

**SCHOOL OF MEDIA ART  
BACHELOR OF FINE ARTS**

**SESSION 2 2003  
STATEMENT OF EXPECTATIONS**

**SOUND STUDIO : ADVANCED WORKSHOP  
SOMA2837**

LECTURER: SIMON HUNT  
CLASS CODES: 6682/6683  
DAY & TIME: Friday 9-12 / 2-5  
LOCATION: F110 / CG-07 and the world!

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**COURSE DESCRIPTION:**

Through consultation with the lecturer each student will develop a project based upon the utilisation of the audio studios. This may be a soundtrack for a film, video, performance or multimedia work or a recorded sound work. This course, if taken in conjunction with Time Based Art 3, will facilitate the completion of advanced film and video projects within that unit.

**COURSE CONTENT:**

Commencing with technical revision, new skills and a series of guest lecturers, 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: *Protools* hard disk recording; sound editing and mixing; mixing desks; DAT recording and microphone use; sound file conversion and manipulation, audio/visual synchronisation; an introduction to rhythmical structures, analogue synthesis, sampling and MIDI sequencing via the use of software synthesisers such as *Reaktor*.

**COURSE OBJECTIVES:**

The course will further develop the conceptual, artistic and technical skills of students to produce studio based experimental sound or soundtrack works. Students will obtain a high level of proficiency in operation of the sound studio and portable recording equipment.

**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). We enforce this.**

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 : AUGUST 1<sup>st</sup>**

Course intro, **PLUGGO** demonstration, individual discussions.

### **Week 2 : AUGUST 8<sup>th</sup>**

**MultiVSTshell** – VST instruments and effects

### **Week 3 : AUGUST 15<sup>TH</sup>**

**AUDIOVISUAL TECHNIQUES** and IDEAS.

### **Week 4 : AUGUST 22<sup>nd</sup>**

**CG-09 and CG-15 studios** includ. voice recording & additional effects.

### **Week 5: AUGUST 29<sup>th</sup>**

**REAKTOR** / **PROJECT PLAN HAND IN.**

### **Weeks 6-7 : SEPT 5<sup>th</sup> – Sept 12<sup>th</sup>**

**GROUPED CONSULTATIONS** for projects – **location CG-15**

### **Week 8: SEPTEMBER 19<sup>th</sup>**

**REAKTOR** – guest lecturer Nigel Kersten

### **Week 9 : SEPTEMBER 26<sup>th</sup>**

**MID-SESSION PRESENTATIONS** Mid-session break Sept 29<sup>th</sup> – Oct 5th

### **Week 10 : OCTOBER 10<sup>th</sup>**

**“RESEARCH WEEK”** (no classes)

### **Week 11 : OCTOBER 17<sup>th</sup>**

**REVISION** / **PROGRESS REPORT and FILE hand in**

### **Week 12-13 : OCTOBER 24<sup>th</sup> / 31<sup>st</sup>**

**GROUPED CONSULTATIONS** for projects – **location CG-15**

### **Week 14 : NOVEMBER 7<sup>th</sup>**

**PROJECT WORK and ADVICE** as needed.

### **Week 15 : NOVEMBER 14<sup>th</sup>**

**ASSESSMENT** - In-class Presentation of final work.

## **DESCRIPTION OF ASSESSMENT TASKS**

### PROJECT PLAN –10%

**Week 5 (Aug 29<sup>th</sup> )** before class via email [s.hunt@unsw.edu.au](mailto:s.hunt@unsw.edu.au)  
(you may send this any time between now and then)

The purpose of the PROJECT PLAN is to inform me of your needs and ideas one week prior to the first set of group consultations. Details as to the ideas / techniques / software to be used in the construction of the Final Project, together with notes and questions about your technical and other needs. Minimum A4 typed page. Any hard copy material (videos etc) should be left in my pigeonhole *before* that time.

Graded as follows : 10% on time, 5% one day late, 0% two days late. Unless you are ill for the entire four week period leading up until this, illness will not be accepted as an excuse for late submission. If in hospital, get the nurses to email it.

### MID-SESSION PRESENTATION – 25%

**Week 9, September 26<sup>th</sup>**

In-class presentation of your WORK-IN-PROGRESS.

This will be graded on the development of your initial ideas, the further exploration of possibilities around those ideas, ability to adapt to changed ideas, and your success in dealing with all aspects/levels of an audio or audio-visual work-in-progress (i.e. capacity to gather and work with sources, effort, attempt an overall structure *etc*)

You will also be graded on your ability to sensibly prepare for deadlines with work that involves computers – i.e. proper attention to file management, and not leaving things like mastering/mixing and file transfers until the day before or the day of the presentation, with resulting computer crashes and data loss.

### PROGRESS REPORT and FILE - 15 %

**Week 11, October 17<sup>th</sup>**

Like the PROJECT PLAN, the PROGRESS REPORT is a written document that outlines your needs and ideas one week prior to a set of Group Consultations (held in Weeks 11-12). It will be graded in the same way as the PROJECT PLAN and must deal with the same concerns (see above).

In addition, you must submit an AUDIO FILE (Single-Stereo Sound Designer) or AUDIO-VISUAL OUTPUT (VHS, Quicktime or DVD, not mini-DV) of the entire work as it stands at that time. This will not be played in class but will be referred to by the lecturer in preparation for the second grouped consultations. The written component should refer to this file.

### FINAL PROJECT – 50%

**Week 15, November 14<sup>th</sup>** Presented in class

The FINAL PROJECT may be: a sound/music piece; a film/video/web/DVD soundtrack; an installation including a sound component; or a performance including a sound component. It may be a group of projects comprising elements of several of these. The project will be presented to the lecturer and other students in the final class. It is accepted that the project may and most probably will change considerably over the semester. You may work together (and be graded together) on projects upon lecturer approval.

## **ASSESSMENT NOTES / CHOOSING PROJECTS**

As the use of sound varies significantly across various student practices, 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.

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.

## **ADVICE AND INSTRUCTIONS TO STUDENTS REGARDING WORKPLACE 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 material, 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.

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

### **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.
- It is recommended that BDM students purchase their own hard drive for storage.

## **CONTACT**

SIMON HUNT [s.hunt@unsw.edu.au](mailto:s.hunt@unsw.edu.au) Office G104; telephone 9385-0657 or x50657

## **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**

- 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.
- BDM labs : Apple menu – Audio – Sound Notes – “**SOUND\_LINKS.pdf**” – includes pages of links for sound FX and sample sites (*also end of this document*)

## **COFA RESOURCE CENTRE**

- See their site at <http://www.cofa.unsw.edu.au/units/resource/>
- Keep the staff there happy by learning the names for various **CONNECTORS** :  
[http://www.cofa.unsw.edu.au/units/resource/equipment\\_guide/av\\_connectors/connectors.shtml](http://www.cofa.unsw.edu.au/units/resource/equipment_guide/av_connectors/connectors.shtml)
- And by learning the names for various **ADAPTORS** :  
[http://www.cofa.unsw.edu.au/units/resource/equipment\\_guide/av\\_connectors/adapters.shtml](http://www.cofa.unsw.edu.au/units/resource/equipment_guide/av_connectors/adapters.shtml)

## **RECOMMENDED READING (not textbooks)**

- 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.

**SOUND LINKS INDEX**  
**STARTS OVER PAGE**  
**... click **HERE****

## **sound links**

for COFA sound courses – *Simon Hunt July 2003*  
View **ACTUAL SIZE** pdf. **CLICK HEADINGS BELOW**

### **THINK**

**SOUND EVENTS**

**SOUNDSCAPE AND SOUND ART**

**FILM SOUND**

**RADIO, SCULPTURE AND INTERACTIVE SOUND**

**IMAGE AND SOUND INTERACTIVITY (software/ideas)**

**SAMPLE THAT THANG**

**AFRICA AND SOUND**

**INSTRUCTIONAL MUSIC STUFF**

**TRICKS**

### **DO**

**COFA-RELATED SOFTWARE SITES**

**FREE PLUGGO DEVELOPERS**

**VST INSTRUMENTS AND FX**

**FREE EXPERIMENTAL SOUND SOFTWARE**

**AUDIO PRODUCTION**

**MIDI FILES**

**SOUND FX SEARCH SITES**

**SOUND FX *LINK* SITES**

**SOUND FX SITES**

**SPECIALIST FX SITES**

**MUSIC SAMPLES (beats etc.)**

**MUSIC SAMPLES - LINK SITES**

# THINK

## SOUND EVENTS

<http://www.thisisnotart.org/>

**“This is Not Art”** – festival /conference in Newcastle 2-7 October 2003, always a good party. Includes the following two “sub festivals” :

<http://www.octapod.org.au/soundsummit/>

**Sound Summit** –electronic music / hiphop festival. (from “This is Not Art”)

<http://www.electrofringe.org/2003/>

**Electrofringe** – new media arts festival (from “This is Not Art”)

<http://laudible.net/impaud/>

**Impermanent Audio** - Sound art events in Sydney

<http://www.theNOWnow.net/festival/>

**The NowNow** – has a guide to sound events in Sydney

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## SOUNDSCAPE AND SOUND ART

<http://www.l-m-c.org.uk/LMCframeset3.html>

**Resonance** magazine articles.

<http://www.thewire.co.uk/>

**“The Wire”**. Click interviews and essays - Magazine and CDs from “The Wire” available in the COFA library.

<http://www.sonicartsnetwork.org/>

**Sonic Arts network**

<http://www.sounddesign.unimelb.edu.au/site/news.htm>

**the Australian Sound Design project**

<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 but good stuff there.

<http://autonomous.org/soundsite/csa/eis2content/index.html>

**Essays In Sound 2**: Technophonia

<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.sukothai.com/xebec.html>

**XEBEC** - Japanese sound art site

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## FILM SOUND

<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://www.filmsound.org/>

**FILM SOUND SITE** – great resource site.

<http://www.filmsound.org/cliche/>

Film Sound **cliches** !

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## RADIO, SCULPTURE AND INTERACTIVE SOUND

<http://www.transom.org/shows/2001/200103.shows.audioart.links.html>

radio-sound-art

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

radio art

<http://music.dartmouth.edu/~kov/soundArt/index.html>

sound sculpture

<http://www.ircam.fr/equipes/analyse-synthese/wanderle/Gestes/Externe/> Interactive  
sound resources and ideas

<http://www.noogenesis.com/binaural/binaural.html>

Binaural sound link page

[http://groups.yahoo.com/group/cnfractal\\_music/](http://groups.yahoo.com/group/cnfractal_music/)

Fractal music discussion

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## IMAGE AND SOUND INTERACTIVITY (software / ideas)

[http://www.youngmonkey.ca/nose/articles/CU-Amiga\\_9711/SoundLab.html](http://www.youngmonkey.ca/nose/articles/CU-Amiga_9711/SoundLab.html) image  
processing for audio

<http://www.awn.com/mag/issue1.2/articles1.2/moritz1.2.html>

Mary Ellen Bute: Seeing Sound

[http://www.artwrite.cofa.unsw.edu.au/0124/features/Pegus\\_colour\\_music\\_rooms/pegus\\_colourmusic.html](http://www.artwrite.cofa.unsw.edu.au/0124/features/Pegus_colour_music_rooms/pegus_colourmusic.html)

Coloursound

<http://www.webcenter.ru/~vsoft/BitmapPlayer.htm>

bitmaps and waves – converters (software).

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## **SAMPLE THAT THANG**

<http://www.digitalmusicworld.com/html/hardware/Samplers/BriefHistory.php>  
a history of the sampler

<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://www.instrumentality.com/themanual.html>  
How to get a number 1 hit

<http://www.evolution-of-minor.com/images/MSHitWizard.JPG>  
How to get a number 1 RnB hit

<http://www.negativland.com/albini.html>  
Why the music industry sucks

<http://www.negativland.com/>  
Negativland – fun bunch of guys

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## **AFRICA AND SOUND**

<http://www.cnmat.berkeley.edu/~ladzekpo/PrinciplesFr.html>  
African rhythm – methods, culture, history, social context

<http://www.acslink.aone.net.au/christo/histmain.htm>  
African music concepts and historical overview

<http://www.kubatana.net/html/archive/artcul/030521music.asp?sector=ARTCUL>  
African Music styles glossary

<http://www.afrofuturism.net/text/about.html>  
Afrofuturism – the sci-fi link to cultural production and politics

<http://www.jahsonic.com/ASVanDorston.html>  
the Afro-Alien Diaspora – more on afrofuturism

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## INSTRUCTIONAL MUSIC STUFF

<http://www.musictheory.net/>

**Musictheory.net** - comprehensive music theory basics. Flash-based, simple.

<http://www.looknohands.com/chordhouse/piano/>

**Chordhouse** - virtual piano chord building

<http://www.cnmat.berkeley.edu/~ladzekpo/Foundation.html>

**african drumming** Foundation course

<http://www.people.fas.harvard.edu/~desmith/guitar/chords/chords.htm>

**Dansm's Guitar Chord Theory.** -good on chords in general

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

**learn Jazz piano**

<http://members.aol.com/chordmaps/index.htm>

**music Theory for songwriters**

<http://www.xs4all.nl/~marcz/Polyrhythm.html>

The **polyrhythm** page

<http://www.people.fas.harvard.edu/~desmith/guitar/notate/meter.htm>

Dansm's **measures and meters**

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

Musicplay - Play ze **piano**

[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.

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## TRICKS

<http://www.tios.cs.utwente.nl/say/>

Make robot speak (record to **SPIG**)

<http://neuro.caltech.edu/~lshams/demo.html>

Sound-Induced Illusory flashing

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# DO

## COFA-RELATED SOFTWARE SITES

<http://www.hitsquad.com/smm/>

**Hitsquad** - source of audio freeware/shareware/demos for all platforms.

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

**Protools** homepage. Click SUPPORT then USER CONFERENCES for your home setup problems.

<http://www.digidesign.com/ptfree/>

**Protools FREE** download page.

<http://www.digidesign.com/compato/mainfreewin.html>

**Protools Free PC compatibility** notes.

<http://www.wildfrontear.co.uk/standalones.html>

**MultiVSTShell** – host that feeds VSTs into Protools

<http://www.native-instruments.net/>

**Native Instruments** : Reaktor etc

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

**SoundHack** homepage

<http://www.spies.com/~franke/SoundApp/>

**Sound App** homepage.

<http://www2.arnes.si/~mmilut/BladeEnc.html>

**Blade encoder**

<http://www.wildfrontear.co.uk/>

**SPIG**

<http://www.macmusic.org/softs/?lang=EN>

**MacMusic**

<http://www.bjoernbojahr.de/downloads.html>

**Wizcalc** - good delay calculator

<http://www.osxaudio.com/index.php?story=393>

**OSX Audio.com**

<http://www.audio-units.com/home/applications.html>

**Audio Units** (OSX) info.

See also the **VST** and **PLUGGO** sections below

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## **FREE PLUGGO DEVELOPERS**

<http://www.cycling74.com/products/pluggo.html>

Pluggo Free Runtime installer – go down page

<http://www.sonorita.pl/jk/myrtas.html>

JK –

[http://postsomnia.com/archives/mtr/cat\\_pluggo.php](http://postsomnia.com/archives/mtr/cat_pluggo.php)

Matthew Lyon

<http://www.wildfrontear.co.uk/plugs.html>

The Lone Roger

<http://www.music.columbia.edu/PeRColate/>

The Percolate Collection

<http://members.xoom.virgilio.it/gleetchplug/>

Tobor Experiment

<http://www.angelfire.com/sd2/wheat/>

Wheat's collection (a few ad pop-ups)

<http://gdavis.dyndns.org/plugins.html>

Greg Davis

<http://refusesoftware.com/freeware.html>

Refuse Software

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## **VST INSTRUMENTS and FX**

<http://www.kvr-vst.com/index.php>

**KVR - VST** resources : best resource for VSTs

<http://www.wildfrontear.co.uk/standalones.html>

**MultiVSTShell** – host that feeds VSTs into Protools

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

**VST Central**

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

**Patcharena** – patches for VST instruments.

<http://www.macmusic.org/softs/softcat.php/lang/EN/id/7023/>

**MacMusic**

<http://st2n.com/daw/en/>

Cubase site for **VST plug-in search**

**CONTINUES OVER ....**

## **VST INSTRUMENTS and FX *continued ...***

<http://www.bjoernbojahr.de/downloads.html>

**Smart Electronix** – great experimental VST FX

<http://www.kvr-vst.com/forum/viewtopic.php?t=9780&postdays=0&postorder=asc&start=0>

KVR thread with links to **free VST effects** (*note* : no Mac/PC distinctions)

<http://www.computermusic.co.uk/tutorial/tutorialmain.asp>

**Computer Music** - Good tuts for **DS-404, SR-202, CM-505 and CM-101 VSTs**

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

**EM411** : Good broad based electronica makers' site –interviews, reviews etc. Login required but no spam.

<http://www.osxaudio.com/index.php?story=393>

**OSX Audio.com**

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## **FREE EXPERIMENTAL SOUND SOFTWARE**

<http://www.ixi-software.net/content/software.html>

**IXI** - experimental software

<http://www.sineqube.com/software.html>

**Sineqube** - experimental software

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

**Supercollider** - real time audio synthesis programming

<http://www.audioease.com/Pages/Free/FreeMain.html>

**Thonk** - random granular synthesis

<http://shoko.calarts.edu/%7Etre/CompMusMac/>

**Tom Erbe's** list of programs

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

**C-Sound** resources

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## AUDIO PRODUCTION

<http://www.studiocovers.com/articles.htm>

**Studio Covers** : Music/sound production article links, frighteningly well organised and constantly updated. Almost possible to forget the rest of this section and just surf from here.

<http://www.digidesign.com/disk/diskflix/>

Some online **Protools** instructional videos

<http://www.silcom.com/%7Ealudwig/contents.htm>

Sound physics

[http://www.saecollege.de/reference\\_material/index.html](http://www.saecollege.de/reference_material/index.html)

**School Of Audio Engineering's** reference centre on all things sound.

<http://www.sospubs.co.uk/>

**Sound On Sound** - click "articles" – music and audio production.

<http://www.mixarchives.com/archives/default.asp?UserName=SimonHunt&UserID=s89rYB4058dvdvjhDIIvS1134700>

**MIX magazine** – back issues

[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, who buy lots of ads in the magazine, but still useful.

<http://crca.ucsd.edu/~msp/techniques/latest/book-html/>

**Theory and techniques of electronic music** – scary maths stuff

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

**granular synthesis** – what is it?

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## MIDI FILES

<http://www.manythings.org/midi/search.html>

Find that MIDI file

<http://www.manythings.org/midi/>

Standard MIDI files on the net

<http://www.midiworld.com/midifile.htm>

Classical and jazz MIDI files . Owww ...

<http://www.midifarm.com/files/>

MIDIfarm

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

MIDI explorer

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

MIDI.com

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## **SOUND EFFECTS section :**

**NOTE :** Free online sounds will generally be of a lower quality than the **SOUND FX CDs** that you can ask for at the Library front desk. Have a look through them. They are for on-campus loan only.

## **SOUND FX SEARCH SITES**

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

**FindSounds.com** – good search engine. Try 16 bit 44100 kHz if possible/

<http://www.musicrobot.com/cgi-bin/windex.pl>

**Music Robot** : “Let music robot find your sounds” *POPUPS*

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

**WAV Central** : ‘FX’ section and ‘search’ section are useful.

## **SOUND FX LINK SITES**

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

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

<http://www.soundhunter.com>

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

[http://thefreesite.com/Free\\_Sounds/Free\\_WAVs/index.html](http://thefreesite.com/Free_Sounds/Free_WAVs/index.html)

**The FreeSite** : Links to free WAV sites

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

**“Echovibes Top 50 Sound Sites”** Let the popups begin

## **SOUND FX SITES**

<http://www.hollywoodedge.com>

**Hollywood Edge** : Click “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 via 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 ? *POPUPS (lots)*

## **SPECIALIST FX SITES**

<http://nauticom.net/www/mudhut/game.html>

Some gaming FX

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

Classic speeches from the History Channel

<http://www.geocities.com/CollegePark/3812/tubesounds.html>

English tube underground voices – “Mind the gap”

<http://www.acapella-heaven.tk/>

Acapella heaven

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## **MUSIC SAMPLES (beats etc.)**

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

**Sample Arena** –BPM-labelled beats but you need to dig a bit.

<http://www.bbc.co.uk/radio1/onemusicdata/samples/index.shtml>

**BBC** collection –quite good ! Watch the categories date ...

<http://www.e-lab.se/>

**E-Lab Sweden** : good free downloads. Login (free) required, no-spam.

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

**Loopasonic** – well organised site. Login (free) required.

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

**Tout Pour La Muusique !** - Beats labelled with BPM but not style

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

**Waveform.dk** - Good varied collection

<http://www.djsamples.com/djsamples/freesamples/?CFID=6587414&CFTOKEN=36022132&samplepack=>

**Djsamples.com** – big collection, SEARCHABLE.

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

**16bitsamples.com** – slow site, but big SEARCHABLE archive.

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

**E-Drummer** - Drum loops

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

**Superloops** : check those crazy categories

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

**Mean Beat** – click “Samples”

<http://www.breakbeatsonly.com/preview1.htm>

**Breakbeats only.com** – prof site with freebies.

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

**ZeroMedia** – Short hits & some loops

<http://www.nskit.com>

**NS Kit** - acoustic drum kit, high quality and mega MB

<http://theremin.music.uiowa.edu/MIS.html>

**Uni Of Iowa**- Classical instruments

<http://studio.dubroom.org/samples/>

**Dubroom** - Dub samples

<http://www.modarchive.com/waveworld/>

**The Mod Archive** – synth focus.

<http://kontakt.daw-mac.com/>

**Kontakt** (sampler) resource site with good instrument WAVs.

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## **MUSIC SAMPLES - LINK SITES**

[http://directory.google.com/Top/Arts/Music/Sound\\_Files/Samples\\_and\\_Loops/](http://directory.google.com/Top/Arts/Music/Sound_Files/Samples_and_Loops/)

**Google Directory** link page – BIG !

[http://dmoz.org/Arts/Music/Sound\\_Files/Samples\\_and\\_Loops/](http://dmoz.org/Arts/Music/Sound_Files/Samples_and_Loops/)

**Dmoz** - really really big list

<http://www.loops.net/>

**Loops.net** - good link site, also for software

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

**Sampling Zone** – good link site, some dead links

<http://www.midiworld.com/sounds.htm>

**MIDIWORLD** Links list

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