negotiates the course requirements with **imagination** and **intelligence**.
 - **Sustained development** and deployment of creative strategies to produce innovative, stimulating and engaging work.
 - **Careful** and **cogent organisation** of the portfolio of work.
 - Informed, confident and imaginative **application** of appropriate **technical resources**.
 - **Clear** and **well-articulated conceptual frameworks**.
 - A **broad understanding** of current **techniques, theory** and **context**.
 - **Sustained** and **critical self-evaluation**.
-

Upper Second Class [60%-69%]

Work in this class demonstrates some of the qualities that define First Class work but not in as sustained a manner. An Upper Second Class mark denotes very good work, but it is not intellectually, practically or creatively outstanding.

A criterion often used to distinguish Upper Second from Lower Second work is the quality and extent of detailed attention to the primary works studied on the module. An abstract or generalised piece of work must be of very high quality to gain an Upper Second mark.

Work at this level will display clear engagement with course aims and substantial attainment of learning outcomes and will display some or all of the following characteristics:

- **Strong musical creation techniques** systematically deployed.
 - **Clear**, accurate and sustained address to the given or self imposed **musical brief**.
 - A **good**, knowledgeable use of **musically creative techniques**.
 - A **respectable** command of relevant **theory** and **context**.
-

Lower Second Class [50%-59%]

Work in this class is of average to good, and not merely passing, Honours standard.

Work at this level will display acceptable engagement with course aims and satisfactory attainment of learning outcomes, and will display some or all of the following characteristics:

- A **reasonable**, but sometimes inconsistent, demonstration of analytical and **musically creative approaches**, but of a less developed and enquiring standard than work of an Upper-second Class standard.
 - A **cogent** approach to the **brief**, but probably missing some key elements.
 - The musically creative work is **not fully realised**. The work often depends rather heavily on **imitation** of known exemplars or class demonstrations.
 - A **satisfactory** command of **relevant theory and context**.
-

Third Class [40%-49%]

Although weak, Third Class work is of passing Honours standard and should not be confused with failed work. There is little engagement with course aims and limited attainment of learning outcomes.

Work at this level will display some, or all, of the characteristics listed here.

- **Limited** power of **musical analysis** and awareness of **musical structure**.
 - An **inconsistent focus** on the topic.
 - An **evasive**, or poorly directed, **response to the brief**, i.e. a piece of creative work is submitted which does not apply directly to the concepts explained but responds rather to the student's technical limitation.
 - The work is **under-developed** and often shows **significant reliance** on known examples and class demonstrations.
 - An **ill-considered** and **repetitious** use of **similar creative ideas**.
 - A **limited** understanding of the **musical brief** with little detailed reference to it.
 - A marginal command of **relevant theory and context**.
-

Fail [30%-39%]

Although inadequate at degree level, work within the mark range of 30%-39% qualifies as a marginal Fail. Work at this level displays little or no engagement with course aims and failure to attain most learning outcomes. The 30%-39% range is used carefully to indicate the extent of the failure and the work's closeness to being of passing quality. In some circumstances, compensation rules may apply (i.e. resubmission of work or retaking the module may not be obligatory).

Failed work at this level will show some, or all, of the weaknesses listed here.

- Feeble **musical content**.
 - **A lack of focus** on the given creative brief.
 - **A failure to create acceptably** in response to the given brief.
 - **Very limited musical concept**; the work contains severe musical inconsistencies.
 - An **ineffective use of practical and/or technical procedures** that results in media that may not function or be able to be realised properly
-

Fail [0%-29%]

Work within the range 0%-29% is very weak and clearly fails to reach degree standard. Typically, course aims are ignored and no attempt is made to attain any learning outcomes. A mark of 0% will usually denote a failure to submit work at all. Work within this range cannot be compensated. Depending on individual circumstances and the requirements of the module, failed work at this level must either be resubmitted or the module retaken.

Failed work at this level will show some, or all, of the serious weaknesses listed here.

- Little or no **musical content**.
 - Little or no **focus on the given creative brief**.
 - **No musical concept**; the work contains severe musical inconsistencies.
 - A **negligible use of practical and/or technical procedures** that results in media in cannot function or be able to be realised properly
-

Oral Presentation

First Class [80%-100%]

Upper first-class work is characterised by an outstanding degree of independent research and distinctive originality. Work of this standard is in full command of its topic and capable of overturning orthodox positions or received opinion with strikingly new analyses or innovative creation. Upper first-class work is rare and exceptional; it will be a sustained demonstration of intellectual rigour, technical excellence, creative and imaginative flair and the highest standards of achievement and research proper to the field of study.

Work at this level is exceptional and displays consistent deployment of all qualities discussed here. The work is comparable to existing exemplars of the repertoire or displays outstanding originality. Work of this standard far exceeds module learning outcomes and will display some or all of the following characteristics:

- Exemplary in-depth research, demonstrating a commanding knowledge of all relevant sources, assimilated into a highly articulate and original argument, entirely appropriate to the audience and task
- Compelling and sharply focused analysis, exemplary structural clarity and well-chosen evidence marshalled to substantiate all points
- Expert and confident delivery, with a high level of interaction with the audience. Body language and eye contact used to establish a rapport with audience, pace varied and adroitly manipulated, audibility levels appropriate throughout
- Clarity ensured by expertly judged 'signposting'; opening remarks define the task and encourage the highest level of audience engagement; conclusion rearticulates all major strands of argument, with relevant areas for further exploration clearly signalled
- Follow-up questions from audience easily answered clearly and concisely, drawing on additional advanced knowledge and/or evidence
- Any printed material provided is exceptionally interesting and highly apposite, fully integrated into and essential to the presentation and/or skills of the highest level are demonstrated in the use of audio-visual equipment.

First Class [70%-79%]

First-class work is characterised by independent learning and freshness of approach. Work of this standard fully explores the topic and is not afraid to challenge orthodox positions or received opinion where relevant. First-class work is outstanding and displays a selection or combination of the qualities of intellectual rigour, technical excellence, creative and imaginative flair and very high standards of achievement and research proper to the field of study.

Work at this level displays a sophisticated level of engagement with the material and substantial attainment and expansion of pathway and module learning outcomes. Work at this level will display some or all of the following characteristics:

- Excellent in-depth research, demonstrating an intelligent engagement with major relevant sources, assimilated into a highly articulate argument of some originality, suitably pitched to the audience and apposite to the task
- A convincing and focused analysis, very clearly structured with well-chosen evidence selected to substantiate all major points
- Confident delivery that holds the audience's attention throughout. Body language and eye contact are engaging, pace is expertly judged and a proper audibility level maintained

- Clarity ensured by careful 'signposting'; opening remarks invite audience engagement with the task; concluding remarks rearticulate the progress of the argument and/or identify areas for future exploration
- Follow-up questions from audience are clearly and concisely answered, drawing intelligently on additional knowledge and/or evidence
- Any printed material provided is highly relevant and well integrated into the presentation and/or high-level skills are demonstrated in using audio-visual equipment.

Upper Second Class [60%-69%]

Work in this class demonstrates some of the qualities that define First Class work but not in as sustained a manner. An Upper Second Class mark denotes very good work, but it is not intellectually, practically or creatively outstanding.

A criterion often used to distinguish Upper Second from Lower Second work is the quality and extent of detailed attention to the primary works studied on the module. An abstract or generalised piece of work must be of very high quality to gain an Upper Second mark.

Work at this level will display clear engagement with course aims and substantial attainment of learning outcomes and will display some or all of the following characteristics:

- Very good research, demonstrating a familiarity with major relevant sources, assembled into an articulate argument, appropriate to the audience and task
- Intelligent analysis, well-structured with evidence provided to substantiate most major points
- Competent delivery throughout, with open body language, eye contact maintained, pace well-judged and audibility level sustained
- Careful 'signposting' to aid clarity, opening remarks engage attention and conclusion revisits argument presented, with some areas for future exploration indicated
- Ability to respond to follow-up questions from audience clearly, drawing on some additional knowledge and/or evidence
- Any printed material provided is relevant and useful and/or very good skills in using audio-visual equipment are demonstrated.

Lower Second Class [50%-59%]

Work in this class is of average to good, and not merely passing, Honours standard.

Work at this level will display acceptable engagement with course aims and satisfactory attainment of learning outcomes, and will display some or all of the following characteristics:

- Evidence of some research and familiarity with relevant sources, although points presented are largely derived from secondary materials; some points key to the task are omitted or underdeveloped
- Reasonable and simply structured analysis, with some evidence cited to substantiate major points
- Adequate delivery, although sometimes lacking full awareness of body language; eye contact not always sustained; pace may occasionally be too rapid or too slow; audibility level may sometimes slip
- Some 'signposting' to aid clarity, but opening and/or concluding remarks may lack precision or slip into generalities not entirely relevant to the task

- Reasonable responses to follow-up questions from audience, but largely drawing upon knowledge and/or evidence already cited in the presentation
 - Any printed material provided is satisfactory and/or competence is demonstrated in using audio-visual equipment.
-

Third Class [40%-49%]

Although weak, Third Class work is of passing Honours standard and should not be confused with failed work. There is little engagement with course aims and limited attainment of learning outcomes.

Work at this level will display some, or all, of the characteristics listed here.

- Very limited evidence of useful research or familiarity with relevant sources, relying heavily instead on summary or paraphrase; many points key to the task are omitted or seriously underdeveloped
 - Limited or unreliable analysis, with little evidence available to substantiate assertions
 - Weak delivery, with closed body language, little eye contact, inability to judge pace and/or level of audibility;
 - Struggles to attain clarity; little or no 'signposting'; little attention paid to style or content of opening and/or concluding remarks
 - Rudimentary responses to follow-up questions from audience, revealing difficulties dealing with 'live' queries and/or shallow knowledge of relevant topics
 - Any printed material provided is of dubious quality or relevance and/or incorrectly presented; audio-visual equipment is not used to relevant effect and/or operated without full competence.
-

Fail [30%-39%]

Although inadequate at degree level, work within the mark range of 30%-39% qualifies as a marginal Fail. Work at this level displays little or no engagement with course aims and failure to attain most learning outcomes. The 30%-39% range is used carefully to indicate the extent of the failure and the work's closeness to being of passing quality. In some circumstances, compensation rules may apply (i.e. resubmission of work or retaking the module may not be obligatory).

- Negligible evidence of research, failing to establish any sense of familiarity with relevant sources; most points key to the task are seriously underdeveloped or omitted
 - Feeble analysis, with no evidence offered to substantiate assertions
 - Inadequate delivery, with little sense of the effect of closed body language, lack of eye contact, poorly judged pace and/or inaudibility
 - Sustained lack of clarity; 'signposting' omitted; no sense of opening, progression or closure within the presentation
 - Poor responses to follow-up questions from audience, revealing inability to deal with 'live' queries and/or very weak knowledge of relevant topics
 - Any printed material provided is of poor quality or very limited relevance and/or presented with serious flaws; audio-visual equipment is incompetently operated and/or used merely to eke out time during a very thin presentation.
-

Fail [0%-29%]

Work within the range 0%-29% is very weak and clearly fails to reach degree standard. Typically, course aims are ignored and no attempt is made to attain any learning outcomes. A mark of 0% will usually denote a failure to submit work at all. Work within this range cannot be compensated. Depending on individual circumstances and the requirements of the module, failed work at this level must either be resubmitted or the module retaken.

Failed work at this level will show some, or all, of the serious weaknesses listed here.

- No evidence of research or knowledge of relevant sources; disregard of the task, omitting all key points
 - No relevant analysis or evidence offered to substantiate assertions that are largely inaccurate or misleading
 - Bad delivery, lacking all sense of the effect of closed body language; no attempt at making eye contact; ill-judged or erratic pace and/or inaudibility
 - Sustained confusion or illogicality; no sense of opening, progression or closure within the presentation
 - Unable to respond to follow-up questions from audience, revealing disabling inability to deal with 'live' queries and/or ignorance of relevant topics
 - Any printed material provided is misunderstood, lacks relevance or is seriously misrepresented; audio-visual equipment is incompetently operated and/or used merely waste time during an unprepared presentation.
-

7. Assessment Offences

You are reminded that any work that you submit must be your own. All suspected assessment offences will be investigated and can result in severe penalties. Please note that it is your responsibility to consult the relevant sections of the Academic Regulations (section 10 – see www.anglia.ac.uk/academicregs) and the Student Handbook.

When you are preparing your work for submission, it is important that you understand the various academic conventions that you are expected to follow in order to make sure that you do not leave yourself open to accusations of plagiarism (eg: the correct use of referencing, citations, footnotes etc.) and that your work maintains its academic integrity.

Plagiarism is theft and constitutes the presentation of another's work as your own in order to gain an unfair advantage. You will receive advice and guidance on how to avoid plagiarism and other elements of poor academic practice during the early stages of your studies at Anglia Ruskin.

A Guide to Academic Integrity and Good Academic Practice

A primary purpose of a University education is to instil in each student an understanding of, and a capacity for scholarship, independent judgment, academic rigour, and intellectual honesty.

It is the joint responsibility of university teachers, support staff and students to work together to foster these ends through relationships which encourage freedom of inquiry, demonstrate personal and professional integrity, and foster mutual respect.

Good academic practice refers to the process of completing your academic work independently, honestly and in an appropriate academic style, using good referencing and acknowledging all of your sources.

To demonstrate good academic practice you must:

- develop your own independent evaluation of academic issues;
- draw upon research from academics in your field of study;
- discuss and evaluate existing concepts and theories;
- demonstrate your understanding of the key literature;
- develop your own arguments.

To support your own good academic practice you will need to develop:

- study and information skills (eg. reading, note-taking, research etc);
- skills of critical enquiry and evaluation (eg. taking a balanced opinion, using reasoning and argument);
- appropriate academic writing skills (eg. for essays, reports, dissertations etc);
- referencing skills;
- examination techniques (eg. preparation and timing etc).

Achieving good academic practice is not as complicated as it may appear. In a nutshell, you need to:

- know the rules;
- make sure you reference all sources.

Poor academic practice or academic dishonesty (plagiarism, cheating, fraud etc.) is sometimes caused by insecurity as to what is expected and what is allowed. If you are in any doubt you should talk to a librarian and/or your module or personal tutor.

Our Expectations of Students

The Student Charter (http://web.anglia.ac.uk/anet/students/pdfs/11473_Charter_16ppA5.pdf) requires you to 'be aware of the academic rules relating to your studies', p9). We expect you to agree that you will:

- ensure that you are familiar with the academic conventions regarding the citing (acknowledgement, referencing) of the work of others (see, for assistance, <http://libweb.anglia.ac.uk/referencing/referencing.htm>);
- only hand in your own original work for assessment;
- correctly reference all the sources for the information you have included in your work;
- identify information you have downloaded from the internet;
- never use another student's work as if it were your own work;
- never use someone else's artwork, pictures or graphics (including graphs, spreadsheets etc. and information from the internet) as if they were made by you;
- never let other students use or copy from your work;
- work through 'PILOT', the online tutorial available on the University library website (<http://libweb.anglia.ac.uk/pilot/>). PILOT addresses a number of study skills which will help you develop good academic practice.

8. Learning Resources

8.1. Recommended Texts

The following list should always be used in conjunction with your primary resource, that is, [recordings of] the music. Most of the pieces mentioned in these books are available in the library on CD and the emphasis of your own-time work should be on concentrated and repeated listening.

Cox, C. & Warner, D., eds. (2004) *Audio Culture: Readings in Modern Music*, New York: Continuum Int. Publishing

d'Esquiván, J. & N. Collins, eds., (2007) *The Cambridge Companion to Electronic Music*, Cambridge: Cambridge University Press

Emmerson, S., ed. (1986) *The Language of Electroacoustic Music*, London: Macmillan

Emmerson, S., (2007) *Living Electronic Music*, Aldershot: Ashgate.

Holmes, T. (2008) *Electronic and experimental music : technology, music, and culture*. New York, Routledge.

Hugill, A. (2008) *The Digital Musician*, New York, London, Routledge.

Maconie, R., ed. (1989) *Stockhausen on Music: Lectures and Interviews*, London: Marion Boyars

Manning, P. (2004) *Electronic & Computer Music*, Oxford: OUP

Reich, S. (1968) "Music as a Gradual Process" in C. Cox & Warner, D., eds. (2004) *Audio Culture: Readings in Modern Music*, New York: Continuum

Russolo, L. (1913) "The Art of Noises" in C. Cox & Warner, D., eds. (2004) *Audio Culture: Readings in Modern Music*, New York: Continuum

Schafer, R.M. (1973) "The Music of the Environment", in C. Cox & Warner, D., eds. (2004) *Audio Culture: Readings in Modern Music*, New York: Continuum

Schaeffer, P. (1966) "Acousmatics", in C. Cox & Warner, D., eds. (2004) *Audio Culture: Readings in Modern Music*, New York: Continuum

Stockhausen, K. et al. (1996) "Stockhausen vs. the Technocrats", C. Cox & Warner, D., eds. (2004) *Audio Culture: Readings in Modern Music*, New York: Continuum

Varèse, E. (1967) "The Liberation of Sound", in C. Cox & Warner, D., eds. (2004) *Audio Culture: Readings in Modern Music*, New York: Continuum

Wishart, T. (1996) *On Sonic Art*, Amsterdam: Harwood Academic Publishers

8.2. Recommended Internet Resources

Great care should be taken when reading material on the Internet. Whilst many sites are a valuable source of information, there are no editorial restrictions in place and many sites contain out of date and inaccurate information. You should also be very wary of including material from Internet sites in your written work and you should familiarise yourself with proper referencing procedures and definitions of plagiarism.

EARS: ElectroAcoustic Resource Site

www.ears.dmu.ac.uk

An invaluable web-based resource site with a huge amount of information relating to electronic and electroacoustic music.

Google Scholar

<http://scholar.google.com/>

The best tool to search for academic journals and articles published on the internet.

120 Years of Electronic Music - Electronic Musical Instruments 1870 - 1990

www.obsolete.com/120_years/

An illustrated and comprehensive guide to electronic musical instruments.

The Electronic Music Foundation

www.emf.org

In their words.... 'The Electronic Music Foundation is a not-for-profit organisation dedicated to increasing public understanding of the role that electronic music, in its myriad forms and technologies, plays in our world.' A very useful site allowing access to a range of other sources of information.

CDe Music

www.cdemusic.org

The retail arm of The Electronic Music Foundation. Many interesting CDs are available from CDe Music.

Institut de Recherche et Coordination Acoustique/Musique

www.ircam.fr/index-e.html?L=1

One of the principal centres for electronic and electro-acoustic music development. The site is in French and English.

Sonic Arts Network/Sound and Music

<http://www.soundandmusic.org/>

The UK body representing and supporting a wide range of events and initiatives concerned with the use of technology in music making. Worth becoming a member.

The World Soundscape Project

www.sfu.ca/~truax/wsp.html

8.3. Recommended Listening

These recordings represent your primary resource and you should listen to as many works as you can. Repeated and concentrated listening is essential.

- Aphex Twin
Come to Daddy
- Berio, Luciano
Thema – Omaggio a Joyce
- Cage, John
Fontana Mix
- d'Escriván, Julio
Sin Ti por el Alma Adentro,
Salto Mortal, Noronquí,
Supermoderno 1.0
- Dhomont, Francis
Cycle du Son
- Harrison, Jonty
CD - Klang
CD - Articles indéfinis
CD - Évidence matérielle
Unsound Objects
- Harvey, Jonathan
Mortuos Plango, Vivos Voco
Tombeau de Messiaen
- Lansky, Paul
Idle Chatter
- Ligeti, György
Artikulation [with listening score]
Glissandi
- Lucier, Alvin
I am Sitting in a Room
- McNabb, Michael
Dreamsong
- Oswald, John
Bad
- Parmegiani, Bernard
De Natura Sonorum I-XXII,
CD - Violostries, Dedans-Dehors
- Reich, Steve
Come Out
- Risset, Jean-Claude
Inharmonique
Sud
- Schaeffer, Pierre
CD - Pierre Schaeffer: Musical Works
- Smalley, Denis
CD - Impacts intérieurs
CD - Sources/scenes
Pentes
- Inoue, Tetsu & Stone, Carl.
CD - Pict.soul
- Stockhausen, Karlheinz
Gesang der Jünglinge
Kontakte [2 versions available]
Hymnen
Studies I and II
- Subotnick, Morton
Touch
Jacob's Room
- Truax, Barry
Wave Edge, Solar Eclipse, Riverrun
- Tudor, David
Neural Synthesis
- Varèse, Edgard
Déserts
Poème électronique
- Viñao, Alejandro
Triple Concerto, Son Entero
Toccata del Mago [CMC 11]
- Wishart, Trevor
Vox 5
Red Bird [with separate 'score']
Tongues of Fire
- Xenakis, Iannis
Concert pH II
La Légende d'Eer
- Various
The Art of the Theremin
Electronic Music Pioneers
Electro Acoustic Music Classics
Digital Soundscapes
Elektronische Musik
Acousmatrix 7
Cultures électroniques - Bourges 2001
Spike - works from BEAST
Computer Music Currents [13 volumes]
Sonic Arts Networks 2004 CDs.
Leonardo Music Journal CD

9. Module Definition Form



Anglia Ruskin
University

Module Definition Form (MDF)

| | |
|-------------------------------|---|
| Module Code: AF115004S | Version: Date amended: 1 st December 2005 |
|-------------------------------|---|

| |
|---|
| 1. Module Title: <i>maximum 100 characters</i> |
|---|

Music and Technology

| | | |
|---------------------------|---------------------------|---------------------|
| 2a. Module Leader: | 2b. Department: | 2c. Faculty: |
| Richard Hoadley | Music and Performing Arts | ALSS |

| | |
|---|---|
| 3a. Level: <i>see guidance notes</i> | 3b. Module Type: <i>see guidance notes</i> |
| 1 | Standard |

| | |
|---|---|
| 4a. Credits: <i>see guidance notes</i> | 4b. Study Hours: <i>see guidance notes</i> |
| 15 | 150 |

| | |
|---|------|
| 5. Restrictions | |
| Pre-requisites: | None |
| Co-requisites: | None |
| Exclusions: | None |
| Pathways to which this module is restricted: | None |

LEARNING, TEACHING AND ASSESSMENT INFORMATION

| |
|---|
| 6a. Module Description: <i>200 – 300 words</i> |
|---|

Music and Technology is designed as an introduction to the concepts, methods and basic practicalities of the use of technology in the composition of music. Using digital audio workstations, students learn to apply principles of acoustics and computer-based sequencing within the context of a wider understanding of the historical and aesthetic issues relating to the composition and practice of technology-based music. The major activity of the module is the preparation of an original composition utilising various techniques. This is approached via a number of prescribed tasks designed to lead the student systematically through the processes of computer operation. Students become familiar with a range of musics and techniques through detailed step-by-step explanation and hands-on experience in class. The module also includes lectures, demonstrations and discussions of a wide range of technology-based music and associated topics with the aim of encouraging students to question and examine their traditional conceptions of sound and music. Much emphasis is placed on the ability to analyse music aurally. Students must also deliver an oral presentation on a prescribed piece of technology-based music with a view to identifying and discussing the various compositional techniques used. This is accompanied by detailed graphic score devised by the student.

| |
|-----------------------------|
| 6b. Outline Content: |
|-----------------------------|

- A series of lecture-demonstrations is used to introduce and explain various concepts and techniques of computer operation and music sequencing.
- A wide range of technology-based music and associated music is examined (an extensive reading and listening list is provided) with emphasis placed upon developing students' ability to appreciate and discuss the music in an informed and unprejudiced manner.
- Using digital audio workstations students are able to gain hands-on experience of a range of computer operations and sequencing techniques approached via a number of prescribed tasks that systematically increase in complexity.
- The main practical activity is the preparation of an original composition that will demonstrate an effective and creative application of the techniques studied during the module.
- Students deliver an oral presentation to the class on a prescribed piece of technology-based music with a

view to identifying and discussing the various compositional techniques used. This is accompanied by the construction of a detailed graphic score.

6c. Key Texts/Literature:

| | |
|---------------|--|
| Chadabe, J. | <i>Electric Sound - The Past and Promise of Electronic Music</i> (Prentice Hall, 1997) |
| Griffiths, P. | <i>Modern Music - A Concise History</i> (Thames and Hudson, 1990) |
| Holmes, T. | <i>Electronic and Experimental Music</i> (Routledge, 2002) |
| Manning, P. | <i>Electronic and Computer Music</i> (OUP, 2004) |

6d. Specialist Learning Resources:

- Computer music studios equipped with appropriate hardware and software.
- Internet forum.
- Journals list.
- Third-party Internet sites (as advised).
- CD and DVD collection of appropriate recorded material.

7. Learning Outcomes (threshold standards):

| | |
|---|--|
| | On successful completion of this module the student will be expected to be able to: |
| Knowledge and understanding | <ol style="list-style-type: none"> 1. demonstrate a basic theoretical and practical knowledge of music technology related equipment and the principles underlying its operation. 2. appreciate and discuss in an informed manner a wide variety of music and related issues arising from the influence of technology in musical composition. |
| Intellectual, practical, affective and transferable skills | <ol style="list-style-type: none"> 3. demonstrate appropriate critical levels of aural analysis. 4. competently and creatively apply their understanding of these issues to their own practical work. |

8. Learning Activities

| Learning Activities | Hours | Learning Outcomes | Details of duration, frequency and other comments |
|---------------------------------|------------|-------------------|---|
| Lectures: | 12 | All | 1 hour lecture and 2 hour workshop each week |
| Other teacher managed learning: | 24 | | |
| Student managed learning: | 114 | All | Own time work in studio |
| TOTAL | 150 | | |

9. Module Assessment

| Method | Learning Outcomes | % Weighting & Fine Grade (FG) or pass/fail (PF) | Qualifying Mark <i>see guidance notes</i> | Length/duration and other comments |
|--------------|-------------------|---|--|------------------------------------|
| Portfolio | 1,3,4 | FG 70% | 30 | 4 Tasks (50%) Composition (50%) |
| Presentation | 1-3 | FG 30% | 30 | 20 minutes normally in pairs. |

In order to pass this module, students are required to achieve an overall mark of 40%.

In addition, students are required to:


- achieve the qualifying mark for each element of fine graded assessment as specified above
- pass any pass/fail elements

OTHER TECHNICAL DETAILS

10. Delivery of the Module *Please delete as appropriate*

| Delivery | This module is delivered over... | Yes or No? | Indicate which by deleting as appropriate | |
|----------|----------------------------------|------------|---|--|
| 1 | ...a single semester | Y | Semester 1 | |

10. Report of Last Delivery of Module

| | |
|--|---------------------------|
|  Anglia Ruskin University | MODULE REPORT FORM |
|--|---------------------------|

Module Code and Title: AF 115004S Music and Technology

Anglia Ruskin Department: Music and Performing Arts

Location of Delivery: Cambridge

Academic Year: 2008/2009

Semester: One

Enrolment Numbers: 18

Module Leader: Paul Rhys

Other Module Tutors: Richard Hoadley

Student Achievement

The average mark on the module was 57%. There were two fails (close fails, caused by non-submission) and one first, so overall this was a very satisfactory set of marks.

Feedback from Students

Students were both excited and confused by the course: as Music students, some were very suspicious of the area (more suspicious, maybe, because of the plethora of technology around them) whereas others were more enthusiastic, although often for styles of music not explicitly covered in the course. Overall a degree of tolerance was required for all and from all.

Module Leader/Tutor's Reflection on Delivery of the Module, including Response to Feedback from Students

As above, some tolerance and subtlety is required for some students. As usual, stylistic issues arise and some students felt that the music course in general was not focussing enough on 'standard' music – whether 'classical' or 'from the shows' and too much on what they saw as the extremes. It's necessary, therefore to keep emphasising that the context is very important here.

Developments during the current year or planned for next year

Excluding the comments above the course has continued to be very successful and so will remain similar in broad terms.

External Examiner's Comments

The external examiner approved the marks without further comment