

Module Template for New and Revised Modules¹

Module Code	EEPMMT33
Module Name	Sonic Practice
ECTS Weighting²	5 ECTS
Semester taught	Semester 2
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:</p> <p>LO1. have an ability to analyse sonic techniques and formal approaches as demonstrated in some key works by sonic artists of recent times</p> <p>LO2. be able to integrate, adapt, and utilise the above techniques into their own artistic language</p> <p>LO3. demonstrate a high standard of notation in engraving software and other forms of documentation</p> <p>LO4. have developed timbral skills which allow them to develop their own approach to sonority</p> <p>LO5. have discovered and developed the potential of their own creative voice by applying these principles and techniques in their sonic practice</p> <p>Graduate Attributes: levels of attainment</p> <p>To act responsibly - Enhanced</p> <p>To think independently - Attained</p> <p>To develop continuously - Attained</p> <p>To communicate effectively - Attained</p>

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

² [TEP Glossary](#)

Module Content

'Sonic Practice' is a module for those interested in sonic innovation and expression within a wide range of creative mediums. From live performance to participatory practices, installation art to sonic sculptures, naturalistic soundscapes of film and tv series, Creatives of recent times have been increasingly exploring sound as a cultural, environmental, political, and corporeal phenomenon. How can we develop a practice rooted in sound with this expansive lens?

Through analysing repertoire at the nexus of experimental music, soundscape, sculpture, theatre, installation, and relational art, learners will develop practical skills in advanced forms of sonic expression, form, and performance. Analytical tools, particularly the use of spectral software, will be an important component of how sound is analysed, manipulated, and applied to scores or documentation or live artworks.

Students will also be introduced to techniques of instrumental and timbral writing. Focusing on sonority, this will impart skills such as how to shape density, texture, and timbre to create vibrant sonic forms.

The module welcomes students from a broad range of backgrounds. Creative work produced for it can be extremely diverse.

Weekly Topics include:

- Week 1: Introduction to Sonic Practice
- Week 2: Sonic Parameters Overview & Introduction to Timbral Writing
- Week 3: Shaping Line, Contour
- Week 4: Spectral Harmony: The Tuning of the World
- Week 5: Temporalities: Time in Sound
- Week 6: Materialisms: Sonic Textures
- Reading Week: no lecture
- Week 8: Sonic Form 1
- Week 9: Sonic Form 2
- Week 10: Creative Workshop
- Week 11: The Extending Field of Music
- Week 12: Notation/Documentation Workshop

Teaching and Learning Methods

T&L methods employed include a mixture of lectures where repertoire is analysed, practice-based sessions where techniques are trialled, and 1 to 1 tutorials and group workshops where students are given specific feedback on their work. Analysis sessions will help to develop the learner's ability to technically understand how various art works function and why. Practice-based sessions will demonstrate how students can put these techniques to work in their own practice. Both methods of teaching ensures that students receives enough support during lecture time to continue this analytical and creative work during their own study time. Students will be directed to listening and reading, which will complement the topic and technique covered each week, deepening further their understanding of all areas introduced. 1 to 1 tutorials are organised towards the end of the semester, once the students has cultivated enough ideas and techniques to begin designing a longer piece of work, which will lead to their final assignment of the module. In these tutorials, students are provided with feedback specific to their work, how it can improve, and the possible directions it could explore.

Assessment Details³

Please include the following:

- 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	10%	Continuously assessed
Timbral Assignment	orchestration of a provided track for a choice of instrumentation	4	20%	Week 8
Creative Portfolio	short sonic exercises	2	20%	Week 12
A 5-minute Sonic Work	For instruments performers with electronics	3, 5	50%	Week 15

Reassessment Requirements

Supplementary Assignment(s)

Contact Hours and Indicative Student Workload³

Contact hours: 22 hours

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

	<p>Independent Study (preparation for course and review of materials): 25 hours</p>
	<p>Independent Study (preparation for assessment, incl. completion of assessment): 50 hours</p>
<p>Recommended Reading List</p>	<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. • Demers, Joanna (2010) <i>Listening through the Noise: The Aesthetics of Experimental Electronic Music</i>. Oxford University Press. • 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. • 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. • Van Eck, Cathy (2017) <i>Between Air and Electricity: Microphones and Loudspeakers as Musical Instruments</i>. Bloomsbury Academic USA. • Voegelin, Salome (2010) <i>Listening to Noise and Silence: Toward a Philosophy of Sound Art</i>. Continuum Press.
<p>Module Pre-requisite</p>	<p>Grade 2/3 theory standard of musicianship or equivalent knowledge. Tutorials are provided as part of Semester 1's module to enable all students to reach the required theory level for Semester 2's module.</p>
<p>Module Co-requisite</p>	
<p>Module Website</p>	<p>https://www.tcd.ie/eleceng/mmt/postgraduate/</p>
<p>Are other Schools/Departments involved in the delivery of this module? If yes, please provide details.</p>	<p>no</p>

Module Approval Date
Approved by
Academic Start Year
Academic Year of Date

Enda Bates, Director of Music and Media Technologies

Spring 2025