



**UNIVERSITI TEKNOLOGI MARA**

**MUC560: COMPOSER COLLOQUIUM IV**

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|-------------------------------|---|-------------------------|--|
| <b>Course Name (English)</b>  | COMPOSER COLLOQUIUM IV <b>APPROVED</b>  |                         |  |
| <b>Course Code</b>            | MUC560  |                         |  |
| <b>MQF Credit</b>             | 2   |                         |  |
| <b>Course Description</b>     | This course exposes students to musical forms, styles, genres and dimensions of composition, through lectures, analysis and guest presentations by invited speakers. Students freely explore the knowledge gained in class and discuss, analyse and critique different aspects of contemporary composition, lyric writing and performance practices. They plan, research and present their own assignments and exercises on topics discussed in class, including their own viewpoints on the material presented.  |                         |  |
| <b>Transferable Skills</b>    | Demonstrate ability to communicate clearly and confidently, and listen critically.  |                         |  |
| <b>Teaching Methodologies</b> | Blended Learning, Demonstrations, Listening Activity, Discussion, Presentation, Problem-based Learning  |                         |  |
| <b>CLO</b>                    | <p>CLO1 Discuss various musical forms, styles and compositional practices of selected compositions</p> <p>CLO2 Organise a performance of a small ensemble piece</p> <p>CLO3 Demonstrate information management and retrieval related to music analysis of own composition</p>   |                         |  |
| <b>Pre-Requisite Courses</b>  | No course recommendations   |                         |  |
| <b>Reading List</b>           | <table border="1"> <tr> <td><b>Recommended Text</b></td> <td> <ul style="list-style-type: none"> <li>• Schoenberg, A. 1999, <i>Fundamentals of Musical Composition</i>, Faber &amp; Faber London</li> <li>• Perricone, J. 2000, <i>Melody in Songwriting: Tools and Techniques for Writing Hit Songs</i>, Hal Leonard Corporation USA</li> <li>• Adler, S., &amp; Hesterman, P. 2016, <i>The study of Orchestration</i>, 4th ed. Ed., W. W. Norton &amp; Company</li> <li>• Pease, T., &amp; Mattingly, R. 2003, <i>Jazz Composition: Theory and Practice</i>, Berklee Press USA</li> <li>• Jarrett, S., &amp; Day, H. 2009, <i>Music Composition for Dummies</i>, Wiley Publishing, Inc. Indiana</li> </ul> </td> </tr> </table> | <b>Recommended Text</b> | <ul style="list-style-type: none"> <li>• Schoenberg, A. 1999, <i>Fundamentals of Musical Composition</i>, Faber &amp; Faber London</li> <li>• Perricone, J. 2000, <i>Melody in Songwriting: Tools and Techniques for Writing Hit Songs</i>, Hal Leonard Corporation USA</li> <li>• Adler, S., &amp; Hesterman, P. 2016, <i>The study of Orchestration</i>, 4th ed. Ed., W. W. Norton &amp; Company</li> <li>• Pease, T., &amp; Mattingly, R. 2003, <i>Jazz Composition: Theory and Practice</i>, Berklee Press USA</li> <li>• Jarrett, S., &amp; Day, H. 2009, <i>Music Composition for Dummies</i>, Wiley Publishing, Inc. Indiana</li> </ul> |
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| <b>Article/Paper List</b>     | This Course does not have any article/paper resources   |                         |  |
| <b>Other References</b>       | This Course does not have any other resources   |                         |  |