Unit Title	Music and Sound for Media
FHEQ Level	UG 1 - L4
Unit Code	MSD18105
Credit Value	30
Unit Type	Subject

Learning Hours

Staff – Student Contact Hours		Independent Study Hours	
Classes	45	Independent Study	50
Supervised access to resources	45	Preparation for Assessment	90
		Unsupervised Access to Resources	70
Total			300

Unit Description

The way that sound and music interact to support contemporary media is both fascinating and vital to the success of any area of modern media production. Often the creative collaboration between music, sound and other departments is integral to the success of the finished project. This can be an exciting and constantly challenging area to work in.

This unit explores the relationship between sound and music in supporting screen and other areas of the media. This will include:

- Visual media: Film; Television; Animation Games;
- Non Visual Media: Radio and Podcasting; Popular Music;

The unit will introduce core technical, analytic and creative skills to combine sound and music for media in an effective way. Students will learn about specific media output and how music and sound work to support, or in some cases, even drive communication to specific audiences.

This unit is related to Level 5 units: Music for Film and TV, Sound Post – Film, Sound Post – TV and Music and Sound Design for Games and serves as an introduction to these units so that students are prepared to work with different media projects in Level 5.

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

Students will be introduced to the technical, creative and production techniques needed to compose music and create sound for any type of media through a series of lectures, workshops and supporting online materials. The technical tools and techniques used to compose music and create sound design will be examined in practical sessions - students

will learn the creative workflows of a range of applications. Students could be asked to work on any type of media-related project in either music or sound roles. A mix of lectures, demonstrations, workshops and group assignments will allow for students to get an in-depth experience of all aspects of music and sound for media.

Areas covered in this unit are:

- Music, sound and media content analysis
- Music and sound production skills
- Genre within music and media
- Storytelling and narrative
- How to spot sound and music cues
- Creating bespoke sound effects and Foley
- Composing music for picture
- Final mixing and delivery
- Audience research and analysis
- Pitching and preparing ideas
- Working to deadlines and to a brief

Unit Aims

- To introduce students to the creative direction of a film, TV, animation or games soundtrack, considering the mood, genre and style of the piece.

- To analyse a narrative from a short film, TV, game or animation, making reference to premise, synopsis and resolution.

- To create a spotting list, sound effects edit and musical score within a DAW, ready for mixing to picture.

- To produce a finished stereo mix of a soundtrack to picture, including both sound and music, adhering to specific delivery requirements for the internet.

- To introduce students to a wide range of popular music and media genres.

Unit Learning Outcomes

LO 1 Research

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

ORIGINATE

LO 2 Concept

Generate initial ideas or strategic project themes drawing upon reference to acquired research.

ORIGINATE

LO 4 Production

Identify and apply an appropriate selection of processes and methods that inform creative practice.

LO 5 Storytelling

Evidence effective communication of projects, whether in visual, oral or written form.

ADVOCATE

LO 6 Creativity

Demonstrate enquiry into what makes good practice creatively.

ORIGINATE

Learning and Teaching Methods

Learning and teaching in this unit is focussed on learning-by-doing and learning through a focus on practical exercises and workshops. The theoretical knowledge that underpins the practical work will be delivered through lectures and seminars, with the practical implementation of this information consolidated though practical workshops and supervised exercises. The group work will allow for students to gain an appreciation of the importance of team work in the studio/location and the individual aspects will enable students to practice problem solving and self-motivation and proactive work. The varied teaching methods listed below will ensure appealing to a broad range of learning styles and needs.

- Briefings
- Lectures
- Project work
- Workshops
- Group work
- Online learning
- Group presentations and reviews
- Self-directed independent study

Assessment methods and tasks

1. A report or presentation of a personal analysis of how music and sound are used within a chosen media.
2. A group project where students work in pairs and are asked to create a sound track to picture, including both music and sound.
3. An individual project where students are asked to create a soundtrack or piece of music not supporting picture e.g. radio, podcasts, popular music or audio books.

Assessment tasks	Weighting (%) *(one grade or multi-grade unit)*
1. **Practical Projects and Media Analysis**	100 %

Indicative Assessment Criteria

- IAC1: Present an analysis of music and sound within the narrative of a short film or game, making reference to premise, synopsis and resolution (LO1, LO5).
- IAC2: Identify creative techniques accurately, with reference to contemporary music, media genres and industries (LO1, LO5).
- IAC3: Demonstrate an ability to create work in a specific genre in response to a creative brief (LO2, LO4, LO6).
- IAC4: Produce work, targeted at a specific audience, that is technically competent and creatively ambitious (LO2, LO4, LO6).
- IAC5: Produce a stereo mix of a soundtrack to picture including both sound and music, adhering to specific delivery requirements (LO2, LO4, LO6).
- IAC6: Construct an approach for the creative direction of a soundtrack, considering the mood, genre and style of the piece (LO2, LO4, LO5).

Essential Reading list

1. **AMENT, L**. (2009) *The Foley Grail - The Art of Performing for Film, Games and Animation.* Focal Press.
2. **GATES, T.** (2002) *Scenario: The Craft of Screenwriting.* Wallflower Press.
3. **HOLMAN, T.** (2010) *Sound for Film and TV.* Focal Press.
4. **PEJROLO, A.** (2007) *Acoustic and MIDI Orchestration for the Contemporary Composer.* Focal Press.
5. **SIDER, L**. (2003) *Soundscape: The School of Sound Lectures.* Wallflower Press.
6. **VIERS R.** (2008) *The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects.* Michael Weise Productions