

**SCHOOL OF MEDIA ART
BACHELOR OF DIGITAL MEDIA**

**SESSION 2, 2002
STATEMENT OF EXPECTATIONS**

**SOUND MEDIA ONE
SART2602**

LECTURERS: SIMON HUNT / ALEX DAVIES
CLASS CODES: 5046 / 5047 / 5048 / 5083
LOCATION: F106

COURSE DESCRIPTION:

This course covers all aspects of audio production relating to art works, soundtracks for film, video, performance and multimedia computing. Students are introduced to various conceptual, stylistic, aesthetic and philosophical approaches to the use of sound within art, with attention also being paid to the relationship of sound to other mediums. A screening and listening lecture program examines various sound/music pieces, installations and soundtracks.

COURSE CONTENT:

The following 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 applications such as REAKTOR and TOKYO, and the use of sound in various audio/visual contexts.

COURSE AIMS / OBJECTIVES:

Students will gain the technical, artistic and conceptual skills to develop studio-based sound works as related to their practise. Students will be expected to gain full proficiency in at least the use of the Protocols program by the end of the semester, and have the ability to work across audio aspects of related audio/visual programs. An understanding of the relationship of sound to other art practises will be gained. It is understood and expected that students will specialise in particular areas of the broad range of practise offered, whether that be via soundscape, experimental sound practise or that which may be regarded as traditional "musical" form.

SAFETY PROCEDURES

When using headphones, students must ALWAYS play a short segment of sound BEFORE putting headphones on in order to avoid hearing damage. 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.

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.

DESCRIPTION OF ASSESSMENT TASKS

80%	'VOICE SOUND' PROJECT
10%	WRITTEN PROJECT OUTLINE
10%	CLASSWORK and PUNCTUALITY

'VOICE SOUND' PROJECT: Due week 14 - 80%

You will record or appropriate a single voice (spoken or sung) and construct a soundscape, a sound/music piece or sound installation that either alters or enhances a narrative, meaning or style initially suggested by the original source.

Other sounds : The other elements of the sound piece are completely up to your own discretion. They might be 'musically' arranged sounds, they might be a collection of manipulated atmospheres. They do not have to be "musical" in the traditionally understood sense. They do not have to be voice sources.

Your "voice" source could be, for example, a monologue or single line of dialogue from a film, a poem read by yourself, an acapella singer, someone recorded from the street, etc. It might be a single word manipulated in hundreds of different ways. It might be a children's lullaby.

The final piece will be between one and three minutes in length.

This is not to be an audio/visual work, i.e. not a soundtrack lifted from your video work. The idea is for you to construct a piece only using sound.

It is recommended that you begin gathering and experimenting with sounds immediately, so that you can experiment with them during class exercises.

Two people can work together on a project, but you must let the lecturer know in advance.

PROJECT outline Hand in week 7 - 10%

Minimum 1 x A4 page typed. 5% off final grade for one day late. Hand in for week 7 class.

While it is difficult to write "about" sound, the purpose of the outline is to help inform the lecturer as to your needs and interests in relation to this subject and project prior to the first set of consultations. *Things you might cover (not a comprehensive list)* : What do you envisage as being the 'structure' of the piece , i.e. how will it change over time? What sort of sounds are you interested in using? What audio applications do you think you will be using? What technical problems are you having? What do you need revision in?

CLASSWORK and PUNCTUALITY – 10%

In order for large lab-based classes to function properly, it's imperative that the time available is used effectively. People arriving late, taking extra break time, surfing the web, sending/reading SMS messages and checking email once class has begun, talking while teaching is taking place, and working on projects from other classes, will be graded down.

COURSE SCHEDULE

NOTE: The schedule below is intended purely as a guide to the ordering of the technical teaching in the sound course; but may change according to the learning pace of the class. Screenings, listening programs and discussions will be woven throughout.

Weeks 1-3 : Protools operations : revision and expansion

Volume / frequency / stereo / direct vs indirect sound (reverberation).

** PROTOOLS :*

Terms and definitions. Protools LE 5.1 ("Protools D-001") vs. Protools Free. Creating a session. Bit size. Sample rate. Transferring sessions between Protools formats.

** AUDIO INPUT*

Spirit mixing desks. Analogue recording. Digitising from DAT. Importing files : Sound Designer, AIFF, WAV. Sound App / MP3 importing. Downloading and converting sounds. "Split stereo" / "multiple mono" format.

** SOUND EDITING*

"Files" vs "regions". Tools : Grabber / selector / trimmer / pencil / smart tool. Creating regions : cut / copy / paste / capture / separate / trim / duplicate / repeat. Groups for stereo editing; volume; panning; fades; crossfades. Display options : edit window shows, track size, show/hide tracks etc. Audiosuite functions : Equalisation, reverb, time compression/expansion; pitch shift, reverse, gain, duplicate, normalise. Inserts : equalisation. Automation.

** FILE MANAGEMENT*

Compacting, removing regions, file deletion. Backup. Loading to and from ZIP and hard drives. Copying between computers and partitions.

** AUDIO OUTPUT*

Bouncing. File conversion. *Blade Encoder* for MP3. Digital out to DAT

** AUDIO RECORDING*

Techniques, microphone types.

Week 4 (starts Aug 19)

RHYTHM. Protools : Grid mode editing. Beats per minute (BPM). Delays. Automation. Introduction to MIDI and synthesis.

Week 5 (starts Aug 26)

MIDI : Protools, *Tokyo* and *Reaktor*. Software synthesisers; samplers, drum machines.

Week 6 (starts Sept 2)

MIDI , synthesis and sampling Part Two – further techniques, other applications. VST plug-ins. Questions about voice projects and project outlines.

Week 7 (starts Sept 9) ** PROJECT OUTLINES HAND IN **

3D spatialisation, working with space, virtual environments, *SoundHack*.

CONTINUES ...

Week 8 (starts Sept 16)

Note : You must have at least some sounds for your project, within a Protools session, by Week 8.

Importing and synchronisation of Quicktime videos into Protools; working with spot mode. Sound post-production methods; Audiovisual techniques; foley.

Week 9 (starts Sept 23)

Revision, project work, consultations, discussion.

Note : Mid-session break Sept 30th – Oct 6th

Weeks 10-11-12-13 (Oct 7th – Oct 28th)

Revision, project work, consultations, discussion.

Week 14

In-class ASSESSMENT.

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. If you fail to back up your work and someone erases it the day before assessment, you won't get an extension.
- You will need to at least acquire a Zip disk. It is also recommended that BDM students purchase their own hard drive.

CONTACTS

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ALEX DAVIES alex@neurospike.net

QUESTIONS?

Post questions, news, complaints, rants, gossip at COFA's sound phorum "SoundMusicNoiseWhatever" at <http://phorum.cofa.unsw.edu.au/list.php?f=31>

SOUND RESOURCES

- BDM labs : Apple menu – Audio – Sound Notes – "SAMPLESEARCH.pdf" – two pages of links for sound FX and sample sites (*also end of this document*)
- BDM labs : Core – Software Archive – Audio : Protools installers etc.
- BDM labs : Core – Documents – Audio : Various pdf instructions.
- COFA Library : Sound effect CDs kept at front desk, campus loan only.
- COFA Library : "Future Music" and "Computer Music" – monthly magazine/CD containing software and music samples, CDs kept in audio/visual section.

COFA RESOURCE CENTRE

- See their site at http://www.cofa.unsw.edu.au/units/trss_resource/default.html , they also have full manuals for Reaktor and Tokyo.
- Keep the staff there happy by learning the names for various **PLUGS** : http://www.cofa.unsw.edu.au/units/trss_resource/equipment_guide/av_connectors/connectors.shtml
- And **ADAPTORS** : http://www.cofa.unsw.edu.au/units/trss_resource/equipment_guide/av_connectors/adapters.shtml

RECOMMENDED TEXTS/ ONLINE SOURCES

BOOKS

- Kahn, Douglas: *Noise, Water, Meat : A History of sound in the arts* , Cambridge, Mass : MIT Press 1999
- Kostalanetz, 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
- Chernoff, John Miller : *African Rhythm and African Sensibility* , Uni Of Chicago Press, 1979
- 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.

SOFTWARE SITES

- <http://www.hitsquad.com/smm/> - source of audio freeware/shareware/demos for all platforms.
- <http://www.digidesign.com/> - Protools homepage
- <http://www.digidesign.com/ptfree/> Protools FREE download page.
- <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.spies.com/~franke/SoundApp/> Sound App homepage.
- <http://www.kvr-vst.com/index.php> KVR - VST resources.

IDEAS and DISCUSSION

- <http://www.l-m-c.org.uk/LMCframeset3.html> - Resonance magazine articles.
- <http://www.thewire.co.uk/articles/index.htm> - interviews from "The Wire". Magazine and CDs from "The Wire" available in the COFA library.
- <http://www.thewire.co.uk/links/index.htm> - artist site links from "The Wire"
- <http://www.sonicartsnetwork.org/> - Sonic Arts network
- <http://www.low-life.fsnet.co.uk/copyright/index.htm> - Good article on ethical/legal questions about sampling from UK online hip-hop magazine "Low Life", plus many links to other related sites.
- <http://home.pon.net/quin/dqseamus.html> — "Digital Sampling, the Mimetic Impulse and Appropriation in Modern Art" by Douglas Quin. Journal article about sampling.
- <http://www.music-law.com/sampling.html> - U.S. legal perspective on sampling

<http://pages.eidosnet.co.uk/~qamutiik/database.html> : Over the top link page on experimental sound/music
<http://autonomous.org/soundsite/> SoundSite : online sound journal – not updated for some years.
<http://autonomous.org/soundsite/csa/eis2content/index.html> Essays In Sound 2: Technophonia
<http://hem.passagen.se/filmjud/filmsound.htm> FILM SOUND theory, terminology, essays etc ... great link site.
<http://www.birka.fhsk.se/sven/links.htm#filmsound> Links to articles
<http://autonomous.org/Links/links.cgi?AREA=SND> “Sound Music and Noise related sites” – more dead links than you can poke a stick at, but some gold to be found
<http://www.filmsound.org/cliche/> Film Sound cliches !
<http://www.filmsound.org/> FILM SOUND SITE – great resource site.
<http://www.sukothai.com/xebec.html> XEBEC - Japanese sound art site

TECHY INFO

<http://www.silcom.com/%7Ealudwig/contents.htm> How sound works
<http://www.studiocovers.com/articles.htm> Music/sound production article links, frighteningly well organised. Possible to forget the rest of this section and just surf from here.
http://www.saecollege.de/reference_material/index.html SAE's reference centre on all things sound.
<http://www.sospubs.co.uk/> Sound On Sound - UK magazine, click “articles” – music and audio production.
<http://www.mixarchives.com/archives/default.asp?UserName=SimonHunt&UserID=s89rYB4058dvdvfhDIIVS1134700> MIX magazine – back issues
<http://www.musictheory.net/> interactive music tutorial : cute animated fun
http://www.tweakheadz.com/how_to_get_started_with_midi.html MIDI for beginners.
http://www.tweakheadz.com/how_to%20articles.html Useful home studio stuff, lots of ads, a few popups (maybe even Britney) but ignore (unless you like Britney).
<http://www.computermusic.co.uk/tutorial/tutorialmain.asp> Computer Music tutorials, aligned often with Cubase software.

SOUND EFFECTS

SFX SEARCH SITES :

<http://www.findsounds.com/>
FindSounds.com – good search engine. Try 16 bit 44100 kHz if possible/
<http://www.wavcentral.com/>
WAV Central : ‘FX’ section and ‘search’ section are useful.
<http://www.musicrobot.com/cgi-bin/windex.pl>
Music Robot : “Let music robot find your sounds” hmmm

EFFECT SITES :

<http://www.hollywoodedge.com>

Hollywood Edge : “Free Effects” section – good quality MP3s (convert via Sound App)

<http://www.partnersinrhyme.com/contents/contentssfx.html>

Partners In Rhyme : Has sound effects section. Any “au” sounds can be converted in a Sound App.

<http://www.soundamerica.com/>

Sound America : Sound effects section is low quality, but where else are you going to find a vomiting cat ?

<http://thewavplace.com/>

The Wav Place : Good sounds, shockingly designed site – even worse than COFA's !. You need to keep scrolling down whenever you click a category.

<http://www.historychannel.com/speeches/index.html>

Classic speeches from the History Channel

SFX LINK SITES :

<http://www.stonewashed.net/sfx.html>

Stonewashed : **Link site** for various SFX sites.

<http://www.soundhunter.com>

Sound Hunter : Click “Sound Effects Links” for the link page.

http://www.thefreesite.com/Free_Sounds/Sounds_freeware/index.html

The FreeSite : Click “free sounds” in left column for links to various sound sites.

<http://www.echovibes.com/Autorank/autorank.html>

“Echovibes Top 50 Sound Sites”

MUSIC SAMPLES (BREAKBEATS ETC.)

<http://www.users.globalnet.co.uk/~spufus/>

Loopasonic – really well organised site

<http://www.714cartel.com/714.html>

714 MMP : Good quality breakbeats

<http://web.iol.cz/mpc/sa/index.htm>

Sample Arena – lots of breaks, beats etc but you need to dig past the hype and promo

<http://www.synthzone.com/sampling.htm>

Sampling Zone – good link site

<http://www.tplm.com/samples/boucles/groove/home.htm>

Le breakbeats, labelled with BPM

http://www.futuremusic.co.uk/audio_samplecds.asp

Future Music magazine's site : examples of sample CD breakbeats etc. in MP3. You're not meant to use these ! naughty!

<http://www.em411.com/>

EM411 : Good broad based electronica makers' site – samples, interviews, reviews etc. You need to sign up but they don't spam you.

<http://www.16bitsamples.com>

Search site

<http://www.waveform.dk/showall.phtml?order=date&how=DESC>

Good varied collection

<http://www.e-drummer.net///freeloops.html>

Drum loops

<http://www.superloops.com/listen.htm>

Superloops : check those crazy categories

<http://www.analoguesamples.com/index.asp>

Analogue synthy stuff

<http://meanbeat.cjb.net/>

Mean Beat – click “Samples”

<http://www.zero1media.com/samples.htm>

Individual drum sounds & some loops

<http://spec.ch.man.ac.uk/~ashley/samples.html>

Specialist : TR808 and TR909 classic drum machine samples

<http://www.soundcentral.com/>

various

<http://www.internettrash.com/users/sampledirect/>

Really slow site but OK samples, analogue synth focus.