

**SCHOOL OF ART
BACHELOR OF DIGITAL MEDIA**

**SESSION 2, 2001
STATEMENT OF EXPECTATIONS**

**SOUND MEDIA TWO
SART3615**

LECTURER: SIMON HUNT
CLASS CODE: 12758
DAY & TIME: Thursday 6-9pm
LOCATION: F106

COURSE DESCRIPTION

“Sound Media Two” more closely examines audio/visual relationships and sound/music genres, while expanding upon the techniques taught in Sound Media One. Projects 1 + 2 will be based around the sound design and sound/music score of audio/visual works created within other classes, with an option to create “stand-alone” sound/music works. The relationship of sound to editing within time-based and interactive works will be examined. Technical knowledge of sound recording, editing and manipulation will be refined. Further techniques such as MIDI composition and analogue synthesis will be explored. It is compulsory for students to complete Sound Media One before attempting Sound Media Two.

COURSE CONTENT

Commencing with technical exercises to advance previously learnt skills, the course will then move into more of a consultation-based course with students grouped according to the types of projects they choose to pursue, with various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design introduced through critical discussion of examples and project work. The following technical elements are covered: Protocols hard disk recording; sound editing and mixing; mixing desks; DAT recording and microphone use; sound file conversion and manipulation (e.g. Sound App; Blade Encoder; Sonic Worx; Sound Hack); audio/visual synchronisation; an introduction to rhythmical structures, analogue synthesis, sampling and MIDI sequencing via the use of software synthesisers such as TOKYO and REAKTOR.

SAFETY PROCEDURES

Students should be aware of the requirement to avoid eyestrain, back, neck and repetitive strain injury (rsi) through correct posture, chair positioning and taking a break at least once every hour. When using headphones, students must ALWAYS play a short segment of sound BEFORE putting headphones on in order to avoid hearing damage.

COURSE OBJECTIVES:

Students will gain the conceptual, artistic and technical skills to develop studio-based sound or soundtrack works as related to their practise. All students will gain proficiency in the basic operations of sound studios and the use of various audio applications to edit and manipulate sound.

ASSESSMENT:

To qualify for a passing grade all students must complete all set work, which is to be submitted on time. Where absences in excess of three (3) classes occur, students may be given a fail grade (UF). Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course’s objectives.

One formal evaluation of Satisfactory, or Unsatisfactory will be made mid-session and students will be informed by their class lecturer of this determination.

COURSE SCHEDULE

Week 1 (July 26th)

Course introduction, project discussion, Protocols revision.

Week 2 (Aug 2nd)

Rhythm, MIDI, Tokyo, Reaktor – sound processors, synthesisers, samplers.

Week 3 (Aug 9th)

Audio studio, microphones, recording, foldback; short discussions re Project 1.

**** NOTE : Project 1 outline due via email in or Simon's pigeonhole by 5pm on Wednesday Aug 8th (day before class).**

Week 4 (Aug 16th)

Guest lecturer : Scott Horscroft – 3D spatialisation, *SoundHack*, working with space, virtual environments.

Weeks 5-6 (Aug 23rd, Aug 30th)

Troubleshoot Project 1; short consultations re Project 2; revision where necessary.

Week 7 (Sept 6th)

Project 1 presentations.

**** NOTE : Project 2 outline due via email in or Simon's pigeonhole by 5pm Friday 7th.(day after class)**

Week 8

Guest Lecturer : Nigel Kersten – *Reaktor* programming, virtual instrument building.

Weeks 9 –13

Individual and group consultations, group work and discussion regarding Project 2, content and focus determined according to the range of projects.

Week 14 (Nov 2nd)

ASSESSMENT

DESCRIPTION OF ASSESSMENT TASKS

Project One OUTLINE –10% of grade – due 5pm , Wed August 8th (Week 3, day before class)

Email or delivery to my pigeonhole. Graded purely as follows : 10% on time, 0% late. Details as to the ideas / techniques / software used in the construction of Project 1, together with notes about your technical and other needs.

Project ONE – 40% of grade – due week 7 in class

One of the following :

- A sound/music piece.

OR

- Soundtrack for 'Digital Video 2' Project 2 <type> **AND** your soundtrack for 'Object Oriented Programming' Project 1.

Project Two OUTLINE –10% of grade – due 5pm , Friday Sept 7th (Week 7) day after class

Email or delivery to my pigeonhole. Graded purely as follows : 10% on time, 0% late. Details as to the ideas / techniques / software used in the construction of Project 2, together with notes about your technical and other needs.

Project TWO – 40% of grade – due week 14

One of the following :

- A sound/music piece.
OR
- At least **TWO** of the following :
- Soundtrack for 'Digital Video 2' Final Assignment : (This assignment will be presented to you in Week 6) **AND** your "3D Graphics + Modelling 3" project **AND** 'Object Oriented Programming' Project 2.

ASSESSMENT NOTES / CHOOSING PROJECTS

- As the use of sound varies significantly across various student practises, a large part of your grading is based on your **DEVELOPMENT** of an initial idea and the **PROGRESSION** of your skills, i.e. your willingness to learn and experiment with something new over time, rather than producing something at the last minute using parameters you are already comfortable with.
- **USE OF MUSIC** : or "Policy on presenting other people's work for assessment" : If you intend to use 'long' (in relation to the length of the piece) sections of other people's music (in a recognisable state) in your audiovisual works (for either project), then please don't present them in this class for assessment. This may help you choose which two of your soundtracks you will present for Project 2 in this class.
- That said, sampling/appropriation of musical elements, fragments, breakbeats etc. is fine – the guideline will be an assessment of whether or not a majority of sound information, or the effect of the sum of the various parts, occurring at the time of the fragment can be considered to be "your" composition. Check with me at any time if in doubt about this, but as a rule, compare it to your own concepts of visual ownership when presenting work as "yours" in other classes.

LECTURER CONTACT

SIMON HUNT s.hunt@unsw.edu.au Office G104; telephone 9385-0657 or x657 (internal)

IT IS YOUR RESPONSIBILITY TO BACK UP ALL YOUR WORK.

- Backup all work that is important to you at regular intervals.
- By COFA regulations, extensions of time for assignments will not be granted to students who lose work through software/ hardware /operator error.

SOME VALUABLE ADVICE

- Be organised. Use a Diary, mark all deadlines for the semester.
- Do not come to class late.
- * Start work as soon as the assessment task details are known.
- * Backup all work.
- * Follow the published guidelines.
- Anticipate software and hardware problems may occur.
- Turn OFF your mobile phone during class time.

RECOMMENDED TEXTS/REFERENCES/SOURCES

BOOKS

- Kahn, Douglas: *Noise, Water, Meat : A History of sound in the arts* , Cambridge, Mass : MIT Press 1999
- Kostalnetz, Richard: *Sound Art*.
- Nyman, Michael : *Experimental Music: Cage and Beyond*, Studio Vista. 1974
- Schaffer, Murray R.: *The Soundscape: Our Sonic Environment and the Tuning of the World* , Destiny Books, 1993
- Toop, David : *Ocean Of Sound : ether talk, ambient sound and imaginary worlds*, London : Serpent's Tail , 1995.
- Weis & Belton (ed.): *Theory and Practice of Film Sound*, Columbia Uni Press, 1985.

SOUND SOURCES

- BDM labs : Apple menu – Audio – Sound Notes – “SAMPLES/SOFTWARE sources.pdf”
- COFA Library : Sound effect CDs kept at front desk, campus loan only.
- COFA Library : “Future Music” and “Next Music” – monthly magazine/CD containing software and samples, kept in audio/visual section.

RESOURCE CENTRE

See their catalogue of equipment, also have full manuals for Reaktor and Tokyo.

SOFTWARE SITES

- <http://www.hitsquad.com/smm/> - source of freeware/shareware/demos for all platforms.
- <http://www.digidesign.com/> - Protools homepage
- <http://www.digidesign.com/compato/mainfreewin.html> - notes on Protools Free PC compatibility.
- <http://www.koblo.com/> - Tokyo homepage
- <http://www.native-instruments.net/> - Native Instruments : Reaktor / B4 / Absynth etc.
- <http://www.soundhack.com/> - SoundHack homepage
- <http://www.soundhack.com/SndHckDoc/> - SoundHack instructions
- <http://www-cs-students.stanford.edu/~franke/SoundApp/> - Sound App homepage

IDEAS and DISCUSSION

- <http://filmsound.studienet.org/> - “dedicated to the art and analyses of Film Sound” – some good articles and links.
- http://media-arts.rmit.edu.au/Phil_Brophy/soundtrackList.html - Melbourne artist/academic/sound designer Philip Brophy - scroll down to “Cinesonics” and “Secret History of Film Music” articles.
- <http://www.l-m-c.org.uk/LMCframeset3.html> - Resonance magazine articles.
- <http://www.sonicartsnetwork.org/> - Sonic Arts network
- <http://groups.yahoo.com/group/artwithsound> - ArtWithSound discussion group
- <http://www.thewire.co.uk/articles/index.htm> - interviews from “The Wire”
- <http://www.thewire.co.uk/links/index.htm> - artist site links from “The Wire”
- <http://www.mcs.csuhayward.edu/~tebo/Classes/4850/Audio/> - some sound basics
- <http://www.low-life.fsnet.co.uk/copyright/index.htm> - UK online hip-hop magazine "Low Life", ethical/legal questions about sampling, plus many links to other related sites.
- <http://www.music-law.com/sampling.html> - U.S. legal perspective on sampling
- <http://home.pon.net/quin/dqseamus.html> — "Digital Sampling, the Mimetic Impulse and Appropriation in Modern Art" by Douglas Quin. Journal article about sampling.

CLICKAROUND

- <http://www.laudanum.net/>
- <http://www.scannerdot.com/>
- <http://www.pantsdown.org.au/>
- <http://www.peep.dk/>
- <http://www.furious.com/perfect/christianmarclay.html>