



UNSW
A U S T R A L I A

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC2803/
MDIA1005

Creative Sound Technologies

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Ben Carey	b.carey@unsw.edu.au	3pm – 4pm Wednesdays in 110 Webster	Sessional - TBA	

School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence 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 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, 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.
- 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 rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- 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 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/>

Course details Credit

Points: 6

Summary of the Course:

Subject Area: *Music*

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 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 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:

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.

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.

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).

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.

Assessment

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

ASSESSMENT DETAILS:

Reflective Writing Assignments:

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 Friday 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 Friday 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 song.

The remix must maintain the overall length of the provided song, and make novel and creative use 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%

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/

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Reflective Writing assignments (30%)	Each Submission: 250 words	30%	4,5	1,2,3,5	Fridays at 5pm (See Course Schedule for due dates - No Extensions).
Remix (25%)	Length of supplied song	25%	1,2,4,5	2,3,4,6,7	Week 5, Friday August 28th by 5pm. Presentation during normal Workshop time.
Creative Sound Project (30%)	3-5 minutes in length	30%	1,2,3,4,5	2,3,4,5,6,7	Week 12, Tuesday, October 23rd by 5pm. Presentation during normal Workshop time in Week 13.
Written Reflection on Creative Sound Project (15%)	750 words	15% (10% + 5% self-assessment)	3,4,5	1,2,3,5	Week 12, Tuesday, October 23rd by 5pm.

Submission of Assessment Tasks

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

For Weekly Written assignments, the 250 word submission should be submitted as .doc or .pdf. They must be uploaded to Moodle. Those who miss the weekly deadlines must still make a valid attempt at each assignment and submit to Moodle ASAP. All written assignments must be submitted by Friday 5pm of Week 13 in order to pass the course.

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 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 SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- 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.
- The Course Authority should respond to the request within two working days of the request.
- 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.
- 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.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM 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.

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.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> 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.

Course schedule

Week	Topic	Lecture Content	Tutorial/Lab Content
Week 1: 27-31 July	Week 1	Course overview The Art of Noises	<i>No Workshop</i>
Week 2: 3-7 August	Week 3	Musique Concrète	1) Working in Lab 140 2) Course server space 3) Backing up 4) Portable recording technologies: Zoom H4n.
<p>Essential Readings:</p> <p>Reading assignment 1 (Due Friday 5pm) Russolo, 'The Art of Noises': http://www.artype.de/Sammlung/pdf/russolo_noise.pdf</p>			
Week 3: 10-14 August	Week 3	Soundscape Composition	Introduction to Audio in Logic. Song stems supplied for remix task. Logic: Sound editing, decibels, amplitude, attack, zero crossings, normalization, gain, clipping etc.
<p>Essential Readings:</p> <p>Listening assignment 2 (Due Friday 5pm)</p> <p>Pierre Schaeffer, <i>Étude aux Chemins de Fer</i> (1948)</p> <p>https://www.youtube.com/watch?v=N9pOq8u6-bA</p>			
Week 4: 17-21 August	Week 4	The Physics of Sound Digital audio: Sampling theorem, bit depth and sample rates	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

<p>Essential Readings:</p> <p>Listening assignment 3 (Due Friday 5pm) Walter Ruttmann, 'Weekend' https://www.youtube.com/watch?v=KVZVpAVfZ6M</p>			
Week 5: 24-28 August	Week 5	Introduction: Composing sound and music for film	<p>Harmonics, Basic Synthesis</p> <p>Bouncing to disk. Soundfile formats. Lossy/lossless compression.</p> <p>Work on assignment/with guidance from tutor.</p>
<p>Essential Readings:</p> <p>Remix Due this Week – Friday August 28th by 5pm.</p>			
Week 6: 31 August - 4 September	Week 6	<p>Diegetic vs Non-Diegetic Music</p> <p>Sound Design vs Music</p>	<p>Introduction to MIDI - using MIDI to compose, software instruments (samplers and synthesisers)</p> <p>Examples in Logic and/or Ableton Live</p>
<p>Essential Readings:</p> <p>Reading assignment 4 (Due Friday 5pm)</p> <p>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</p>			
Week 7: 7-11 September	Week 7	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).
<p>Essential Readings:</p> <p>Viewing/Listening assignment 5 (Due Friday 5pm) Len Lye, <i>Tusalava</i>.</p> <p>Comment on the effectiveness of each score in relation to the visual material:</p> <p>https://www.youtube.com/watch?v=ta1MaK5-qMU</p> <p>https://www.youtube.com/watch?v=fIJOXMIln4C0</p>			

Week 8: 14-18 September	Week 8	Indie pop – the new film music aesthetic?	Introduction to Pro Tools.
<p>Essential Readings:</p> <p>Listening/Viewing assignment 6 (Due Friday 5pm) <i>The Social Network</i> (Music: Trent Reznor).</p>			
Week 9: 21-25 September	Week 9	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.
<p>Essential Readings:</p> <p>Reading assignment 7 (Due Friday 5pm)</p> <p>Roy Prendergast, 'Synchronizing Music to Picture' in <i>Film Music</i>, p. 249-273</p>			
Week 10: 6-9 October	Week 10	Where Sound Design and Music for Film collide.	Work on final assignment/with guidance from tutor.
Week 11: 12-16 October	Week 11	Emotion/Music: Craig Armstrong	Finalising piece, levels, master track. Mixing down, mastering. Work on final assignment/with guidance from tutor.
<p>Essential Readings:</p> <p>Listening/Viewing assignment 8 (Due Friday 5pm)</p> <p>Scenes from <i>The Great Gatsby</i> (Director: Baz Luhrmann; Composer: Craig Armstrong)</p>			
Week 12: 19-23 October	Week 12	Creative approaches to the integration of music with film and animation: Case Study 2	Work on final assignment/with guidance from tutor.
<p>Essential Readings:</p> <p>Creative Project, Written reflection, and self-assessment: Due Week 12, Tuesday <i>October 23rd</i> by 5pm.</p>			

Week 13: 26-30 October	Week 13	<i>No lecture</i>	Workshop: Presentation of final projects
Essential Readings:			
All outstanding weekly written assignments submitted to Moodle by Week 13, Friday October 30th by 5pm.			

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.