

Unit Title	Music and Sound Theory Into Practice		
FHEQ Level	UG 1 - L4		
Unit Code	MSD18102		
Credit Value	15		
Unit Type	Subject		
Learning Hours			
Staff – Student Contact Hours		Independent Study Hours	
Classes	45	Independent Study	50
Supervised access to resources	0	Preparation for Assessment	55
		Unsupervised Access to Resources	0
Total			150

Unit Description

Contemporary musicians and sound designers come from a wide variety of backgrounds and experiences, each with their own way of communicating their ideas. Self-taught musicians and sound designers often have varying levels of experience with music and sound theory compared with individuals with qualifications or formal training in the subject area. Contrastingly, trained individuals are often more familiar with theoretical concepts but may lack experience of industry-level techniques and terminology.

This unit introduces students to some of the fundamental principles of music and sound theory, forming a solid foundation of knowledge upon which a student of any background can draw throughout their course and subsequent career. These basic principles form the building blocks for development in subsequent units on the course, including 'Composition', 'Sound Post Production – Film' and 'Sound Post Production – TV' at Level 5 and 'Specialist Project' at Level 6. Prior knowledge of music or sound theory is not required for participation in the unit.

Students will also observe and study their subject area within the creative media industries: its history and current position; its national and international perspectives; its uniqueness and commonalities and its successes and failures.

The Five Principles underpin the Mindsets and Skillsets Manifesto and are the foundation upon which all course curriculum frameworks and unit specifications are based. The relevant following principles have been mapped against the Learning Outcomes relevant to each course unit and at each level. 1. Cultivate: Where the individual thrives. 2. Collaborate: where disciplines evolve. 3. Integrate: where education engages industry. 4. Advocate where purpose meets practice. 5. Originate: where creativity meets technology.

Unit Indicative Content

- Basic music theory including tonal harmony, staff and chord notation, popular chord structures
- Basic sound theory including acoustics and frequency spectrum, sound transfer, field recording techniques and microphone technologies

- Listening & analysis skills
- Concepts of professionalism and practice theory
- Significant industry movements, practitioners and current debates
- Effective presentation standards, composition and layout

Unit Aims

- To introduce the basic concepts of how music and sound is perceived, produced, recorded and reproduced. To introduce a different range of approaches to music and sound design as applied to a variety of media and forms.
- To introduce specific workflow techniques and practices within the discipline of capturing and editing audio.
- To introduce research techniques and explore past practices, current trends and future developments within the music and sound design industries.
- To enable students to analyse music and sound design aurally and communicate their findings verbally and through academic writing.
- To understand the basic principles of visual and verbal communication for effective presentation.

Unit Learning Outcomes

LO 1 Research/Inspiration

Demonstrate your capacity for information gathering techniques using a wide range of sources, providing visual, contextual and industry case-study research as appropriate.

Related Principle: ORIGINATE

LO 6 Critical and creative mindsets

Demonstrate enquiry into what makes good practice - both creatively and academically

Related Principle: ORIGINATE

LO 7 Employability

Evidence nurturing professional transferable and employability skills, including the ability to manage time and work to clear briefs and deadlines, respond to set goals, and communicate effectively.

Related Principle: CULTIVATE

Learning and Teaching Methods

This unit will be delivered using a combination of:

- Workshops
- Lectures
- Seminars
- Presentation-based sessions

- Briefings
- Project work
- Online learning
- Self-directed independent study

Assessment methods and tasks

More detailed assessment tasks will be specified in the brief

1. A presentation / report and research pack evidencing research into a relevant area of music or sound design
2. A practical piece of sound design or musical composition

Assessment tasks	Weighting (%) (<i>one grade or multi-grade unit</i>)
1. Practical Project and Research	100%

Indicative Assessment Criteria

Assessment criteria are the basis on which the judgment of the adequacy of the work is made. A more detailed assessment criteria will be specified in the brief.

- IAC 1: Demonstrates an ability to gather and explore information in an appropriate area of the music or sound design industry, using a wide range of sources (LO1).
- IAC 2: Illustrates effective critical enquiry within written, verbal and visual communication (LO6).
- IAC 3: Demonstrates an ability to deliver a presentation with a specific time limit, communicated clearly and effectively using visual aids and accompanying evidence (LO7).

Essential Reading list

1. Altman, R. (1992) *Sound Theory, Sound Practice*. London: Routledge.
2. Beckerman, J. (2015) *The Sonic Boom*. Wilmington: Mariner Books.
3. Carter, N. (2016) *Music Theory: From Beginner To Expert - The Ultimate Step-By-Step Guide to Understanding and Learning Music Theory Effortlessly*. Charleston: CreateSpace Independent Publishing Platform.
4. Harrison, A. (2017) *Music: The Business Fully Revised and Updated, including the latest developments in music streaming*. 7th ed. London: Virgin Books.
5. Mulligan, M.J (2015) *Awakening: The Music Industry In The Digital Age*. Charleston: CreateSpace Independent Publishing Platform.
6. Pejrolo, A. & Metcalfe, S.B (2017) *Creating Sounds from Scratch: A Practical Guide to Music Synthesis for Producers and Composers*. Oxford: Oxford University Press.
7. Rossing, T. D., Moore, R.F & Wheeler, P.A (2013) *The Science of Sound*. London: Pearson.
8. Treasure, J. (2011) *Sound Business*. 2nd ed. Oxford: Management Books 2000 Ltd.
9. White, H. (2014) *Physics and Music: The Science of Musical Sound*. New York: Dover Publications Inc.