

Department	International College of Liberal Arts		
Semester	Spring 2025	Year Offered (Odd/Even/Every Year)	Odd Years
Course Number	MUSC330		
Course Title	Music Studio		
Prerequisites	At least 3 music courses OR workshops from the following lists: – ARTS/MUSC110 Interdisciplinary Arts – MUSC120 Fundamentals of Sound and Music – MUSC/JPNA210 Japanese Traditional Music – MUSC240 Music of the 20th Century – MUSC251 Music Technology – MUSC/ARTS260 Sound Art – MUSC315 Audio Engineering – MUSC320 Performance Strategies – MUSC/JPNA187 Workshop: Japanese Koto – MUSC/JPNA189 Workshop: Shakuhachi – MUSC/PART130 Workshop: Guitar – MUSC/SPRT289 Workshop: Interpretative Dance		
Course Instructor	BLOW Michael	Year Available (Grade Level)	3
Subject Area	Interdisciplinary Arts: Music	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>This course gives students the opportunity to explore and expand their music practice in a major, semester-long project. The intention is to push forward a student's personal area of interest, and ideally to allow them to create a valuable portfolio piece.</p> <p>The project includes a formal proposal, time to undertake the work proposed, and a final presentation and analysis. Along the way, regular graded updates/crits and discussions help projects to progress and tutorial assistance and feedback on work is available. Grading is on the scope of the proposal and the amount/quality of work completed, with an emphasis on exploration, whether technical, academic or aesthetic.</p> <p>It should be noted that although largely practice and analysis based, this is not an easy course and is only for committed students with prior musical experience. Your work will be graded as three month's work at 300 level, in other words, you are expected to produce a substantial project with high production values. Students will need to work consistently and allocate extra time outside of class to achieve high grades.</p> <p>Example projects are shown below, but these are not exclusive. Students are encouraged to develop their own ideas.</p> <ul style="list-style-type: none"> <li>– Write and roughly demo 10 new songs</li> <li>– Score a 30 minute film</li> <li>– Write and arrange a 10 minute classical piece for a group of players</li> <li>– Record and mix an EP (3 or 4 tracks) - either yours or for someone else</li> <li>– A virtual collaboration project (plan / record / mix / make video / upload / analyse)</li> <li>– Record and mix a live concert to release standard (or as near as you can get)</li> <li>– Design and build / code a piece of electronic music equipment (mic preamp, compressor, guitar effects pedal, synth, plugin etc)</li> <li>– Create a sound artwork installation</li> <li>– Create a multichannel dispersion piece</li> <li>– Design, build and perform/record your own original instrument</li> <li>– Write a series of pieces that explore algorithmic and AI tools</li> <li>– Develop and record an online video course in teaching an instrument</li> </ul> <p>The course is delivered using lectures, tutorials and crits with feedback.</p> <p>DP2: To Be Able to Adapt to a Changing World          Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world          DP3: To Believe in Collaboration          Having a disposition to work effectively and inclusively in teams</p>
Class plan based on course evaluation from previous academic year	<p>Emphasize the need for self-motivation and perseverance in the syllabus and introductory lectures.          Add new readings.</p>
Course related to the instructor's practical experience (Summary of experience)	<p>Mike Blow has experience of many types of music and sonic art, including instrument playing and recording, songwriting, sound art composition, sound installations.</p>
Learning Goals	<p>Upon completing this course students should be able to:</p> <ol style="list-style-type: none"> <li>1) complete a professional-level project proposal form, such as one used for art-organization funding applications</li> <li>2) be able to reflect on, analyse and discuss their work and objective assess their own progress, including problem solving</li> <li>3) have an awareness of their role and the role of others in fulfilling their projects</li> <li>4) gain practical skills and theoretical knowledge in their area of interest</li> <li>5) become more reflective, curious, and open-minded</li> <li>6) share ideas and construct meanings together with others</li> </ol>

iCLA Diploma Policy	DP2/DP3
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## iCLA Diploma Policy

(DP1) To Value Knowledge - Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World - Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration - Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility - Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/ Discussion, Debate/ Presentation				
More details/supplemental information on Active Learning Methods	The course is primarily about developing a major piece of work with tutorial support. Presentation, discussion and crits are used to assess the work throughout.				
Use of ICT	Depends on the project but it is likely that ICT will be used by many students for recording or writing music. We will also use it for developing the project proposals.				
Contents of class preparation and review	Depends on the project. Students are expected to work on their projects outside of class time.	Hours expected to be spent preparing for class (hours per week)	3 hours	Hours expected to be spent on class review (hours per week)	2 hours
Feedback Methods	Verbal and written feedback by instructor and peers.				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Project proposal and presentation (week 4, 20%)	20%	Proposal quality and completeness
Interim project update presentation (week 8, 20%)	20%	Progress
Interim project update presentation (week 11, 20%)	20%	Progress
Final product, presentation and documentation (weeks 15 and 16, 30%)	30%	Quality and quantity of work, measured against proposal
Engagement / Above and Beyond	10%	Exceptional creativity and/or effort

Required Textbook(s)	None.
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Other Reading Materials/URL	<p>Recommended reading will be allocated depending on projects, but the following are useful texts in their respective fields:</p> <p>The Science and Psychology of Music Performance, Parncutt and McPherson, OUP, 2002          Chion: Audio Vision, Columbia University Press 1994          Collins: Handmade Electronic Music, Routledge 2020          Bailey: Improvisation: its Nature and Practice in Music, Da Capo 1992          Owsinski: The Mixing Engineer's Handbook, Owsinski media group, 2022          Rubin: The Creative Act, Penguin, 2023</p>
Plagiarism Policy	<p>Plagiarism is the dishonest presentation of the work of others as if it were one's own. This includes material copied or paraphrased from online sources, or generated by AI. Duplicate submission is also treated as plagiarism. Depending on the nature of the plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.</p>
Other Additional Notes (Outline crucial policies and info not mentioned above)	<p>This course is, in some ways, similar to a professional situation. You must be highly self-motivated and prepared to research and persevere with problems that arise during your project. Students that cannot do this or expect everything to be provided should not take this course. I will help as much as I can with knowledge and facilities, but at the end of the course you will be judged on your ability to deliver the project outlined in your proposal.</p>

(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Lecture: Course Introduction and explanation of brief
Class 2	Lecture: Course Introduction and explanation of brief
Class 3	Lecture / workshop: project idea generation, scoping and proposal writing
Class 4	Lecture / workshop: project idea generation, scoping and proposal writing
Class 5	Practical: proposal research and development
Class 6	Practical: proposal research and development
Class 7	Graded crit 1: Proposal (dragon's den)
Class 8	Graded crit 1: Proposal (dragon's den)
Class 9	Reading and Discussion: The Ecstatic

Class 10	Reading and Discussion: Creativity / Process
Class 11	Project work / Tutorial
Class 12	Project work / Tutorial
Class 13	Project work / Tutorial
Class 14	Project work / Tutorial
Class 15	Graded crit 2: Progress
Class 16	Graded crit 2: Progress
Class 17	Project work / Tutorial
Class 18	Project work / Tutorial
Class 19	Project work / Tutorial
Class 20	Project work / Tutorial
Class 21	Graded crit 3: Progress
Class 22	Graded crit 3: Progress
Class 23	Project work / Tutorial

Class 24	Project work / Tutorial
Class 25	Project work / Tutorial
Class 26	Project work / Tutorial
Class 27	Project work / Tutorial
Class 28	Project work / Tutorial
Class 29	Final project performances / presentations
Class 30	Final project performances / presentations