



UNSW
A U S T R A L I A

**Faculty of Arts and Social
Sciences**

School of the Arts and Media

MUSC3806

Synergies in Sound Technology

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Dr Adam Hulbert	a.hulbert@unsw.edu.au	by appointment	Robert Webster	n/a

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 The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.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:

This course in sound technology and its creative applications builds on the skills developed in MUSC2803/MDIA1005. You will have the opportunity to evaluate a range of conceptual, stylistic and aesthetic approaches to sound-making, and develop your technical skills when working in the Digital Audio Workstation (DAW), and with sequencing programs. You will gain experience and develop skills in recording and post-production in professional industry-standard studios. Projects are structured around specific creative projects that enable exploration, aesthetic cognition and the development of technical facility in the advanced application of various sound technologies.

Aims of the Course:

In this course students will:

1. Develop competencies in a range of technologies in order to acquire fluent proficiency in digital sound manipulation.
2. Apply and develop this knowledge through creative practical projects.
3. Gain practical experience working with the Digital Audio Workstation in the labs.
5. Explore the creative possibilities of technology to produce original sound works.
6. Engage with a range of listening resources, and reflect on the variety of aesthetic approaches to the discipline.

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 the Digital Audio Workstation environment.

Graduate Attributes:

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

1. Apply skills and resources developed during the course to create original sound and music using digital technologies.
2. Apply technical skills in recording, editing and mixing sound to creative projects.
3. Develop analytical, critical and listening skills.

4. Engage in independent and self-directed learning.

5. Demonstrate competencies and confidence in working independently in the Digital Audio Workstation environment and in the recording studio.

Rationale for the inclusion of content and teaching approach

This course builds and expands on previous Sonic Arts stream modules by enabling students to explore and develop their own creative practice in sound technology to an advanced level. This will prepare students with the technical facility and aesthetic knowledge to progress to Honours.

Teaching strategies

Lectures and supplementary online materials will introduce theory, history, practical tutorials and other important content. These will be offered for viewing or reading in connection to the themes of the class each week.

A weekly 2-hour Studio in Webster 140 lab develops practical techniques and applications in the Digital Audio Workstation (DAW) and in sequencing using applications such as Logic Pro. Students will also be introduced to recording, production and post-production in Webster G15/311A in order to develop and gain proficiency in using the industry-standard professional sound studios.

Ideally the Studio classes will be streamed by self-selection, according to technical proficiency.

Assessment

Studio proficiency test

This will ensure that you are competent with undertaking creative processes in a studio environment.

Virtual instrument/sound library

This is a group project in which class members (up to 3) work together to complete the recording of an instrument or object to create a virtual instrument or sample library. Every aspect of the recording process will be addressed and documented.

Reflective journal

This journal is used to extend your work within the course, and should allow you to prepare thoughtfully for your final composition. Week-by-week requirements are available on Moodle.

Sound design composition

For this major composition project, you will create an original sound design piece (approx 10 minutes) that responds in some way to the concept of 'Listening and the Soundscape'. This can be a work of sonic fiction, a documentary piece, a poem/reflection, an installation etc., and can include voices. In your composition, you *must* include: audio derived from an original field recording undertaken during this course, elements from your virtual instrument/sample library and an example of synthesis recorded during the course. However, these do not have to be central to the recording, and you are encouraged to perform additional scoring, recording and composition for this piece.

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Studio Proficiency test (5%)	n/a	5%	1	5	Week 2, in class
Reflective Journal (30%)	2800 words (8 x 350 word entries)	30%	1	3,4	Each post is due prior to the relevant tutorial
Composition Project (45%)	10 mins	45%	1	1,2,4,5	9th October (Week 10)
Studio Recording Project (20%)	n/a	20%	1	1,2,5	End of week 7

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.

All documentation via Moodle (no physical or email submissions). Studio Recording Project will be reviewed by the tutor on hard drive or via specified DAW.

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
Week 2: 3-7 August	Course introduction, listening methods and studio proficiency
Essential Readings:	
Recorded soundscape: Advanced listening strategies and technology (Weeks 1-4)	
Hildegard Westerkamp, 2002, 'Linking soundscape composition and acoustic ecology', <i>Organised Sound</i> , pp. 51-56.	
Salomé Voegelin, 2014, 'Collateral damage' in <i>Wire</i> , May 2014.	
Barry Truax, 2006, 'Acoustic space, architecture and Acoustic Ecology', delivered at Architecture Music Acoustics Conference, Ryerson University, Toronto, June 2006 (included on conference CD-ROM).	
Week 3: 10-14 August	Field recording technology
Week 4: 17-21 August	Sound design exercise: Manipulating field recordings
Week 5: 24-28 August	Approaches to recording and group allocation
Essential Readings:	
Spatiality: Recording and sound design (weeks 5-7)	
Mike Senior, 2015, 'Single mic instrument recording' in <i>Recording Secrets For The Small Studio, A Step-By-Step Recording Primer</i> , Oxford: Focal Press, pp. 171-213.	
If you are creating a virtual instrument, carefully read the manual for your chosen host (NI Kontakt, Ableton etc).	
Week 6: 31 August - 4 September	Recording/editing virtual instrument
Week 7: 7-11 September	Editing virtual instrument / sample library
Essential Readings:	
	Subtractive, additive, algorithmic and modular synthesis; preliminary recording
Essential Readings:	
Synthesis (weeks 8-10)	
Mark Vail, 2014, 'Acoustics and synthesis basics' in <i>The Synthesizer: A Comprehensive Guide to Understanding, Programming and Recording the Ultimate Electronic Instrument</i> , Oxford: Oxford University Press, pp. 130-155.	
Daphne Oram, 1972, <i>An Original Note</i> (various excerpts), Norfolk: Galliard.	
Dennis Desantis, 2015, 'Write drunk; edit sober' in <i>Making Music: 74 Creative Strategies for Electronic Music Producers</i> , Berlin: Ableton.	
Week 9: 21-25 September	Synthesis soundscape recording and editing (keyword 'noise')
	Synthesis soundscape recording and editing (keywords 'fragments and repetition')
Week 11: 12-16 October	Group workshop of final composition
Essential Readings:	
Composing an integrated audio piece (weeks 11-13)	

Intensive workshop. No readings for this module.

Week 12: 19-23 October	Working on final composition
Week 13: 26-30 October	Working on final composition

Course evaluation and development

Course will be subject to CATEI evaluations. This feedback from students will be used in the ongoing evaluation and delivery of the course.