Unit Title	Specialist Project
FHEQ Level	UG 3 – L6
Unit Code	MSD18302
Credit Value	15
Unit Type	Subject

Learning Hours

Staff – Student Contact Hours		Independent Study Hours	
Classes	30	Independent Study	75
Supervised access to resources	0	Preparation for Assessment	25
		Unsupervised Access to Resources	20
Total			150

Unit Description

This unit allows for students to choose from different specialist areas related to their pathway of choice. It allows students to study and specialise in niche or very specific areas within sound and music that not all students may want to study or have an affinity with. It also allows for students to begin to work in areas that are currently emerging and developing, such as Ambisonics, AR/VR. This is an exciting and beneficial unit, enabling students to specialise in this way at this stage in their study and also equips them for very specific skillsets that may be vital in more specialised areas within the sound and music industries. The unit also forms a culmination of music and/or sound theory skills acquired throughout the course, as introduced in 'Music and Sound Theory into Practice' at Level 4.

Sound Pathway:

Sonic Art: Experimental sound within the context of sound art.

Music Pathway:

20th Century Music and the Sound of Hollywood: Production and composition skills

Open to both Pathways:

Sound Design and Music for Emerging Media, VR/AR

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

The unit aims to introduce students to a selection of advanced sound and music practices. Students can then select from the range of areas presented, based on the skillset they wish to develop and explore these areas further.

The selection should represent a range of potential routes that link to different creative sectors within sound and music.

Options could include:

Sonic Art:
Exploring experimental sound within the context of sonic art.

- Music concrete
- Sound installation
- Sound design for experimental media
- Kinetic art
- Experimental instrument design

20th Century Music and the Sound of Hollywood:
Exploring techniques to create sophisticated orchestral film scores.

- Romanticism, Impressionism and Expressionism
- Minimalism and Serialism 20th Century
- Developments in western music and art
- Music scores of Hollywood
- The 'Golden Age' to the present day.
- Using virtual instruments to create orchestral film scores.

Sound Design and Music for Emerging Media:
Using emerging technology to create new user experiences

- Sound design and music for VR/AR
- Sound and music for 360 Video
- Ambisonic sound recording and presentation

Students can only choose <u>one</u> of the above specialist subjects.

Unit Aims

- Introduce students to advanced areas of creative practice.
- Introduce new work and ideas, broadening the understanding of the creative possibilities of working with sound.
- Enable an in-depth exploration the fundamental principles of sonic art.

- Encourage analysis and reflection on practical work in light of theoretical context.

- provide students with a project that can showcase their creative and technical strengths.

- provide a greater understanding of the context and relationship of different art forms on the students' chosen specialism.

- foster independent working around a brief

- enable students to understand the fundamental principles of orchestral film music.

- develop skills in arranging orchestral and electronic virtual instruments.

Unit Learning Outcomes

LO 1 Research

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

LO 2 Concept

Analyse research materials leading to the generation of the ideation and concepts that inform and lead to project development.

LO 3 Development

Analyse a range of potential pathways that result in appropriate solutions, informed by an understanding of the principles of the creative process.

LO 4 Production

Demonstrate systematic working knowledge, production skills, selection, application and understanding of a selection of processes, materials and methods that inform creative and academic practice.

LO 6 Critical and Creative

Demonstrate enquiry into what makes good practice – both creatively and academically.

Learning and Teaching Methods

Students are introduced to the unit through a set of introductory seminars. These are delivered by specialist tutors that will mentor students through the remainder of the module, using a set of teaching methods relevant to the specialism.

These include:

- Individual tutorials
- Group tutorials
- External visits
- Work presentation and review
- Self-directed study

- Lectures
- Workshops
- Project work

Assessment methods and tasks

1. Practical work, which could be an original composition for a film, an experimental sonic art installation piece or a soundtrack for a piece of emerging technology.

2. Critical analysis in the form of a presentation viva or report which reflects on the work completed and explains the methodology and context for the work.

Assessment tasks	Weighting (%) *(one grade or multi-grade unit)*
1. **Practical work**	70%
2. **Critical analysis - presentation, viva or report**	30%

Indicative Assessment Criteria

Sonic Art:

- IAC4: Demonstrate an applied appreciation of creative sound design techniques and knowledge (LO2).
- IAC5: Critically analyse how sound has been used creatively in ways which are innovative and conceptually challenging (LO6).
- IAC6: Imaginatively create sound art works using combined production and post-production techniques (LO4).
- IAC7: Present your work to your peers and tutors, outlining the conceptual frameworks within which sound art or music can be created (LO3).

20th Century Music and the Sound of Hollywood

- IAC8: Effectively describe the musical styles, genres and traditions found in cinema musical scores (LO1).
- IAC9: Compose and produce creative work independently and in response to industry briefs and deadlines (LO4).
- IAC10: Engage critically with both the textual and aural aspects of music, including your own work (LO6).
- IAC11: Compose and produce music appropriate for use as part of a cinematic musical score (LO4).
- IAC12: Present complex musical ideas coherently through the use of written scores (LO6).

Sound Design and Music for Emerging Media:

- IAC1: Develop work that successfully integrates within a chosen specialist area (LO1, LO3).
- IAC2: Experiment with creative and technical processes, identifying those most relevant for the success of the work (LO2, LO3).

- IAC3: Evaluate and reflect on the success of the work and its development (LO6).

Essential Reading list

Sound Art Practice:

1. Augoyard, J.F., & Torgue, H. (2005) *Sonic Experience: A Guide to Everyday Sounds*. McGill-Queen's University Press.
2. Carlyle, A., and Lane, C. (2013) *In the Field: The Art of Field Recording*. Uniform Books.
3. Cox, C., and Warner, D. (2004) *Audio Culture: Readings in Modern Music*. Bloomsbury Academic Press.
4. Gibbs, T. (2007) *The Fundamentals of Sonic Art and Sound Design*. AVA Publishing.
5. Nyman, M. (1999) *Experimental Music: Cage and Beyond*. Cambridge University Press.
6. Toop, D. (2010) *Sinister Resonance: The Mediumship of the Listener*. Continuum Books.

20th Century Music, Art and the Sound of Hollywood:

1. Cooke, M. (2008) *A History of Film Music*. Cambridge University Press.
2. Davis, R. (2010) *Complete Guide to Film Scoring*. 2nd ed. Berklee Press Publications.
3. Gerou, T. (1999) *Essential Dictionary of Orchestration: Ranges, General Characteristics, Technical Considerations, Scoring Tips: The Most Practical and Comprehensive Resource - Essential Dictionary Series*. Alfred Music Publishing.
4. Gilreath, Aikin, & Torres. (2004) *The Guide to MIDI Orchestration*. Musicworks.
5. Pejrolo, A. (2007) *Acoustic and MIDI Orchestration for the Contemporary Composer: A Practical Guide to Writing and Sequencing for the Studio Orchestra*. Focal Press.

Sound Design and Music for Emerging Media:

1. Begault, D.R. (2013) *3-D Sound for Virtual Reality and Multimedia*. BiblioGov.
2. Garner, T.A. (2017) *Echoes of Other Worlds: Sound in Virtual Reality: Past, Present and Future (Palgrave Studies in Sound).* Palgrave Macmillan.
3. Schütze, S., Schütze, A. (2018*) New Realities in Audio: A Practical Guide for VR, AR, MR and 360 Video*. CRC Press.
4. Grimshaw, M. (2015) *Sonic Virtuality: Sound as Emergent Perception*. OUP USA.