

Module Template for New and Revised Modules¹

Module Code	EEPMMT32
Module Name	Sonic Arts
ECTS Weighting²	5 ECTS
Semester taught	Semester 1
Module Coordinator/s	Dr. Ann Cleare
<u>Module Learning Outcomes</u> with reference to the <u>Graduate Attributes</u> and how they are developed in discipline	<p>On successful completion of this module, students will be able to:</p> <ul style="list-style-type: none">• describe contemporary sound and its important parameters• identify, analyse, and compare aesthetic positions, techniques, and technologies used by artists• devise imaginative conceptual ideas related to course learning• programme a diverse artistic event around themes explored in class• critically reflect on how artistic works relate to historical, contemporary, and possible-future world events <p>Graduate Attributes: levels of attainment To act responsibly - Enhanced To think independently - Attained To develop continuously - Enhanced To communicate effectively - Enhanced</p>
Module Content	<p>Please provide a brief overview of the module of no more than 350 words written so that someone outside of your discipline will understand it.</p> <p>This module is intended for those interested in gaining an understanding of key developments and creative techniques from significant figures in Twentieth and Twenty-First Century music-making, working within the fields of Acoustic and Electronic Music and Sound Art. It considers music as the organisation of sound, a borderless practice that encompasses the boundaries of discipline, culture, aesthetic category and social hierarchy. How can we enter a study of sonic practice with that expansive lens?</p>

¹ [An Introduction to Module Design](#) from AISHE provides a great deal of information on designing and re-designing modules.

² [TEP Glossary](#)

To enable participants to come to a greater awareness of compositional approaches and principles, we will undertake both technical and aesthetic analyses of a variety of works from across the world, exploring the interactions of sound, art, and technology in the last century. Through weekly creative provocations, we will venture into the most urgent spiritual, political, philosophical, and ontological concerns of our time.

Topics include:

Week 1: Music and its Counterparts? Silence, Sound, Noise

Week 2: Tonality & Atonality

Week 3: Expanding Parameters: Melody, Harmony, Rhythm in the C20th

Week 4: Experimentalism

Week 5: Simplicity & Complexity, Minimalism & Maximalism

Week 6: Space & Microtonality, Visit from Guest Curator

Reading Week: no class

Week 8: Timbre: Sound Colour

Week 9: Texture: Physicalities, Morphologies

Week 10: Music Theatre: The Expanding Stage

Week 11: Sonic Materialisms

Week 12: Sonic Futures: what will music be in the future?

Teaching and Learning Methods

e.g., lectures, seminars, online learning via VLE, field trips, laboratories, practice-based etc...

Students will be introduced to concepts and repertoire through various audio, video, literary, and score-based resources. Materials will be introduced, discussed, and class activities will ask for students to put various techniques and ideas into practice.

Assessment Details³ Please include the following: <ul style="list-style-type: none"> • Assessment Component • Assessment description • Learning Outcome(s) addressed • % of total • Assessment due date 	Assessment Component	Assessment Description	LO Addressed	% of total	Week due
	Participation	enthusiastic class participation	1,2, 5	10	all
	Creative Portfolio	short creative exercises	3	30	11
	Curation Assignment	curate a hypothetical event	2,4, 5	20	7
	Written Paper	short essay questions	1,2,5	40	12
Reassessment Requirements					
Contact Hours and Indicative Student Workload³	Contact hours: 22				
	Independent Study (preparation for course and review of materials): 25				
	Independent Study (preparation for assessment, incl. completion of assessment): 50				
Recommended Reading List	<ul style="list-style-type: none"> • Cage, John (1961) <i>Silence: Lectures and Writings</i>. Wesleyan Press. • Cox, Christoph and Warner, Daniel (Revised edition 2017) <i>Audio Culture: Readings in Modern Music</i>. London: Continuum. • Eshun, Kodwo (1998) <i>More Brilliant than The Sun: Adventures in Sonic Fiction</i>. London: Quartet Books. • Gottschalk, Jennie (2016) <i>Experimental Music Since 1970</i>. Bloomsbury Academic Press. • Lewis, George (2020), <i>A Small Act of Curation</i>, On Curation Journal, https://on-curating.org/issues.html. • Morton, Timothy (2013), <i>Hyperobjects: Philosophy and Ecology after the End of the World</i>, University Of Minnesota Press. • Rutherford-Johnson, Tim (2017) <i>Music after the Fall: Modern Composition and Culture since 1989</i>. University of California Press. 				

³ [TEP Guidelines on Workload and Assessment](#)

- Van Eck, Cathy (2017) *Between Air and Electricity: Microphones and Loudspeakers as Musical Instruments*. Bloomsbury Academic USA.
- van Elferen, Isabella (2020) *Timbre: Paradox, Materialism, Vibrational Aesthetics*, Bloomsbury.
- Voegelin, Salome (2010) *Listening to Noise and Silence: Toward a Philosophy of Sound Art*. Continuum Press.

Module Pre-requisite

Module Co-requisite

Module Website

<https://www.tcd.ie/eleceng/mmt/postgraduate/semester-1/#composition1>

**Are other Schools/Departments involved in the delivery of this module?
If yes, please provide details.**

Module Approval Date

19/09/23

Approved by

Enda Bates, Director of Music and Media Technologies

Academic Start Year

Autumn 2024

Academic Year of Date