



Faculty of Arts
& Social Sciences

School of the Arts and Media

MUSC 2803/MDIA 1005
Creative Sound Technologies

Session 1, 2015

UNSW Course Outline

1. Location of the course

Lecture: Monday 12-1pm, G17, Robert Webster Building

Workshop: Tuesday 11am-1pm, 1pm-3pm, Room 140, Robert Webster Building

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3. Staff Contact Details

Position	Name	Email	Availability; times and location	Phone
Course Convener/Lecturer/Tutor	Benjamin Carey	b.carey@unsw.edu.au	10am – 11am Tuesdays in 110 (TBC)	+61 405 985 640

4. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

5. 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).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- 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/>

6. Essential Information For FASS/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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

7. Course details

Credit Points: 6

Summary of the Course

This course provides an introduction to sound technology and its creative applications. Students 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.

Students 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. The course fosters and encourages collaborations between Screen and Sound Production (Media) and Sonic Arts (Music) students.

Aims of the Course

In this course students will:

1. Be introduced to a range of audio technologies in order to acquire basic proficiency in digital sound recording, editing, mixing and production.
2. Apply and develop this knowledge through creative practical projects.
3. Gain practical experience working with the Digital Audio Workstation (DAW) in the labs.
4. Learn how to make good quality recordings with portable recording devices.
5. Explore the creative possibilities of music technology to produce original audio – sound and music – for film.
6. Engage with a range of listening resources, and reflect on a range aesthetic approaches to the discipline.
7. The course will help to foster collaborative relationships between Sonic Arts and Screen and Sound students.

Student learning outcomes

By the conclusion of the course, students 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.

Graduate Attributes

1. The skills involved in scholarly enquiry, such as information literacy, critical analysis, and writing;
2. Engagement with music in its interdisciplinary context through the study of music history, music ethnography/anthropology, and music technology;
3. Capacity for analytical and critical thinking and for creative problem-solving through participation in performing ensembles (practical creativity) and academic tasks involving theoretical issues;
4. The capacity for enterprise, initiative and creativity, developed primarily through opportunities for performing and composing, and being involved in concert organizing and musical leadership;
5. High levels of oral and written communication, supported with discipline-based forms of communication such as scores and music performance;
6. Skills required for collaborations and contribution to the international community are developed through ensemble performances and the study of diverse musical styles and practices;
7. Respect for ethical practice and social responsibility are fostered through links with the music industry and discussions of professional practices in theory and practice alike.

8. Rationale for the inclusion of content and teaching approach

Lectures present core concepts of the course. A weekly 2-hour workshop in Webster 140 lab introduces practical techniques and applications of sound recording; followed by sampling, sequencing, editing, mixing, and post-production through the Digital Audio Workstation (DAW).

9. Teaching strategies

A one-hour lecture introduces key concepts such as: the fundamentals of acoustics and the principles of digital technologies; evaluation of key electronic/electroacoustic music ideas; central themes and issues around making sound for film.

A 2-hour workshop in Webster 140 lab 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.

10. Assessment

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

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
TRC Proficiency Test for Zoom H4n.	N/A	No weighting, but passing this test is a requirement of the course.			By Thursday 5pm of Week 1
8 Reflective Writing assignments, based on assigned listening/reading. Submitted to Moodle.	Each Submission: 250 words	30% total	4. 5.	1. 2. 3. 5.	Thursdays at 5pm (No Extensions). Those who miss the weekly deadline must still make a valid attempt at each assignment and submit to Moodle ASAP. All written assignments must be submitted by Thursday 5pm of Week 13 in order to pass the course.
Remix: Remix the supplied pop song in the DAW using supplied pre-existing stems.	Length of supplied song	25%	1. 2. 4. 5.	2. 3. 4. 6. 7.	Week 4, Tuesday. Presentation during normal Workshop time.

Creative Sound Project	3-5 minutes in length	30%	1. 2. 3. 4. 5.	2. 3. 4. 5. 6. 7.	Week 12, Tuesday, 5pm. Presentation during normal Workshop time in Week 13.
Written Reflection on Creative Sound Project	750 words	10% + 5% self-assessment	3. 4. 5.	1. 2. 3. 5.	Week 12, Tuesday, 5pm

Weekly Reflective Writing Projects:

Based on assigned class listening and reading, which will require a 250 word write-up. These should be uploaded to the MUSC2803 Moodle Course Submissions folder on Thursdays by 5pm, in the weeks shown on the schedule below.

Please note that there will be no extensions granted to these weekly assignments and the SAM policy for extensions does not apply to this portion of assessment. For this reason, it is important to make sure your assignment is uploaded to Moodle well in advance of the deadline. Those who miss the weekly deadline must still make a valid attempt at each assignment (as per SAM policy) and submit to Moodle by Thursday 5pm of Week 13. Any assignments submitted after the original weekly deadline but by this Week 13 deadline will be recorded, and will be awarded a 0 (zero). **All written assignments must be submitted by Thursday 5pm of Week 13 in order to pass the course.**

This weekly assignment should consist of original prose that offers a personal perspective or critique on the assigned piece of music or reading. 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 relevance here.

For listening assignments, 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. For example, you may decide to 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.

For reading assignments, you should offer a careful analytical reading of the supplied text. You may want to comment on the context in which it was written, or the particular point of view of the reader, the central arguments of the piece, or particular statements or ideas that struck you in some way, and why.

Marks will be awarded where there is a clear attempt to engage with the particular assigned listening or reading.

Remix:

Students are required to use the technical skills acquired in class to create a remixed version of the supplied pop song.

The remix must maintain the overall length of the provided song, and make novel and creative use of its original musical content, structure, arrangement and processing. Remixes may include completely new musical materials, make use of only some of the stems provided, and include novel processing techniques.

Assessment criteria**Remix:**

Technical handling and manipulation audio software (editing, processing and arranging)	40%
Musical treatment of original material that is sensitive to the original composition	30%
Innovative and creative extensions to original material (e.g. re-orchestration, processing, editing etc.)	30%

Creative Sound Project:

Short film soundtrack and sound design. The film will be supplied to students at the beginning of semester.

Diegetic sound as well as non-diegetic musical/sound elements and foley should be addressed. All sound and music elements should be derived from entirely original recordings and/or musical compositions.

A Written Reflection of 750 words on the Creative Sound Project should be submitted at the same time (10%), as well as a 100 word self-assessment (worth 5%). This piece must be played in during class in Week 13.

Assessment criteria**Creative Sound Project:**

Technical handling and manipulation of diegetic and non-diegetic sound elements.	50%
Creative exploration and innovation in sonic and musical elements, and a sensitivity towards the structural and narrative needs of the film.	50%

11. File Management**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.

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

Hard Drive Recommendations:

Your external hard drive needs to be: 100GB or more. Something like this:

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

If your external hard drive is NOT already 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/

12. Submission of Assessment Tasks

For Weekly Written assignments, the 350-500 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 zipped 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 MUSC2803 Course Folder on the FASS Server.

Late Submission

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

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://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.

- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

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://student.unsw.edu.au/special-consideration>

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.

13. 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 Student Information website (<https://student.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>).

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.

It is also recommended that you include a statement about Turnitin. Eg 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.

14. Course schedule

Week & Date	Lecture Monday 12-1pm G17	Workshop Tues 11am-1pm or 1-3pm Webster 140	Assignment
Week 1 2 March	Course overview The Art of Noises	1) Working in Lab 140 2) Course server space 3) Backing up 4) Portable recording technologies: Zoom H4n. 5) Distribute TRC proficiency test	Submit Zoom H4n proficiency test to SAM office by Thursday 5pm
Week 2 9 March	Musique Concrète	Introduction to Audio in Logic. Pop song stems supplied for remix task. Logic: Sound editing, decibels, amplitude, attack, zero crossings, normalization, gain, clipping etc.	Listening assignment 1 (Due Thurs 5pm) Pierre Schaeffer, <i>Étude aux Chemins de Fer</i> (1948) •

Week 3 16 March	Soundscape Composition	Logic: Using effects: reverb, delays, filtering, equalisation, looping, time stretching and pitch shifting. Panning. Create 1-2 minute musique concrete soundscape composition in class with supplied recordings	Reading assignment 2 (Due Thurs 5pm) Russolo, 'The Art of Noises': http://www.artype.de/Sammlung/pdf/russolo_noise.pdf
Week 4 23 March	The Physics of Sound Digital audio: Sampling theorem, bit depth and sample rates	Harmonics, Basic Synthesis Bouncing to disk. Soundfile formats. Lossy/lossless compression. Work on assignment/with guidance from tutor.	Remix Due: presentation to class Tuesday during Workshop time.
Week 5 30 March	Introduction: Composing sound and music for film	<i>No workshop</i>	Listening assignment 3 (Due Thurs 5pm) Walter Ruttmann, 'Weekend' https://www.youtube.com/watch?v=KVZVpAVfZ6M
Easter Break	<i>No lecture</i>	<i>No workshop</i>	
Week 6 13 April	Diegetic vs Non-Diegetic Music Sound Design vs Music	Introduction to MIDI - using MIDI to compose, software instruments (samplers and synthesisers) Examples in Logic and/or Ableton Live	Reading assignment 4 (Due Thurs 5pm) Michel Chion, <i>Audio-Vision: Sound on Screen</i> , (p. 3-24). Available from the UNSW Library High Use Collection: CFA 791.43024/4 and as online <i>Text Resource</i> , Projections of Sound on Image: Chapter 1
Week 7 20 April	Creative approaches to the integration of music with film and animation: Case Study 1	Nuts and bolts of musical construction in a MIDI environment: melody, theme, tropes, layering harmony, rhythm (quantization).	Viewing/Listening assignment 5 (Due Thurs 5pm) Len Lye, <i>Tusalava</i>. Comment on the effectiveness of each score in relation to the visual material: https://www.youtube.com/watch

			?v=ta1MaK5-qMU https://www.youtube.com/watch?v=flJOXMIn4C0 https://www.youtube.com/watch?v=H4IyNZQWA3I
Week 8 27 April	Indie pop – the new film music aesthetic?	Introduction to Pro Tools.	Listening/Viewing assignment 6 (Due Thurs 5pm) <i>The Social Network</i> (Music: Trent Reznor).
Week 9 4 May	Approaches to synchronising music to film	Technical: Synchronising music to film (Logic/Pro Tools + Sibelius) – use of cues etc. Work on final assignment/with guidance from tutor.	Reading assignment 7 (Due Thurs 5pm) Roy Prendergast, 'Synchronizing Music to Picture' in <i>Film Music</i> , p. 249-273
Week 10 11 May	Emotion/Music: Craig Armstrong	Work on final assignment/with guidance from tutor.	Listening/Viewing assignment 8 (Due Thurs 5pm) Scenes from <i>The Great Gatsby</i> (Director: Baz Luhrmann; Composer: Craig Armstrong)
Week 11 18 May	Where Sound Design and Music for Film collide.	Finalising piece, levels, master track. Mixing down, mastering. Work on final assignment/with guidance from tutor.	
Week 12 25 May	Creative approaches to the integration of music with film and animation: Case Study 2	Work on final assignment/with guidance from tutor.	Creative Project, Written reflection, and self-assessment: Due Tuesday 5pm.
Week 13 1 June	No lecture	Workshop: Presentation of final projects	All outstanding weekly written assignments submitted to Moodle by Thursday 5pm of Week 13.

15. Expected Resources for students

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

Chion, Michel. *Audio-Vision*. p. 3-24.

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.

Humberstone, James. "FILM COMPOSITION FOR NON-MUSICIANS." iBooks.

Humberstone, James. "Sibelius 7 Music Notation Essentials. " See Section 2 for film scoring in Sibelius.

Prendergast, R. 1992. *Film Music: A Neglected Art*, p. 213-226.

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.

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

16. Laptop and Mobile Phone Etiquette

Just imagine you are on an aeroplane - 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.

17. 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.

18. 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/>