SCHOOL OF MEDIA ART
BACHELOR OF DIGITAL MEDIA

SESSION 2 2004
STATEMENT OF EXPECTATIONS

SOUND MEDIA TWO
SOMA3615

LECTURER:	SIMON HUNT	
CODE:	2994	2957
DAY & TIME:	Wed 4-7	Thurs 6-9
LOCATION:	F115 and various	

COURSE DESCRIPTION:

"Sound Media Two" more closely examines sound/music genres and audio/visual relationships, while expanding upon the techniques and ideas taught in previous courses. Projects can be based around the sound design and sound/music score of audio/visual works or can be "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 and editing will be refined, further techniques such as MIDI composition and analogue synthesis will be explored. A screening and listening lecture program will examine further sound/music pieces, installations and soundtracks. Students must complete Sound Media One or Sound Studio : Introductory Workshop before attempting Sound Media Two.

COURSE CONTENT:

The following elements are covered: Protools hard disk recording, sound editing and mixing, digital and analogue audio effects, DAT recording, studio patching, sampling, sequencing, midi, sound synthesis, foley, the sound recording process both in the studio and in the field, microphones, audio/visual techniques.

COURSE OBJECTIVES:

Students will gain an extended conceptual, artistic and technical skills to develop studio based sound/music or soundtrack works as related to their practice. All students will gain proficiency on the basic operation of the sound studio. Various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design will be introduced through critical discussion of examples and project work.

GENERAL NOTES ON ATTENDANCE AND 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.** If you have a high degree of absences (even accounting for medical certificates), it may be recommended that you retake the course.

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 28/29

Course intro; discussion, new and updated audio software Pt 1.

Week 2 : August 4th/5th

New and updated audio software Pt 2, revisions.

Week 3 : August 11th / 12th

** PROJECT PLAN hand in at start of class.
CG-09 studio including. voice recording, Rode Mic & additional effects.

Week 4 : August 18th / 19th

AUDIOVISUAL synchronisation, techniques and ideas.

Week 5 : August 25th / 26th

GROUP CONSULTATIONS for projects – **location CG-09**

Week 6 : September 1st / 2nd

GROUP CONSULTATIONS for projects **– location CG-09**

Week 7 : September 8th / 9th

CG-15 studio Live recording, additional effects.

Week 8 : September 15th / 16th

Class exercises and instruction determined by project content

Week 9 : September 22nd / 23rd
** MID-SESSION PRESENTATIONS

Break September 27th – October 3rd , "Research Week" Oct 4-8
No classes.

Week 11 : October 13th / 14th

** PROGRESS REPORT and FILE due in.
Class exercises and instruction determined by project content

Week 12 : October 20th / 21st

GROUP CONSULTATIONS for projects **– location CG-09**

Week 13 : October 27th / 28th

GROUP CONSULTATIONS for projects **– location CG-09**

Week 14 : November 3rd / 4th
PROJECT WORK and ADVICE as needed.

Week 15 : November 10th / 11th
ASSESSMENT - In-class Presentation of final work.

ASSESSMENT TASKS

Amount	Item	Date
10 %	PROJECT PLAN	Week 3
25%	MID-SESSION PRESENTATION	Week 9
15%	PROGRESS REPORT and FILE	Week 11
50%	FINAL PROJECT Week 15	

DESCRIPTION OF ASSESSMENT TASKS

PROJECT PLAN –10%
Week 3 (August 11th / 12th)
(you may send this any time between now and then)

Minimum 1 x A4 page (typed). Given to the lecturer at the *start* of the Week 3 class, also an electronic copy in the class dropbox on the server. (Punk – Classwork – SOMA3615)

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. *Things you might cover (not a comprehensive list)* : What have you done already to prepare ? What sounds have you collected already ? What have you done with them? What do you envisage as being the 'structure' of the piece , i.e. how will it change over time? What technical problems are you having? What do you need revision in?

The purpose of this plan : Your lecturer will use the information to group you appropriately in consultation "groups" in Weeks 5 and 6, so that you gain knowledge by attending discussion about projects that may have similarities to yours. You lecturer will also use it to understand your project, saving time in the consultations.

Other material – audio files, roughly edited footage, drawings etc. are useful – it's about you preparing your lecturer so that you don't spend the consultation time explaining.

This assessment item is graded simply : **Delivery on time gets you the full 10%; late delivery gets you 0%.** There is no negotiation around this, life is much too short. If you ask for an extension, your lecturer will point to the previous sentence. Prepare it BEFORE the due date. If you're ill, it must be emailed to the lecturer. If you're in hospital, get the nurses to email it for you.

MID-SESSION PRESENTATION – 25%
Week 9 (September 22/23)

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.

<u>PROGRESS REPORT and FILE - 15 %</u>
Week 11 (October 13th / 14th)

Like the PROJECT PLAN, the PROGRESS REPORT is a written document that outlines your needs and ideas two weeks prior to a set of Group Consultations (held in Weeks 12-13). 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.

<u>FINAL PROJECT – 50%</u>
Week 15 (November 10th / 11th)

The FINAL PROJECT is very open. It may be: a sound/music piece; a soundtrack/sound design to an audiovisual work; an installation including a sound component; or a performance including a sound component. The project will be presented to the lecturer and other students in the final class. It must be at least two minutes in length.

If your sound piece is to accompany a film/video that is being completed within the same semester for another class: as part of the "PROJECT PLAN" (see above) you MUST present a cohesive schedule, with dates, as to how you plan to do sound work prior to the film editing process – collection of atmospheres, experimentation with types of sounds in order to form a sound design, etc. If you cannot conceive of a way you can work on some of the sound for your film before the film is even shot, then it is inappropriate for this class, and you should choose a different project here. If your film sound is, for example, composed *only* of basic on-set sound recording (e.g. verite documentaries), then it is inappropriate for this class. Quick, ill-conceived soundtracks thrown together between the end of your edit in Week 13 and project presentation in Week 14 not only result in shockingly bad films, but may also result in failure in this class. Example of a *good* film sound design plan : make a separate sound piece that stands alone, using atmospheres and other elements that you MAY use in your film – then incorporate ideas from this when you come to your last-minute frantic edit. It works.

* NOTES ON SCHEDULING and CONSULTATIONS

As students are undertaking audio projects at different levels across a range of art practices, it may be determined, when it comes to scheduling consultations, that you would be better suited (if possible) attending a consultation in either the **SOUND MEDIA 3** or **SOUND STUDIO : ADVANCED WORKSHOP** classes. This will be discussed with you later.

ASSESSMENT NOTES / CHOOSING PROJECTS :

- As the use of sound varies significantly across various student practices in this course, a large part of your **grading** is based on your **development** of an initial idea and your **effort** towards the **progression** of your **skills and ideas**, i.e. your willingness to learn and experiment with something new over time, rather than producing something at the last minute using parameters that you are already comfortable with.

- As you will note in the COURSE SCHEDULE, **a wide range of art practices and technology** are introduced within this sound course, some within a single class. You will not pick up everything you need simply by attending classes, but will need to follow the strands (and instructions for them) that interest you outside of class time. You are not expected to learn **ALL** of the available software (apart from Protools) and techniques, nor should you necessarily try to. Your lecturer(s) do not have time for private tuition if you suddenly gain an interest in a synthesiser that you ignored in class a month before. You should take notes on everything.

- **Sampling/appropriation** of musical elements, fragments, breakbeats, other artworks etc. is allowed in projects, but 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 that occur at the time of sampled fragments) can be considered to be "your" composition. Check with your lecturer 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. Constructing an IKEA bookshelf does not give you a degree in carpentry.

- **Proof of 'creative ownership'**. This follows on from the last section. Your lecturer, when consulting on or assessing your work, may ask for separate elements of any combined group of sounds to be provided, in order to ascertain the "degree of construction" you have undertaken in the work, particularly when sampled elements are involved. This is not about LEGAL ownership (if you wish to actually 'release' your work, you may deal with those concerns yourself), but is about the degree of 'creative ownership', which will be determined by the lecturer. Your lecturer may ask for this at any stage of the semester, however many times it is deemed necessary. If you are unable to satisfactorily provide this, your work may not be accepted for assessment. So if you're using sampled elements, keep track of your work and make a collection of files that "trace" your work.

- **Other software systems**. Students working on projects predominantly outside the university, using software systems and platforms that are not compatible with those used at the university, are still required to provide work-in-progress sessions at the required times. This means separate tracks of audio, imported into a Protools session BEFORE your consultation/assessment. **A single exported audio file is NOT sufficient.** This is for both reasons of ascertaining "creative ownership" (see the above paragraph) and also enabling your lecturer to be able to give sufficient feedback. If you are unable to satisfactorily provide this, your work may not be accepted for assessment. If you don't adequately provide separate tracks of audio at consultation times, you **will** be graded down. You are also expected to gain an understanding of the Protools software.

LECTURER CONTACT
SIMON HUNT s.hunt@unsw.edu.au , office G104, phone 9385-0657

TECHNICAL QUESTIONS
Do not email the lecturer with technical questions, post them to the **Media Arts forum** at https://people.cofa.unsw.edu.au:443/discussions/viewforum.php?f=1 , where they will be answered.

TECHNICAL ASSISTANCE
C-block labs/studios : TBA technician's office (opposite the Resource Centre)
F-block labs: CSU help desk.

IT IS YOUR RESPONSIBILITY TO BACK UP ALL YOUR WORK.
By COFA regulations, extensions of time for assignments will not be granted to students who lose work through software/ hardware /operator error. Backup all work that is important to you at regular intervals.

SOUND RESOURCES

- Various **audio instructions** in : **Punk – Documentation - Audio**

- Your '**textbook'** is : **"Sound_Links.pdf"** in : **Punk – Documentation - Audio**

- 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 are kept in the **audio/visual section**, magazines are upstairs.

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

- … and by learning the names for various **ADAPTORS** : http://www.cofa.unsw.edu.au/units/resource/equipment_guide/av_connectors/adapters.shtml

RECOMMENDED LIBRARY JOURNALS

The Wire
an independent, monthly music magazine dedicated to 'informed, intelligent coverage of a wide range of progressive, adventurous and non-mainstream musics.'

Straight No Chaser
"Interplanetary Sounds : Ancient to Future". Journal documenting current and historical strands and events within African-derived forms of music such as jazz, hiphop, soul, funk, reggae, latin and brazilian forms.

For an extensive online collection of journal articles, see the document **"Sound_Links.pdf"** in **Punk – Documentation - Audio**

RECOMMENDED LIBRARY BOOKS (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.

ADVICE AND INSTRUCTIONS TO STUDENTS REGARDING WORKPLACE SAFETY AND HAZARDOUS SUBSTANCES:

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 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.

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 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.