



Faculty of Arts
& Social Sciences

School of the Arts and Media

MUSC 2332

Electronic Music

Semester 2, 2014

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2. Staff Contact Details

Course Convener	
Name	Dr Miriama Young
Phone	9385 8974
Office	311D, Webster Building
Email address	miriama.young@unsw.edu.au
Contact time and availability	Tues 11-12

3. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

4. Attendance Requirements

- A student is expected to attend all class contact hours.
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- Attendance at Workshops ('Industrial work experience') and Tutorials will be recorded.
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- It is your responsibility to ensure your name has been marked off at each class.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

5. Essential Information for SAM Students

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/>*

6. Course Details

Credit Points: 6

Course description

This course introduces creative applications of digital technologies to create electronic sound art. Students will record sounds from the real world environment, then work with them creatively in the studio to create original music compositions. The course focuses on building foundational skills on state-of-the-art recording, editing and production software. Lectures cover rudimentary principles in the physics of sound; an overview of the history of electronic music; and an introduction to the concepts and aesthetics of the electronic music genre. Tutorials are lab-based and applied.

Aims of the course

In this course students will be introduced to a range of audio technologies and gain a basic proficiency in sound recording, editing and mixing. Students will gain experience working in the Electronic Music Lab 140, and learn how to make good quality recordings with portable recording devices. Students will explore the creative possibilities of music technology to produce original compositions. Through engagement with literary and musical sources, they will reflect on the aesthetics and the historical foundations of electronic music.

1.	Practical and theoretical experience with software and hardware used to record, create and edit music.
2.	Understand the nature of digitised sound and how it can be applied to real world situations.

Student learning outcomes

By the conclusion of the course, students will be able to:

1.	Solve problems in creating and playing back music using at least one piece of software.
2.	Understand some of the issues involved when working in groups constructively in order to solve technical and musical problems.
3.	Be able to explain the principles of digital sound recording.
4.	Be able to address problems when composing or recording music in an electronic and/or acoustic medium.

Graduate attributes

1.	Engagement with music in its interdisciplinary context through the study of music history and music technology.
2.	Capacity for analytical and critical thinking and for creative problem-solving through composition and academic tasks involving theoretical issues.
3.	The skills involved in scholarly enquiry, such as information literacy, critical analysis, and writing.
4.	An in-depth engagement with discipline-specific knowledge in composition.

Rationale for the inclusion of content and teaching approach

This course enables students to develop skills and experience with digital music technologies in order to apply them creatively to original electronic/electroacoustic music composition. The assessment includes short weekly written reflective exercises on set journal articles or electroacoustic/electronic works, so as to encourage critical thinking and an historical perspective on the subject.

This approach entwines practice and theory, and invests students with the critical and technical confidence with hardware, software, theory and ideas, in order to more fully realise their own creative ideas.

Teaching strategies

Lectures to the entire class provide the forum for: introducing the fundamentals of acoustics and digital technologies; demonstrating the software; listening and discussion of electronic/electroacoustic music from the canon; showing excerpts from films that highlight key ideas.

Workshops provide practical tutelage on software applications and their creative uses.

Tutorials for groups of up to 15 are held in the Electronic Music Lab 140, where each student can gain practical experience with the hardware and software, in a smaller and more informal setting. Here students will be encouraged to work independently on set tasks, and to seek guidance from their peers or the tutor where needed.

7. Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
10 Reflective Writing based on assigned listening	Each Submission: 350-500 words	30% total 3% each	3.	1. 2. 3. 4.	Thursdays at 5pm (No Extensions)
Electroacoustic Composition 1	1.00-1.30 minutes in length	25%	1. 2. 4.	1. 2. 4.	Thursday 4 th Sept, 5pm
Electroacoustic Composition 2	3-5 minutes in length	45%	1. 2. 4.	1. 2. 4.	Thursday 30 th Oct, 5pm

A) **TRC Proficiency Test for Zoom H4n.** Passing this test is a requirement of the course, and only those who have passed will be allowed to borrow the Zoom portable recorders from TRC.

B) **Weekly reflective writing** based on assigned class listening and reading, which will require a 350-500 word write-up. These should be uploaded to the MUSC2332 Moodle Course Submissions folder by 5pm on Wednesdays, weeks 2-11. Please note that there will be no extensions on these weekly assignments. This includes no extensions even if computer or internet problems occur. For this reason, it is important to make sure your assignment is uploaded to Moodle well in advance of the deadline.

C) **Two major compositional assessments.** Each piece should be made using original source material: instrumental/vocal sources and/or environmental sound you have recorded yourself. Use either the portable recording equipment (flash drive, or similar), or record straight to computer.

Each piece must be accompanied by a half-page explanatory and reflective note. This should explain the technical and musical choices you made. For example, you may discuss what inspired the piece, what source material you used and how you chose it, how you processed your material, and what compositional decisions you made in creating this piece.

1) **Electroacoustic composition 1** (Study), between 1.00 and 1.30 minutes in length, which demonstrates foundational technical skills in Pro Tools. The material for this composition should be sourced from original recordings you make of a single object.

2) **Electroacoustic Composition 2** at 3-5 mins long. This piece should demonstrate

significant technical skill in Pro Tools or Logic. It must be entirely different from the first electroacoustic composition.

This piece should be made using original source material: instrumental/vocal sources and/or environmental sound you have recorded yourself. Use either portable recording equipment (Zoom H4n or similar), or record straight to computer. You may not use pre-defined MIDI samples, or pre-existing loops or other recordings as supplied from software, online, or commercial sources, etc.

Your piece should be accompanied by a half-page explanatory and reflective note. This should explain the technical and musical choices you made. For example, you may discuss what inspired the piece, what source material you used and how you chose it, how you processed your material, and what compositional decisions you made in creating this piece.

Any sound materials may be used in this piece, but **all sound materials must be original and created by yourself**. You may not use pre-existing loops or other recordings as supplied from software, online, or commercial sources, etc.

This piece must be played in during class in Week 13.

Assessment criteria

Electroacoustic Composition 1

Recording and soundfile processing, editing, mixing, production, and general technical competence. Correct format.	50%
Creative exploration or innovation, demonstrates a sensitivity to musical elements of the piece – such as phrasing, structure, movement and stasis, density, texture, rhythmic or harmonic elements, and so on.	50%

Electroacoustic Composition 2

Recording and soundfile processing, editing, mixing, production, and general technical competence. Correct format.	45%
Creative exploration or innovation, demonstrates a sensitivity to musical elements of the piece – such as phrasing, structure, movement and stasis, density, texture, rhythmic or harmonic elements, and so on.	50%
Write-up; presentation to class	5%

Reflective writing

This weekly assignment should consist of original prose that offers a personal perspective or critique on the assigned piece of music. Background research is not necessary. Similarly historical background, biographical details, etc. are not relevant here. This assignment is an opportunity for you to personally reflect on the piece after careful (and repeated) listenings. A value judgement – such as whether you like the piece (or not) is of little interest here. You may want to analyse or discuss the piece in some detail, based on what you hear, or to discuss particular elements of the piece that struck you in some way. You may want to, for example, comment on

the structure, the form, the apparent source material, the apparent way in which materials have been manipulated, the textures, use of density, use of harmonic material, use of noise-based materials, use of tropes, use of repetition, lack of repetition, use of silence, and so on.

These are marked pass/fail. A pass will be awarded where there is a clear attempt to engage with the particular assigned listening through a 350-500-word account.

8. File Management

During their working session in 140, students must save their work to the DATA drive. When they have finished for the day, they must save that work to a portable/external hard drive to take home with them. Repeat the same procedure every time.

External Hard Drive

Students are required to supply a portable hard drive to back up their work on a regular basis. The DATA drive in Lab 140 should be considered temporary storage. Unfortunately data goes missing from the shared Lab computers, and projects frequently get lost or corrupted. Flash Drive/USB/Memory sticks are also unreliable. No assistance or extensions will be given where work is not suitably backed up.

IT IS THE STUDENT'S RESPONSIBILITY TO KEEP A BACKUP COPY OF WORK BEING PREPARED FOR ASSESSMENT.

Your external hard drive needs to be: 50GB or more. Something like this:

<http://store.apple.com/au/product/HA961PA/A/freecom-500gb-mobile-usb-30-portable-hard-drive?fnode=5f>

For less cost, use a non-Mac formatted hard drive, and format it yourself:

<http://www.jbhifi.com.au/computers/storage/seagate/expansion-portable-usb-3-500gb-sku-88685/>

If your external hard drive is NOT Mac-formatted, go here for instructions:

http://reviews.cnet.com/8301-13727_7-57600320-263/using-external-drives-to-save-space-on-your-mac-format-them-first/

9. Submission of Assessment Tasks

For weekly written assignments, the 500 word submission should be submitted as .doc or .pdf. They must be uploaded to Moodle.

For Music Composition Submissions, the file must be encoded in the following format: 16 bit or 24 bit/ 44.1kHz stereo WAV. You must be consistent throughout semester with how you save your material – from initial recording through to final delivery.

Sound assignments should be contained in a folder which is labelled with your zID only.

Within this folder should be:

- 1) Your WAV file, labelled with your zID;
- 2) Your word or PDF file, labelled with your zID.

Composition assignments must be submitted to the Submissions folder within the MUSC2332 Course Folder on the FASS Server.

Path to these Course Folders:

Windows PCs – <\\ad.unsw.edu.au/coursefolders>

Mac – <SMB://INFPWFS901.ad.unsw.edu.au/CoursefoldersFAS>

Late submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>.

Extension procedure

1. A student enrolled in an undergraduate course taught by the Faculty of Arts and Social Sciences may apply for an extension of time to complete an assessed task.
2. These guidelines apply to all assessed tasks regardless of whether or not a grade is awarded, except the following:
 - i. any form of test/examination/assessed activity undertaken during regular class contact hours
 - ii. any task specifically identified by the Course Authority (the academic in charge of the course) in the course outline or Learning Management System (LMS), for example, Moodle, as not available for extension requests.

A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.

3. A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
4. The Course Authority should respond to the request within two working days of the request.
5. The Course Authority can only approve an extension up to five days. A student requesting an extension of greater than five days should complete an application for Special Consideration.
6. If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.

Special consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

Applications for Special Consideration must normally be made within three working days of the assessment task or submission deadline missed.

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

10. 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.
- **Duplication:** 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.

Details of what plagiarism is can be found on the Learning Centre's Website [Plagiarism & Academic Integrity website \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf-https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- 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.

UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

Submission to Turnitin

All written assignments are to be submitted to Turnitin on the course Moodle site.

You must submit written work in 12-point font, double spaced and paginated. Do keep an electronic and hard copy yourself.

If you have any **problems submitting** via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

<http://teaching.unsw.edu.au/moodle-students-help>

Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:

If you have trouble logging in, or you cannot see your course once you log in, please contact the IT Service Centre for assistance. For enrolment and login issues contact: IT Service Centre Email: itservicecentre@unsw.edu.au Internal: x51333 External: (02) 9385-1333 International: +61 2 9385 1333

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle. External TELT Support Email: externalteltsupport@unsw.edu.au
Internal: 53331
External: (02) 9385 3331
International: +61 2 9385 3331

Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a **receipt** to confirm that you have successfully submitted. **Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.**

Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: <https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html>

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

- * provide a copy to another staff member of the University
- * communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

11. Course Schedule

Week & Date	Lecture Mon 10-11 Michael Hintze Theatre	Workshop Tues 9-10 Webster G17 Tutorial Tues 10-11/Thurs 11-12 Webster 140	Assignment
Week 1 28 July	Course overview. Musique Concrète	No Workshop or Tutorial	Listening assignment 1
Week 2 4 Aug	The Physics of Sound	Working in Lab 140. Course server space. Backing up. Portable recording technologies: Zoom H4n.	Listening assignment 2 + Submit Zoom H4n proficiency test to TRC Friday 8th August, 12pm
Week 3 11 Aug	Digital audio: Sampling theorem, bit depth and sample rates.	Introduction to <i>Pro Tools</i> . Shuffle, slip mode etc. Radiohead stems.	Listening assignment 3
Week 4 18 Aug	Sound editing, decibels, amplitude, attack, zero crossings, normalization, gain, clipping.	Sound editing, decibels, amplitude, attack, zero crossings, normalization, gain, clipping.	Listening assignment 4
Week 5 25 Aug	Philips Pavilion. Mono, stereo, panning, EQ.	Pro Tools: Using effects: reverb, delays, filtering, equalisation, looping, time stretching and pitch shifting. Panning.	Listening assignment 5
Week 6 1 Sept	Acousmatic Composition	Bouncing to disk. Soundfile formats. Lossy/lossless compression. Mixing down, mastering.	Electroacoustic Composition 1 due: Thurs 4th September, 5pm
Week 7 8 Sept	Soundscape Composition: Music and Place	Bussing and auxiliary tracks.	Listening assignment 6
Week 8 15 Sept	Thinking/Sound	Advanced compositional thinking and processes.	Listening assignment 7
Week 9 22 Sept	Radio Art, Radiophonics.	MIDI vs. Audio. Logic Pro.	Listening assignment 8

29 Sept	<i>Mid-Semester Break</i>		
Week 10 6 Oct	<i>Labour Day (no lecture)</i>	Logic Pro	Listening assignment 9
Week 11 13 Oct	<i>My Cinema for the Ears.</i> Reduced listening.	Finalising piece, levels, master track.	Listening assignment 10
Week 12 20 Oct	Electronica. Digital copyright. Sampling, plundering, borrowing.	Tutorials: discussion	Electroacoustic Composition 2 due: Thurs 30th October 5pm
Week 13 27 Oct	No lecture	Tutorials and Workshop: Presentation of final projects	

12. Useful Resources

Technical Resource Centre (TRC) website:

<https://trc.arts.unsw.edu.au/>

The following resources are located in High Use in the Main Library.
See this and additional resources at: <http://www.library.unsw.edu.au/>

Books

Birdsall, Carolyn & Anthony Enns. *Sonic Mediations: Body, sound, technology*.
Newcastle: Cambridge Scholars Publishing, 2008.

Collins, Nick and Julio d' Escrivan Rincón. *The Cambridge Companion
to Electronic Music*. Cambridge : Cambridge University Press, 2007

Cox, C. & Warner, D. *Audio Culture: readings in modern music*. New York: Continuum,
2004.

Emmerson, Simon. *The Language of Electroacoustic Music*. Basingstoke,
Hampshire: Macmillan Press Music Division, 1986.

Emerson, Simon. *Music, Electronic Media, and Culture*. Aldershot ; Burlington:
Ashgate, 2000.

Smalley, Denis. 'The Listening Imagination: listening in the electroacoustic era', in
Contemporary Music Review. Vol 13/2 pp 77-107, 1996.

Roads, C. *The Computer Music Tutorial*. Cambridge, Mass.: MIT Press, 1996.

Rumsey, F. & McCormick, T. *Sound and Recording: an introduction*. Amsterdam:
Elsevier/Focal Press, 2009.

White, P. *The Sound on Sound Book of Desktop Digital Studio*. London, U.K.: Sanctuary,
2000.

Williams, David B. and Webster, Peter R. (2006). *Experiencing Music Technology (3rd ed.)*.
NY: Schirmer, 2006.

Wishart, T. *On Sonic Art*. London, U.K.: Routledge, 1996.

Listening

- ***Ohm: The Early Gurus of Electronic Music***, B. Barron, & C. Rockmore, Roslyn, N.Y.: Ellipsis Art
- 'Étude aux Chemins de Fer' (1948), Pierre Schaeffer (1910-1995)
- 'Poème Électronique' (1958), Edgard Varèse (1885-1965)
- 'Erotica' from "Symphonie pour un Homme Seul" (1952), Pierre Schaeffer (1910-1995) & Pierre Henry (1927-)
- 'Sonic Contours' (1952), Vladimir Ussachevsky (1911-90)
- 'Williams Mix' (1952/53), John Cage (1912-92)
- 'Ensembles for Synthesizer' (1964), Milton Babbitt (1916-)
- 'Artikulation' (1958), György Ligeti (1923-2006)
- 'Concrete PH' (1958), Iannis Xenakis (1922-2001)
- 'Collage #1 ("Blue Suede")' (1961), James Tenney (1922-2006)
- 'Projection Esemplastic for White Noise' (1962), Joji Yuasa (1929-)
- 'I of IV', Pauline Oliveros (1932-)
- 'Come Out' (1966), Steve Reich (1936-)
- 'Chef d'Oeuvre' (1967), Jon Appleton (1939-)
- 'Silver Apples of the Moon', Morton Subotnick (1933-)
- 'Forbidden Planet, Overture', Louis & Bebe Barron (1920-1989 & 1925-2008)
- 'Thema - Omaggio a Joyce' (1958), Luciano Berio (1925-2003)
- 'Sud' (1985), Jean-Claude Risset (1938-)
- 'Stria' (1977), John Chowning (1934-)
- 'Roundeley' (1985), Charles Dodge (1942-)
- 'Phosphones' (1971), Emmanuel Ghent (1925-2003)
- 'Modalities' (1989), Joel Chadabe (1938-)
- 'Just-more-idle-chatter' (1987), Paul Lansky (1944-)
- 'Jacob's Room', part I (1986), Morton Subotnick (1933-)

- 'Rol'em', Chris Brown (1953-)
- 'Transfigured Wind IV', Roger Reynolds (1934-)
- 'Memorias', Ricardo Dal Farra (1957-)
- 'Scambi', Henri Pousseur (1929-2009)
- 'Hot Air' (1995), Jonty Harrison
- 'Klang' (1982), Harrison, Jonty (1952) <http://www.sfsound.org/tape/Harrison.html>
- 'Busk' (1988), Alistair McDonald (1962-) and Nicholas Virgo (1960-)
- 'Night Traffic' (1990), Paul Lansky (1944-)
- 'Wind Chimes' (1987), Denis Smalley (1946-)
- 'Kit's Beach Soundwalk' (1989), Hildegard Westerkamp (1946-)
- 'Sieve' (1994-95) Adrian Moore (1969)
- 'Hard Cash (and smalls dreams of change)' (1999), Katharine Norman (1960-)
- 'Icefall' (2009), Nobukazu Takemura (1968-)
- 'Child's View – The Cradle of Light' (2011), Nobukazu Takemura (1968-)

A Playlist for MUSC2332 will be supplied on:

<http://unsw.naxosmusiclibrary.com/>

Additional Library music resources can be accessed from:

<http://subjectguides.library.unsw.edu.au/content.php?pid=28489&sid=208062>

Recommended Websites

Ears: ElectroAcoustic Resource Site: <http://www.ears.dmu.ac.uk/>

Pro Tools software (commercial web site):
<http://www.avid.com/US/products/pro-tools-software>

Pro Tools software (with less propaganda and more background):
http://en.wikipedia.org/wiki/Pro_Tools

UBU – Sound art, sound poetry, avant-garde www.ubu.com

13. Laptop and Mobile Phone Etiquette

Just imagine you are on a plane, the same rules apply during lectures, workshops, and tutorials: Throughout the duration of ALL classes, mobile phones must be switched off; Laptops may be used for note-taking purposes only, with the Wi-Fi turned OFF. A failure to comply with these rules may compromise the quality of the class, and will result in students being asked to leave the class, and an absence recorded.

14. Course Evaluation and Development

Informal student feedback on the course can be discussed during office hours. Final formal student evaluations will be collected at the close of semester, and reported to the Lecturer to improve the student learning experience.

15. Additional Information

- Student equity and diversity issues via Student Equity Officers (Disability) in the Student Equity and Diversity Unit (9385 4734).
- Further information for students with disabilities is available at <http://www.studentequity.unsw.edu.au> and <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>
- Relevant Occupational Health and Safety policies and expectations are outlined in: <http://www.ohs.unsw.edu.au/>