
SUBJECT DESCRIPTION

50154 Creative Audio Techniques

Course Name:	Bachelor of Arts in Communication (Media Arts and Production)
Level:	200
Number of Credit points:	8
Prerequisites:	50153 Audio Production; no prerequisite for graduate students
Graded	Graded

HANDBOOK DESCRIPTION

Students are introduced to the fundamentals of sound, and engage in ideas of music, sound, soundscape, noise and the voice per se for practices related to radio, studio-generated music, audio and screen sound. Production techniques include introduction to audio sampling and sequencing, and intermediate level uses of digital audio-editing workstations. Students are encouraged to take experimental and innovative approaches and to realise their work in a variety of forms.

CONTRIBUTION TO GRADUATE PROFILE

Students who successfully complete this subject will

- develop the ability to be able to take up industrial and artisan roles in the media arts and production industries of radio broadcasting; the convergent media industry; independent media and audio arts; online environments and services, education and community sectors and the entertainment industries
- develop the professional skills to work as sound artists, independent producers and directors or in a specialist role as part of a creative team
- have the ability to work as professionals using a combination of technical, critical and creative skills.
- have knowledge and skills of a broad range of media arts practices and have specialist skills in at least one media production area
- have a conceptual and practical production experience of different forms, approaches, styles and genres in their particular media specialization
- develop skills in problem solving, communication and teamwork necessary for the collaborative nature of media production work
- be adaptable, flexible and innovative as they cope with and contribute to continuous change within existing professional industries
- be self-reliant as well as being able to collaborate on media arts projects throughout all stages of conception, project development, production, postproduction and presentation
- be able to present to a portfolio, showreel or samples of creative work suitable for presentation to prospective employers, funding bodies, postgraduate programs, and for scholarships and awards
- be prepared for advanced professional skill development or further postgraduate level study
- have the ability to engage in constructive criticism and analysis of media production work

OBJECTIVES

- a) develop the ability to take up industrial (in an assistant capacity) and artisan roles in the media arts and production industries of radio broadcasting; the convergent media industry; independent media and audio arts; online environments and services, education and community sectors and the entertainment industries;
- b) develop specialist audio production skills to an advanced creative and intermediate technical level;
- c) develop audio production skills, including studio recording and microphone and audio software techniques;
- d) develop skills of self reliance and problem solving to a professional level;
- e) develop skills in collaboration, communication and teamwork necessary for the collaborative nature of media production work in the audio/sound area.

TEACHING AND LEARNING ACTIVITIES

- Lectures and workshops
- Practical workshops and activities held in class.
- Working in production teams: Researching, organising, managing, and producing audio projects.

- Analysis of audio works.

CONTENT

- Research, plan and produce audio projects
- Learn studio recording and microphone and software techniques
- Assess audio works and activities

ASSESSMENT

Assessment item 1 A research assignment

Objectives: a, b, c, d

Value: 40%

Due: Week 3

Task: A research assignment, such as:

Part one: Go through numerous issues of science or technology magazines or journals (no websites) from the last ten years and find five articles or announcements about new developments in audio technologies and research. Propose an artistic, musical or media production project on one such development. Submit a written description of the proposal along with photocopies of all five articles.

Assessment Criteria

- Demonstrated ability to research, conceptualise and develop a proposal,
- Demonstrated ability to work successfully to a deadline.

Assessment item 2 A major research and production assignment

Objectives: a, b, d, e

Value: 60%

Due: Week 14

Task: A major research and production assignment, such as:

Part one: students develop their own technique (or combination of techniques), make three pieces using the technique/s choose the best one for presentation (maximum duration of piece or excerpt: 3 minutes).

Part two: research the background (historical, cultural, acoustic, or psychoacoustic, etc.) of the technique/s. Submit annotation of five journal articles, book chapters, or URLs, along with one page (single-spaced) plan of main assignment at Week Eight. Submit a paper of between 1000 and 1500 words, along with a CD or appropriate medium of the project, on day of presentation.

Assessment criteria:

- Demonstrated ability to conceptualise, research and develop a treatment,
- Demonstrated ability to plan its production,
- Demonstrated ability to produce a major production, in groups,
- Demonstrated ability to work successfully to deadlines.

MINIMUM REQUIREMENTS

Attendance is particularly important in this subject because it is based on a collaborative approach which involves essential workshopping of student work and interchange of ideas. Students who attend fewer than ten classes are advised that their final work will not be assessed and that they are likely to fail the subject.

TEXT AND REFERENCES

Stanley R Alten, *Audio In Media*, Wadsworth, Belmont, 1981.

Michel Chion, *Audio-Vision: Sound on Screen*, Columbia University Press, New York, 1994.

David Miles Huber, *Modern Recording Techniques (5th Edition)*, Butterworth-Heinenann, London, 2001.

Douglas Kahn, *Noise/Water/Meat : A History of Voice, Sound and Aurality in The Arts*, MIT Press, 1999.

Curtis Roads, *The Computer Music Tutorial*, MIT Press, 1996.

Curtis Roads, *Microsound*, MIT Press, 2002.

R. Murray Schafer, *The Tuning of the World*, University of Penn. Press, 1977.

Paul Theburge, *Any Sound You Can Imagine: Making Music/Consuming Technology*, Wesleyan Univ. Pr., 1997.

David Toop, *Ocean of Sound (5th edition)*, Consortium, 2001.

Essays in Sound, Volumes 1-4 (Sydney).