



UNSW
A U S T R A L I A

School of the Arts and Media

Faculty of Arts and Social Sciences

MDIA1005-MUSC2803

Creative Sound Technologies

Session 2, 2016

Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Convener	Dr Adam Hulbert	a.hulbert@unsw.edu.au	by appointment	Robert-Webster 108	-
Tutor	Max Gosford	maxgosford@gmail.com	-	-	-

Contact Information

Room 312, level 3 Robert Webster Building

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Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information

All SAM students must make a serious attempt at all assessments in order to pass the course.

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Media*

This course provides an introduction to sound technology and its creative applications. You will evaluate a range of conceptual, stylistic and aesthetic approaches to sound-making, including the concept of soundscape, and the relationship between sound and film.

You will gain foundational technical skills in audio technology, from portable digital recording through to sequencing, sampling, mixing, editing and post-production within the Digital Audio Workstation (DAW). Projects are structured around creative applications of these technologies. This is the Gateway course for those intending to major in the Sonic Arts stream. The course fosters and encourages collaborations between Screen and Sound Production and Sonic Arts/Music students.

At the conclusion of this course the student will be able to

1. Create original sound and music using digital technologies, and work confidently in a Digital Audio Workstation environment.
2. Apply foundational technical skills in recording, editing and mixing sound to creative projects.
3. Understand some of the parameters, possibilities and constraints of working in collaborative relationships.
4. Develop analytical, critical and listening skills.
5. Engage in independent and self-directed learning.

Teaching Strategies

Rationale for the inclusion of content and teaching approach

Online lectures and curated links present core concepts of the course. A weekly two-hour workshop introduces practical techniques and applications of sound recording: including sampling, sequencing, editing, mixing, and postproduction using a Digital Audio Workstation (DAW).

Teaching strategies

Online lectures and explorations introduce key concepts such as: the fundamentals of sound design and the principles of digital technologies; evaluation of key electronic/electroacoustic music ideas; central themes and issues around making sound for moving image.

A two-hour workshop provides practical tutelage on--and experience with--software applications, as well as addressing practical techniques and applications of sound recording. Workshops will cover sampling, sequencing, editing, mixing, and post-production through the Digital Audio Workstation (DAW).

In this setting students will be encouraged to work independently on set tasks, and to seek guidance from their peers or the tutor where needed.

Assessment

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
Reflection and Evaluation	15%	750 words	Friday week 13	Moodle
Reflective Writing Assignment	30%	8 x 250 word entries	Prior to relevant tutorial (at least 4 entries for indicative marking by week 6)	Moodle
Creative Sound Project	30%	Length of supplied animation (roughly 30 sec - 1 min)	Friday week 12	Moodle
Short remix	25%	TBA	Friday week 6	Moodle

Assessment Details

Assessment 1: Reflection and Evaluation

Details: A personal, sole-authored 750 word written document explains and evaluates the major Creative Sound Project, and reflects on the process of creation. This is the final assessment task. Written feedback from course instructor.

Learning outcomes:

- Develop analytical, critical and listening skills.
- Engage in independent and self-directed learning.

Assessment 2: Reflective Writing Assignment

Details: Eight reflective writing entries, based on assigned listening/reading. Submitted to the Learning Management System. Each submission: 250 words. Numerical grade with brief comments from instructor.

Turnitin setting: This assignment is submitted through Turnitin, students do not see Turnitin similarity reports

Learning outcomes:

- Develop analytical, critical and listening skills.
- Engage in independent and self-directed learning.

Assessment 3: Creative Sound Project

Details: Audio project working with existing visual media (less than 5 min). Self-assessment and written feedback provided.

Learning outcomes:

- Create original sound and music using digital technologies, and work confidently in a Digital Audio Workstation environment.
- Apply foundational technical skills in recording, editing and mixing sound to creative projects.
- Understand some of the parameters, possibilities and constraints of working in collaborative relationships.
- Engage in independent and self-directed learning.

Assessment 4: Short remix

Details: Remix: Remix the supplied pop-song in the DAW using supplied pre-existing stems. Written feedback from instructor.

Learning outcomes:

- Apply foundational technical skills in recording, editing and mixing sound to creative projects.
- Develop analytical, critical and listening skills.
- Engage in independent and self-directed learning.

- Create original sound and music using digital technologies, and work confidently in a Digital Audio Workstation environment.
- Understand some of the parameters, possibilities and constraints of working in collaborative relationships.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website: <https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices;

Paraphrasing, summarising, essay writing and time management

Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course Schedule

Timetable

Date	Type	Content
Week 1: 25 - 29 July	Introductory Lecture	Course overview and TRC induction
Week 2: 1 - 5 August	Topic	The sound object
	Reading 1	Luigi Russolo, 'The Art of Noise (Futurist Manifesto, 1913)', trans. Robert Filliou, London: UBU Classics, available online at http://www.ubu.com/historical/gb/russolo_noise.pdf . First published as a Great Bear Pamphlet by Something Else Press, 1967
	Reading 2	Pierre Schaeffer, 'The Musical Object' in In Search of a Concrete Music, trans. Christine North and John Dack, 2012 London: University of California Press pp. 131-146; originally published as A la Recherche d'une Musique Concrète, Paris: Les Éditions du Seuil, 1952
	Technique	Object manipulation in Pro Tools
Week 3: 8 - 12 August	Topic	Situating the sound object
	Reading 1	R. Murray Schafer, 'The Music of the Environment' in Audio Culture: Readings in Modern Music ed. Christoph Cox and Daniel Warner, London and New York: Bloomsbury pp. 29-39. Extract from The Music of the Environment Vienna, Universal Edition, 1973
	Reading 2	Claudia Gorbman, 'Music and Sound Space in Sous les toits de Paris' in Unheard Melodies: Narrative Film, Bloomington and Indianapolis: Indiana University Press, 1987
	Techniques	Spacial positioning, reverberation (convolution vs. algorithmic), echo, automation, filtering
Week 4: 15 - 19 August	Topic	Location and composition
	Reading 1	Hildegard Westerkamp, 'Linking soundscape composition and acoustic ecology', Organised Sound volume 7, issue 1, April 2002, pp. 51-56
	Reading 2	François J. Bonnet, 'Music' and 'Fiction-Listening' in The Order of Sounds: A Sonorous Archipelago, Falmouth: Urbanomic, 2016, pp. 184-193
	Technique	Field recording
	NOTE	Successful completion of the field recording activity (as determined by your tutor) is a prerequisite for loan of audio equipment from the Technical Resource Centre
Week 5: 22 - 26 August	Topic	The mix environment
	Reading	Bobby Osinski, The Mixing Engineer's Handbook (extracts), Boston: Cengage Learning, 2006
	Techniques	Mixing and compression, output formats
Week 6: 29 August - 2 September	Topic	Time and the sound event
	Reading	Curtis Roads, 'Time scales in music' in Microsound, Cambridge and London: The MIT Press, 2001
	Techniques	Time stretching and granular synthesis
Week 7: 5 - 9 September	Topic	Sound and image
	Reading 1	Michel Chion, 'Lines and Points: Horizontal and Vertical Perspectives on Audiovisual relations' in Audio-Vision: Sound on Screen trans. Claudia Gorbman, New York: Columbia University Press, 1994
	Reading 2	Carol Vernallis, 'Connections among music, images and lyrics' in Experiencing Music Video: Aesthetics and Cultural Context, New York: Columbia University Press, 2004
	Techniques	Synchronisation and foley

Week 8: 12 - 16 September	Topic	Synthesis
	Reading 1	Mark Vail, 'Composition, programming and performance techniques' in <i>The Synthesizer: A Comprehensive Guide to Understanding, Programming, Playing and Recording the Ultimate Electronic Instrument</i> , Oxford: Oxford University Press, 2014; pp. 310-351
	Reading 2	Jim Aikin and Brian Eno, 'Brian Eno: The Power of the Oblique' in <i>Keyboard Presents: Synth Gods</i> , ed. Ernie Rideout, Milwaukee: Backbeat Books, 2011
	Technique	Synthesiser programming
Week 9: 19 - 23 September	Topic	Electronic Composition
	Reading 1	Curtis Roads, 'The electronic medium' in <i>Composing Electronic Music: A New Aesthetic</i> New York: Oxford University Press, 2015, loc 8357-8530 [1. Curtis Roads, 'The art of mixing' (extract) in <i>Composing Electronic Music: A New Aesthetic</i> New York: Oxford University Press, 2015
	Reading 2	David Toop, 'Frames of Freedom: Improvisation, otherness and the limits of spontaneity' in <i>Under-currents: The Hidden Wiring of Modern Music</i> , London: Continuum, 2002; pp. 233-248
	Techniques	MIDI and quantisation
Week 10: 4 - 7 October	Case studies	Sound design and animation
	Reading 1	Philip Brophy 'The Animation of Sound' in <i>Movie Music: The Film Reader</i> ed. Kay Dickinson, London: Routledge, 2003 pp. 133-142
	Reading 2	William Whittington, 'The Sonic Playpen: Sound design and Technology in Pixar's Animated Shorts' in <i>The Oxford Handbook of Sound Studies</i> eds. Trevor Pinch and Karin Bijsterveld, New York: Oxford University Press, 2012, pp. 367-386
Week 11: 10 - 14 October	Case studies	Sound design and games
	Reading 1	Mark Grimshaw, 'Sound and Player Immersion in Digital Games' in <i>The Oxford Handbook of Sound Studies</i> eds. Trevor Pinch and Karin Bijsterveld, New York: Oxford University Press, 2012, pp. 347-366
	Reading 2	See links to interviews on Moodle
Week 12: 17 - 21 October	Case Studies	Sound design and cinema
	Reading 1	Michael Ondaatje and Walter Murch, 'First Conversation' (extracts) in <i>The Conversations: Walter Murch and the Art of Editing Film</i> , California: Alfred A. Knopf, 2002
	Reading 2	Amar Ediriwira, 'Scoring The Revenant – An Interview with Ryuichi Sakamoto and Alva Noto' <i>The Vinyl Factory</i> , Feb 23, 2016 available online at http://www.thevinylfactory.com/vinyl-factory-releases/the-revenant-ryuichi-sakamoto-alva-noto-interview/
Week 13: 24 - 28 October	Screening	Presentation and discussion of final projects

Resources

Prescribed Resources

- USB Storage Device (use an external hard drive rather than thumb drive)
- Personal Headphones

Recommended Resources

This course uses a 'flipped lecture' model for lectures, which means that lecture material is available via Moodle. It's essential that you engage with the online materials prior to the relevant tutorial.

Course Evaluation and Development

Ongoing course evaluation occurs through CATEI evaluation, offered at the end of semester. This is very important for the development of the course, so please take part! We also welcome anecdotal feedback at any time via email to the course convener or by appointment.