

**SCHOOL OF ART  
BACHELOR OF FINE ARTS**

**SESSION 2, 2001  
STATEMENT OF EXPECTATIONS**

**SOUND STUDIO: ADVANCED WORKSHOP  
SART2837**

LECTURER: SIMON HUNT  
CLASS CODE: 9955 9954  
DAY & TIME: Fri 9-12 Fri 2-5  
LOCATION: Various, C-block

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**COURSE DESCRIPTION:**

Through consultation with the lecturer each student will develop a project based upon the utilisation of the audio studios. This may be a soundtrack for a film, video, performance or multimedia work or a recorded sound work. This course, if taken in conjunction with Time Based Art 3, will facilitate the completion of advanced film and video projects within that unit.

**COURSE CONTENT:**

Commencing with technical exercises to advance previously learnt skills, the course will then move into more of a consultation-based course with students grouped according to the types of projects they choose to pursue, with various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design introduced through critical discussion of examples and project work. The following technical elements are covered: Protocols hard disk recording; sound editing and mixing; mixing desks; DAT recording and microphone use; sound file conversion and manipulation (e.g. Sound App; Blade Encoder; Sonic Worx; Sound Hack); audio/visual synchronisation; 3D spatialisation; an introduction to rhythmical structures, analogue synthesis, sampling and MIDI sequencing via the use of software synthesisers such as TOKYO and REAKTOR.

**SAFETY PROCEDURES**

Students should be aware of the requirement to avoid eyestrain, back, neck and repetitive strain injury (rsi) through correct posture, chair positioning and taking a break at least once every hour. When using headphones, students must ALWAYS play a short segment of sound BEFORE putting headphones on in order to avoid hearing damage.

**COURSE OBJECTIVES:**

The course will further develop the conceptual, artistic and technical skills of students to produce studio based experimental sound or soundtrack works. Students will obtain a high level of proficiency in operation of the sound studio and portable recording equipment.

**ASSESSMENT:**

To qualify for a passing grade all students must complete all set work, which is to be submitted on time. Where absences in excess of three (3) classes occur, students may be given a fail grade (UF). Students must be punctual and participate in all class activities. The student should be expected to show evidence of the achievement of the course's objectives.

One formal evaluation of Satisfactory, or Unsatisfactory will be made mid-session and students will be informed by their class lecturer of this determination.

## COURSE SCHEDULE

### Week 1 (July 27<sup>th</sup>)

Course introduction, Protools revision, discussion.

### Week 2 (Aug 3<sup>rd</sup>)

Rhythm, MIDI, Tokyo, Reaktor : updates to techniques.

### Week 3 (Aug 10<sup>th</sup>)

CG-15 Audio studio, microphone recording etc, live recording exercises.

### Week 4 (Aug 17<sup>th</sup>)

Guest Lecturer : Nigel Kersten – *Reaktor* programming, virtual instrument building.

### Week 5 (Aug 24<sup>rd</sup>)

Guest lecturer : Scott Horscroft – 3D spatialisation, *SoundHack*, working with space, virtual environments.

### Week 6 (Aug 31<sup>st</sup>)

Project Development week (no class). PROJECT PLANS (10%) handed in or emailed by 5pm.

### Weeks 7 –8 (Sept 7, 14)

CONSULTATIONS

### Week 9 (Sept 21<sup>st</sup>)

Work-in-progress presentations (20%)

### Weeks 10-13 (Sept 28 – Oct 26)

Group work, consultations and discussion according to student needs.

### Week 14 (Nov 2<sup>nd</sup>)

ASSESSMENT

## DESCRIPTION OF ASSESSMENT TASKS

- FINAL PROJECT 60% Due Week 14, November 2<sup>nd</sup>

A recorded sound/music work; film/video/web or CD rom soundtrack; a performance utilising sound; or an installation utilising sound. It is acknowledged and understood that many students significantly alter their projects over the course of a semester. Please keep me informed as you make major changes.

- WORK IN PROGRESS 20% presentation : Week 9, Sept 21<sup>st</sup>

Presentation of your work-in-progress, with in-class discussion of your intentions for the on-going development of the piece. All students must present sound work in this class. Those students working towards projects that combine sound with other elements (film, video, installation etc.) are expected to construct sound works that somehow relate to the planned project. These sound works may end up being used directly in the final project; or may be a springboard towards a final sound design / soundtrack.

- PROJECT PLAN 10% due Week 6, August 31<sup>st</sup>, 5pm.

A written plan giving the ideas behind your project (min. one A4 page); text typed not written, plus relevant references; videos; scripts; drawings etc that give an overview of the proposed project. In the case of film/video soundtracks; a complete schedule of proposed shooting/editing / post production dates MUST be included. Also talk about what you think you need to learn. Emailed or delivered to my pigeon hole by 5pm. Next working day = 5%; 2 working days late = 0%.

## CONTACT

SIMON HUNT [s.hunt@unsw.edu.au](mailto:s.hunt@unsw.edu.au) Office G104; telephone 9385-0657 or x657 (internal)

## RECOMMENDED TEXTS/REFERENCES/SOURCES

### BOOKS

Kahn, Douglas: *Noise, Water, Meat : A History of sound in the arts* , Cambridge, Mass : MIT Press 1999

Kostalanetz, Richard: *Sound Art*.

Nyman, Michael : *Experimental Music: Cage and Beyond*, Studio Vista. 1974

Schaffer, Murray R.: *The Soundscape: Our Sonic Environment and the Tuning of the World* , Destiny Books, 1993

Toop, David : *Ocean Of Sound :ether talk, ambient sound and imaginary worlds*, London : Serpent's Tail , 1995.

Weis & Belton (ed.): *Theory and Practice of Film Sound*, Columbia Uni Press, 1985.

### SOUND SOURCES

- Audio Studios : Apple menu – Audio Instructions – “SAMPLES/SOFTWARE sources.pdf”
- COFA Library : Sound effect CDs kept at front desk, campus loan only.
- COFA Library : “Future Music” and “Next Music” – monthly magazine/CD containing software and samples, kept in audio/visual section.

### RESOURCE CENTRE

See their catalogue of equipment, also have full manuals for Reaktor and Tokyo.

### SOFTWARE SITES

<http://www.hitsquad.com/smm/> - source of freeware/shareware/demos for all platforms.

<http://www.digidesign.com/> - Protools homepage

<http://www.digidesign.com/compto/mainfreewin.html> - notes on Protools Free PC compatibility.

<http://www.koblo.com/> - Tokyo homepage

<http://www.native-instruments.net/> - Native Instruments : Reaktor / B4 / Absynth etc.

<http://www.soundhack.com/> - SoundHack homepage

<http://www.soundhack.com/SndHckDoc/> - SoundHack instructions

<http://www-cs-students.stanford.edu/~franke/SoundApp/> - Sound App homepage

### IDEAS and DISCUSSION

<http://filmsound.studienet.org/> - “dedicated to the art and analyses of Film Sound” – some good articles and links.

[http://media-arts.rmit.edu.au/Phil\\_Brophy/soundtrackList.html](http://media-arts.rmit.edu.au/Phil_Brophy/soundtrackList.html) - Melbourne artist/academic/sound designer Philip Brophy - scroll down to “Cinesonics” and “Secret History of Film Music” articles.

<http://www.l-m-c.org.uk/LMCframeset3.html> - Resonance magazine articles.

<http://www.sonicartsnetwork.org/> - Sonic Arts network

<http://groups.yahoo.com/group/artwithsound> - ArtWithSound discussion group

<http://www.thewire.co.uk/articles/index.htm> - interviews from “The Wire”

<http://www.thewire.co.uk/links/index.htm> - artist site links from "The Wire"

<http://www.mcs.csuhayward.edu/~tebo/Classes/4850/Audio/> - some sound basics

<http://www.low-life.fsnet.co.uk/copyright/index.htm> - UK online hip-hop magazine "Low Life", ethical/legal questions about sampling, plus many links to other related sites.

<http://www.music-law.com/sampling.html> - U.S. legal perspective on sampling

<http://home.pon.net/quin/dqseamus.html> — "Digital Sampling, the Mimetic Impulse and Appropriation in Modern Art" by Douglas Quin. Journal article about sampling.

### CLICKAROUND

<http://www.laudanum.net/>

<http://www.scannerdot.com/>

<http://www.pantsdown.org.au/>

<http://www.peep.dk/>

<http://www.furious.com/perfect/christianmarclay.html>