

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

**SESSION 1 2003  
STATEMENT OF EXPECTATIONS**

**INTRODUCTION TO DIGITAL MEDIA  
SOMA1604**

**UOC4 HPW3 S1**

**SOUND**

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**COURSE DESCRIPTION:**

This course provides a broad introduction and foundation to video, photomedia and sound. It will cover aspects of video capture and editing, photographic capture and manipulation and sound capture and editing.

Students will learn to use basic sound recording equipment and receive an introduction to concepts of sound layering and editing. Students will be introduced to the fundamentals of the video process - analog and digital. An introduction to photographic processes will also be covered. The emphasis of this introductory course is upon developing an understanding of the interrelationship of all three disciplines within a digital media practice and context.

**COURSE CONTENT:**

The emphasis of this introductory course is upon developing an understanding of the interrelationship of all three disciplines within a digital media practice and context. The course content will seek to introduce students to knowledge specific to the core disciplines of video, photography and sound.

**COURSE OBJECTIVES:**

Develop an appreciation and understanding of sound capture and manipulation.  
Develop an appreciation and understanding of image capture and processing.  
Develop an appreciation and understanding of video capture and editing.

**ASSESSMENT:**

Each student completes a five week component in each of the following : sound, video and photomedia. To qualify for a passing grade all students must complete all set work, which is to be submitted on time. **Where absences of more than one class occur in each component, students may be given a fail grade for that component.** Although grades will be given out after each section, the final grade comes from an averaging of the three component grades. 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.

**EMAIL POLICY**

You must check email often enough so that you do not miss urgent messages. Typically every other day would be a minimum, unless you are away from the university. If you use an email account somewhere else, for example in your school or outside the University, you *must* arrange to forward your email from your official address to the email account you use. If you use free web-based email such as Hotmail, you must also regularly delete old messages to ensure you will have space to receive any new messages from the University. This is your responsibility!

If you know your UNIPASS, you can set this up yourself via the web. Go to the “do-it-yourself” page at [www.diy.unsw.edu.au](http://www.diy.unsw.edu.au). If you don’t know your UNIPASS (you should!), or you need help, contact DISConnect, who can arrange to provide your UNIPASS or set up the forwarding for you. The DISConnect desk is at the back of the Kensington campus Library and their phone number is 9385 1777. Either way, it takes five minutes.

**PHORUM**

Students are also required to check the Digital Media Phorum regularly, typically every other day. Information regarding enrolment, course requirements, technical issues, job opportunities and other relevant information will be regularly posted on the phorum, which can be found at <http://phorum.cofa.unsw.edu.au/list.php?f=5>.

**ADVICE AND INSTRUCTIONS TO STUDENTS REGARDING WORKSPACE SAFETY AND HAZARDOUS SUBSTANCES:**

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Sheet. This form must be signed by the lecturer and lodged with the relevant Technical Officer. Unorthodox materials are considered to be materital, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

**Introduction to Digital Media - SOMA 1604 weeks 1-5**

Class #	Group	Day	Time	Location
6562	Sound	Monday	3-6pm	F106
6563	Photo	Monday	9-12	CB09
6564	Video	Monday	9-12pm	F106
6577	Sound	Monday	12-3pm	F106

**Introduction to Digital Media - SOMA 1604 weeks 6-10**

Class #	Group	Day	Time	Location
6562	Photo	Monday	12-3pm	CB09
6563	Video	Monday	9-12pm	F106
6564	Sound	Monday	12-3pm	F106
6577	Photo	Monday	9-12pm	CB09

**Introduction to Digital Media - SOMA 1604 weeks 11-15**

Class #	Group	Day	Time	Location
6562	Video	Monday	12-3pm	F106
6563	Sound	Monday	3-6pm	F106
6564	Photo	Monday	9-12pm	CB09
6577	Video	Monday	9-12pm	F106

STAFF: SIMON HUNT / ALEX DAVIES  
CLASS CODES: 6562 / 6563 / 6564 / 6577  
DAY & TIME: Monday, various times  
LOCATION: F106

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**COURSE DESCRIPTION - Sound**

The five week SOUND component of "Introduction to Digital Media" examines the way we hear and perceive sound. The initial focus is on the basic "elements" of sound — frequency/melody, volume, spatial relationships and rhythm.

**COURSE CONTENT - Sound**

Technically, students will be introduced to sound recording (both analogue and digital), and basic sound editing via the "Protools" application. Various sound/music pieces and audiovisual works will also be examined in class.

**COURSE AIMS / OBJECTIVES - Sound**

The sound component of this subject is intended to give the student an overview of the way sound works both separately and as a component of audio/visual art forms. It is intended as a precursor to the Semester 2 subject "Sound Media 1". Students will gain a basic understanding of audio recording and editing.

**ASSESSMENT - Sound**

Project One = 70% of final grade.  
Project Two = 30% of final grade.

**PROJECTS****Project One : GROUP PROJECT: "RECONSTRUCTING THE CITY"**

...‘Wherever in this city, screens flicker  
With pornography, with science-fiction vampires,  
Victimised hirelings bending to the lash,  
We also have to walk...if simply as we walk  
Through the rainsoaked garbage, the tabloid cruelties of our own neighborhoods.  
We need to grasp our lives inseparable  
From those rancid dreams...’

*Adrienne Rich, 'The Dream of a Common Language' NY, WW Norton, 1978. P25.*

Students will be divided into groups of four or five for the class project.

The project is to interpret the idea of the "city" via a one or two minute sound piece, constructed from layered recordings of sounds that you wish to use to express the feeling of a "city". Air conditioning ducts, traffic, distant voices, footsteps, sirens, crowds, rumbling tones ... your choice ... BUT ... also using some sections of the

Adrienne Rich text from above, whether that be a single sentence, a phrase, a word or two ...

The piece should suggest a "journey", i.e. it should go through change, rather than sounding like a single recording. Rather than trying to re-construct reality, give an *interpretation* of that reality.

### **Project Two : AUDIO DIARY**

Keep a notebook with you over the next five weeks. Pay attention to the way you 'organise' sounds around you when you listen - what do you listen to ? What do you ignore? What unusual sounds do you hear? For example, listen to the sound of the city, or the suburbs, at nighttime. Take notes, and write at least 400 words about your experiences. The writing can take any form, it does not have to be in standard "essay" form. It must, however, be delivered in typed form, not hand-written.

**Project One = 70% of final grade.**

**Project Two = 30% of final grade.**

### **COURSE SCHEDULE**

#### CLASS ONE

Introduction : The hierarchies of listening, the elements of sound  
*Listening* : Projects from 2002 BDM students  
Project introduction "Reconstructing the City"  
Form groups, Sony Pro cassette recording field tests.  
Demonstration of Protools Sound editing.

#### CLASS TWO

Digital Audio Tape recorders / Group field recording / Digitising sound.

#### CLASS THREE

Protools sound editing/ Group lab work (F106/B107). You should at this stage organise with others in your group to work on your pieces out of class hours.

#### CLASS FOUR

Further editing and sound manipulation tools; file importing  
Group lab work (F106/B107)

#### CLASS FIVE

Presentation of group pieces, hand in Audio Diaries.

### **TEACHER CONTACT**

SIMON HUNT [s.hunt@unsw.edu.au](mailto:s.hunt@unsw.edu.au) Office G104; telephone 9385-0657 or x657  
(internal)  
ALEX DAVIES [alex@neurospike.net](mailto: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/resource/>

## **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/> “The Wire” magazine – good artist interviews and links
- <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://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.transom.org/shows/2001/200103.shows.audioart.links.html>  
Good links list  
<http://www.hearingvoices.com/> Some sound art links  
<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.silcom.com/%7Ealudwig/musicand.htm> More how sound/music 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](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=s89rYB4058dvdvfjhDIIVS1134700> MIX magazine – back issues  
<http://www.musictheory.net/> interactive music tutorial : cute animated fun  
<http://www.musicplay.com/> Virtual MusicSchool  
[http://www.tweakheadz.com/how\\_to\\_get\\_started\\_with\\_midi.html](http://www.tweakheadz.com/how_to_get_started_with_midi.html) MIDI for beginners.  
[http://www.tweakheadz.com/how\\_to%20articles.html](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.  
<http://www.african-drumbeat.co.uk/new-rhythms/ACONCON.htm>  
African drums and rhythms  
<http://www.osxaudio.com/index.php>  
OSX Audio information

<http://www.hollywoodlostandfound.net/sound/robocop/>

Sound Design notes for *Robocop* !

<http://recpit.prosoundweb.com/>

Mixing and production forum

<http://www.digit-life.com/articles2/theoryofreverb/index.html>

Reverb explained

<http://support.microsoft.com/default.aspx?scid=kb;en-us;q306559>

How to create a Multiple-Boot System in Windows XP

<http://shoko.calarts.edu/~eric/gs.html>

Granular Synthesis

## **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/the\\_acb/webpage.cfm?&DID=9&WebPage\\_ID=16](http://www.hollywoodedge.com/the_acb/webpage.cfm?&DID=9&WebPage_ID=16)

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

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

**Partners In Rhyme** : Has sound effects section. Any “au” sounds can be converted ia 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://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. Pop ups.

<http://www.soundhunter.com>

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

[http://www.thefreesite.com/Free\\_Sounds/Sounds\\_freeware/index.html](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/loops/loops.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](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" . Popups!

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

Individual drum sounds & some loops

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

various

<http://www.djsamples.com/djsamples/home/home.cfm>

Various

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

Really slow site but OK samples, analogue synth focus.