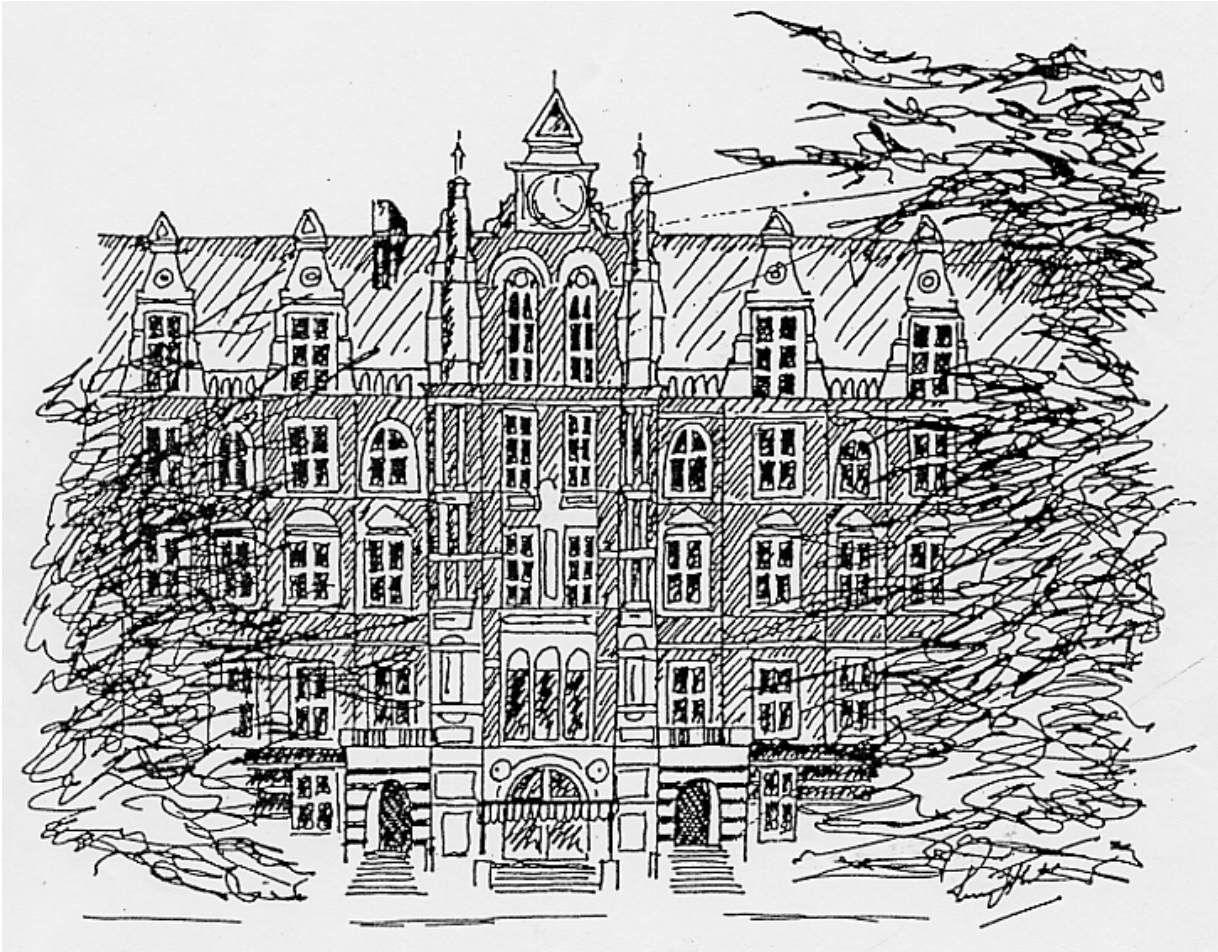


ROYAL COLLEGE OF MUSIC

BMus(Hons) Programme 2009/2010



**COMPOSING WITH THE SEQUENCER**  
**Level 2 (Unit 21A34)**

**Unit Leader: Vasco Hexel (Area Leader: Postgraduate Composition for Screen)**

## COMPOSING WITH THE SEQUENCER (Level 2)

The unit description for the Level 2 unit Composing with the Sequencer in the BMus Programme Handbook provides you with some general information on the unit objectives for this type of study. This syllabus is designed to provide you with detailed information on:

- the content of lectures
- suitable reading and listening/viewing material
- assessment tasks and on deadlines for the submission of coursework
- additional guidance relevant to this particular unit

**DELIVERY** 22 x 75-minute lectures/tutorials (given between September 2009 and May 2010). There will be a good deal of emphasis on self-directed practice and study, which is supported by a range of e-learning resources, available in the RCM Studios.

**OBJECTIVES** This option is an introduction to the techniques of composing with the industry-standard *Logic* sequencer, using a wide range of digital sound samples. You will learn to create, edit and combine tracks; process, mix and master them to CD. Signal and dynamic processing techniques covered by the course will include programmable delays, reverberation, EQ and compression. You will also learn about acoustics and psycho-acoustics, and begin to consider the structural and aesthetic issues of creating music with the computer, in this case the Apple iMac. No previous experience of music technology or composition is required, though the unit is obviously of relevance to composers.

## SESSION PLAN

<b>Class 1:</b>	Introduction, coursework and sequencing; compositional approaches.
<b>Classes 2—8:</b>	Basic operation of <i>Logic</i> ; coursework preparation.
<b>Class 9:</b>	Presentation of coursework in progress for peer review.
<b>Class 10:</b>	Individual tutorials.
<b>Classes 11—12:</b>	More advanced techniques and concepts.
<b>Class 13:</b>	More advanced compositional approaches.
<b>Class 14:</b>	Troubleshooting.
<b>Class 15:</b>	Compositional approaches.
<b>Classes 16—18:</b>	Troubleshooting.
<b>Class 19:</b>	Presenting Coursework in progress.
<b>Classes 20—22:</b>	Individual Tutorials.

## SUGGESTED READING

- C. Allen, *Arranging in the Digital World* (Boston: Berklee Press, 2000)
- D. Dvorin, *Logic Pro 8 Beyond the Basics (Apple Pro Training)* (Berkeley: Peachpitt Press, 2008)
- D. Nahmani, *Logic Pro 8 and Logic Express 8 (Apple Pro Training)* (Berkeley: Peachpitt Press, 2007)
- A. Pejrolo, *Acoustic and MIDI Orchestration for the Contemporary Composer* (London: Focal Press, 2007)
- C. Roads, *The Computer Music Tutorial* (Cambridge MA: The MIT Press, 1996)

## ASSESSMENT DETAILS

NB: All coursework must be submitted via the Registry postbox. Please note the deadlines for submission. Marked work will be returned after 3 *teaching* weeks (i.e. excluding vacations, Audition Weeks, Planning and Review Weeks).

Portfolio of arrangements and compositions presented as (i) audio and as (ii) *Logic* sequencer files or MIDI files (if not prepared in *Logic*).

<b>Project</b> Weighing	<b>Musical outputs</b> Indicative	<b>Techniques taught &amp; assessed</b> Indicative	<b>Min duration</b> Deadline
1 15%	Canon transcription, e.g. 'Sumer Is Icumen In', or similar, in 6 parts.	Basic sequencing, incl. copying to new parts, score editing, event list editing, transposition; plus keyholder test.	<b>1 min</b> 1pm, Friday 6 November 09
2 30%	Short pop song arrangement (minus vocals) featuring: intro, verse, bridge, chorus, middle 8 structure, plus fade out.	Idiomatic use of sequencer, incl. quantising, humanising, copying sections, effects, building rhythmically, dynamically and timbrally to the final chorus; arranging and mixing skills.	<b>2-3 mins</b> 1pm, Friday 26 February 10
3 & 4 55%	One or two original compositions (any style).	Composing skills, production skills, mastering to CD.	<b>5-7 mins total</b> 1pm, Tuesday 25 May 10

### IMPORTANT INFORMATION ABOUT THE COMPLETION AND SUBMISSION OF COURSEWORK

Written assignments must be handed in using the Registry postbox. Please note the deadlines for submission. Coursework assignments must be handed in by the published deadline (no extensions are offered). Failure to do so will result in the application of a capped mark of 40% which may be lifted by the Board of Examiners only after consideration of mitigating circumstances submitted in writing by the student. For further information about the Submission of Late Coursework, and about the College's policy on Mitigating Circumstances, you should refer to your BMus programme handbook (Part 5: 'Learning, Teaching and Assessment').

Students missing the stipulated deadline for coursework submission should note that they have up to two weeks after this deadline to submit work if they wish this to be marked and receive a bare minimum pass (40%). Work submitted after this two-week period will not be eligible for marking, though will be marked over the Summer Vacation, should the student fail the unit and be offered a reassessment opportunity.

Coursework will be marked, countermarked and returned after three teaching weeks (ie excluding vacations, Audition Weeks, Planning and Review Weeks).