1. **Title of the module**

CMAT5180/CMAT6180 Sound Design and Audio-Based Composition

1. **School or partner institution which will be responsible for management of the module**

Centre for Music and Audio Technology (CMAT)

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 5 (CMAT5180) and 6 (CMAT6180)

1. **The number of credits and the ECTS value which the module represents**

15 credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Term 1

1. **Prerequisite and co-requisite modules**

Prerequisite: CMAT3130 or CMAT3160

1. **The programmes of study to which the module contributes**

BSc (Hons) Music Technology and Audio Production; BA (Hons) Music, Performance and Production; BA (Hons) Music Business and Production

1. **The intended subject specific learning outcomes.  
   On successfully completing the module Level 5 students will be able to:**
2. recognise key facts and comment on concepts, principles and theories relevant to contemporary music technology and audio production;
3. demonstrate an awareness of contemporary audio technologies and their associated uses;
4. work creatively with a wide range of tools, techniques and equipment, including specialist software.

**On successfully completing the module Level 6 students will be able to:**

1. recognise and demonstrate a critical awareness of key facts, and evaluate and comment on concepts, principles and theories relevant to contemporary music technology and audio production;
2. demonstrate an in-depth knowledge of contemporary audio technologies and their associated uses;
3. produce advanced creative work that uses a wide range of tools, techniques and equipment, including specialist software.
4. **The intended generic learning outcomes.  
   On successfully completing the module Level 5 students will be able to:**
5. assimilate theoretical and aesthetic systems of thought and to relate theory to practice;
6. synthesize inputs (knowledge, materials, information) in order to generate outputs in written, aural and practical format;
7. manage time and resources effectively, plan and set priorities.

**On successfully completing the module Level 6 students will be able to:**

1. demonstrate a systematic understanding of theoretical and aesthetic systems of thought and to relate theory to practice;
2. synthesize and deploy accurately inputs (knowledge, materials, information) in order to generate outputs in written, aural and practical format;
3. manage time, resources and own learning effectively, plan and set priorities.
4. **A synopsis of the curriculum**

The module explores advanced audio design techniques and critical listening skills demonstrated and applied in specific music contexts. Students will develop the ability to discern and analyse sound characteristics, record and sculpt sonic events to create original sound design, and produce advanced creative work that explores the rich potential offered by sound processing and arranging techniques. Students will look into works of significant composers in the field, and will be taught through a series of interactive seminars, studying both the aesthetics and the technology of audio-based composition and sound design.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Cox, C. and D. Warner (2007). *Audio Culture - Readings in Modern Music*. Oxford: Bloomsbury.

Emmerson, S. and Landy L. (eds) (2016). *Expanding the Horizon of Electroacoustic Music Analysis*. Cambridge: Cambridge University Press.

Landy, L. (2007). *Understanding the Art of Sound Organisation*. Cambridge.: MIT Press.

Moore A. (2016). *Sonic Art*. Oxon: Routledge.

Roads C. (2015). *Composing Electronic Music*. Oxford: Oxford University Press.

Smalley, D. (1997). ‘Spectromorphology: explaining sound-shapes’. *Organised Sound*, Vol. 2, pp. 107-126.

Wishart, T. (1996). *On Sonic Art*. Reading: Harwood Academic Publishers.

1. **Learning and teaching methods**

This module will be taught by means of lectures, workshops and a group tutorial session.

Total Contact Hours: 22

Independent Study Hours: 128

Total Study Hours: 150

1. **Assessment methods**

13.1 Main assessment methods

Assessment for Level 5 students:

Portfolio (100%): Audio Exercises (25%) and a 3-min Miniature Stereo Composition (60%) with 600 words written report (15%).

Assessment for Level 6 students:

Portfolio (100%): Audio Exercises (25%) and a 3-min Miniature Stereo Composition (60%) with 600 words written report (15%).

Level 6 students will be given separate coursework briefs which refer to more advanced compositional theories that the student is expected to engage with in their work.

13.2 Reassessment methods

Like for like.

1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| **Module learning outcome** | *8.1/8.4* | *8.2/8.5* | *8.3/8.6* | *9.1/9.4* | *9.2/9.5* | *9.3/9.6* |
| **Learning/ teaching method** |  |  |  |  |  |  |
| Private Study | x | x | x | x | x | x |
| Lecture | x | x |  | x |  |  |
| Workshop | x | x | x | x | x |  |
| Group Tutorial | x | x |  | x | x |  |
|  |  |  |  |  |  |  |
| **Assessment method** |  |  |  |  |  |  |
| Audio Exercises |  | x | x | x | x | x |
| Miniature Stereo Composition |  | x | x | x | x | x |
| Written Report | x | x |  | x | x | x |

1. **Inclusive module design**

The Centre recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Medway, CMAT

1. **Internationalisation**

This module encourages investigation and experimentation into areas of research developed in different nations, including understanding and interpretation of sound events and contexts, and the variety of meanings they may take. It looks at theories and artists from the UK, France, Austria, USA and Canada among others. The portfolio may draw influences from a variety of cultures, sonic environments and approaches to sound processing.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
|  |  |  |  |  |
|  |  |  |  |  |