

**SCHOOL OF MEDIA ART  
BACHELOR OF DIGITAL MEDIA**

**SESSION 2 2002  
STATEMENT OF EXPECTATIONS**

**SOUND MEDIA TWO  
SART3615**

LECTURER: SIMON HUNT  
CLASS CODE: 5034 / 7187  
DAY & TIME: various  
LOCATION: B107 and various

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**COURSE DESCRIPTION:**

“Sound Media Two” more closely examines sound/music genres and audio/visual relationships, while expanding upon the techniques and ideas taught in previous courses. Projects can be based around the sound design and sound/music score of audio/visual works or can be “stand-alone” sound/music works. The relationship of sound to editing within time-based and interactive works will be examined. Technical knowledge of sound recording and editing will be refined, further techniques such as MIDI composition and analogue synthesis will be explored. A screening and listening lecture program will examine further sound/music pieces, installations and soundtracks. Students must complete Sound Media One before attempting Sound Media Two.

**COURSE CONTENT:**

The following elements are covered: Protocols hard disk recording, sound editing and mixing, digital and analogue audio effects, DAT recording, studio patching, sampling, sequencing, midi, sound synthesis, foley, the sound recording process both in the studio and in the field, microphones, audio/visual techniques.

**COURSE OBJECTIVES:**

Students will gain an extended conceptual, artistic and technical skills to develop studio based experimental sound or soundtrack works as related to their practice. All students will gain proficiency on the basic operation of the sound studio. Various conceptual, stylistic, aesthetic and philosophical approaches to sound and sound design will be introduced through critical discussion of examples and project work.

**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.

## **DESCRIPTION OF ASSESSMENT TASKS**

### FINAL PROJECT – 70%

Presented in class in **Week 15**

It may be: a sound/music piece; a film/video/web/CDrom soundtrack; an installation including a sound component; or a performance including a sound component. The project will be presented to the lecturer and other students in the final class. The project may and most probably will change over the semester. You may work together (and be graded together) on projects upon lecturer approval.

### MID-SEMESTER PRESENTATION – 20%

In-class presentation of your Work-In-Progress. **Week 9**

### PROJECT PLAN –10%

due **5pm , Friday August 30<sup>th</sup> (Week 5)** via email. The purpose is to inform me of your needs and ideas. Graded purely as follows : 10% on time, 0% late. Details as to the ideas / techniques / software to be used in the construction of the Project, together with notes and questions about your technical and other needs. Any hard copy material (videos etc) should be left in my pigeonhole before that time.

### **ASSESSMENT NOTES / CHOOSING PROJECTS**

\* As the use of sound varies significantly across various student practices, a large part of your grading is based on your DEVELOPMENT of an initial idea and the PROGRESSION of your skills, i.e. your willingness to learn and experiment with something new over time, rather than producing something at the last minute using parameters you are already comfortable with.

\* Sampling/appropriation of musical elements, fragments, breakbeats etc. is fine – the guideline will be an assessment of whether or not a majority of sound information, or the effect of the sum of the various parts, occurring at the time of the fragment can be considered to be “your” composition. Check with me at any time if in doubt about this, but as a rule, compare it to your own concepts of visual ownership when presenting work as “yours” in other classes.

### **COURSE SCHEDULE**

#### Weeks 1-3

Protocols revision and updates. / Audiovisual techniques / Audio studios , live recording, foldback / Rhythm, MIDI, sound processors, synthesisers, samplers.

#### Week 4

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

#### Week 5

Guest Lecturer : Wade Marynowsky - audiovisual interactive work

#### Week 6

Guest Lecturer : *tbc* – Audiovisual Sound Design, Time-based work.

#### Week 7-8

Grouped consultations

#### Week 9

MID-SEMESTER presentations

#### Weeks 9-14

Group Work, individual and group consultations – content, ordering and focus determined according to the range of projects.

#### Week 15 (June 17<sup>th</sup>)

In-class assessment

## **ADVICE AND INSTRUCTIONS TO STUDENTS REGARDING WORKPLACE SAFETY AND HAZARDOUS SUBSTANCES:**

Students should be aware of their responsibility to avoid causing injuries to themselves or to others. These injuries could include; eyestrain, hearing damage, back, neck and repetitive strain injury (RSI), burns, chemical poisoning, inhalation damage, lacerations and the like. Students using, or planning to use, unorthodox materials, or materials/processes/performances in a potentially damaging manner in their class, or related work, ARE REQUIRED to complete a Risk Assessment Sheet. This form must be signed by the lecturer and lodged with the relevant Technical Officer. Unorthodox materials are considered to be material, solvents, chemicals, paints, electricity etc. not covered by standard practice or tuition within the area. All potentially dangerous materials MUST be used in consultation with the mandatory material safety data sheets (MSDS) available at the point of acquisition of such materials. It is UNSW policy that no bodily parts or fluids are used on any campus for any purpose.

**\* When using headphones, students must ALWAYS play a short segment of sound BEFORE putting headphones on in order to avoid hearing damage.**

### **IT IS YOUR RESPONSIBILITY TO BACK UP ALL YOUR WORK.**

- Backup all work that is important to you at regular intervals.
- By COFA regulations, extensions of time for assignments will not be granted to students who lose work through software/ hardware /operator error. If you fail to back up your work and someone erases it the day before assessment, you won't get an extension.
- You will need to at least acquire a Zip disk. It is also recommended that BDM students purchase their own hard drive.

## **CONTACTS**

SIMON HUNT [s.hunt@unsw.edu.au](mailto:s.hunt@unsw.edu.au)

Office G104; telephone 9385-0657 or x657 (internal)

## **QUESTIONS?**

Post questions, news, complaints, rants, gossip at COFA's sound phorum "**SoundMusicNoiseWhatever**" at <http://phorum.cofa.unsw.edu.au/list.php?f=31>

## **SOUND RESOURCES**

- BDM labs : Apple menu – Audio – Sound Notes – "SAMPLESEARCH.pdf" – two pages of links for sound FX and sample sites (*also end of this document*)
- BDM labs : Core – Software Archive – Audio : Protocols installers etc.
- BDM labs : Core – Documents – Audio : Various pdf instructions.
- COFA Library : Sound effect CDs kept at front desk, campus loan only.
- COFA Library : "Future Music" and "Computer Music" – monthly magazine/CD containing software and music samples, CDs kept in audio/visual section.

## **COFA RESOURCE CENTRE**

- See their site at [http://www.cofa.unsw.edu.au/units/trss\\_resource/default.html](http://www.cofa.unsw.edu.au/units/trss_resource/default.html) , they also have full manuals for Reaktor and Tokyo.

## **RECOMMENDED TEXTS/ ONLINE 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
- Chernoff, John Miller : *African Rhythm and African Sensibility* , Uni Of Chicago Press, 1979
- 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.

### **SOFTWARE SITES**

- <http://www.hitsquad.com/smm/> - source of audio freeware/shareware/demos for all platforms.
- <http://www.digidesign.com/> - Protools homepage
- <http://www.digidesign.com/ptfree/> Protools FREE download page.
- <http://www.digidesign.com/compato/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.spies.com/~franke/SoundApp/> Sound App homepage.
- <http://www.kvr-vst.com/index.php> KVR - VST resources.

### **IDEAS and DISCUSSION**

- <http://www.l-m-c.org.uk/LMCframeset3.html> - Resonance magazine articles.
- <http://www.thewire.co.uk/articles/index.htm> - interviews from "The Wire". Magazine and CDs from "The Wire" available in the COFA library.
- <http://www.thewire.co.uk/links/index.htm> - artist site links from "The Wire"
- <http://www.sonicartsnetwork.org/> - Sonic Arts network
- <http://www.low-life.fsnet.co.uk/copyright/index.htm> - Good article on ethical/legal questions about sampling from UK online hip-hop magazine "Low Life", plus many links to other related sites.
- <http://home.pon.net/quin/dqseamus.html> — "Digital Sampling, the Mimetic Impulse and Appropriation in Modern Art" by Douglas Quin. Journal article about sampling.
- <http://www.music-law.com/sampling.html> - U.S. legal perspective on sampling
- <http://pages.eidosnet.co.uk/~qamutiik/database.html> : Over the top link page on experimental sound/music
- <http://autonomous.org/soundsite/> SoundSite : online sound journal – not updated for some years.
- <http://autonomous.org/soundsite/csa/eis2content/index.html> Essays In Sound 2: Technophonia
- <http://hem.passagen.se/filmjud/filmsound.htm> FILM SOUND theory, terminology, essays etc ... great link site.
- <http://www.birka.fhsk.se/sven/links.htm#filmsound> Links to articles
- <http://autonomous.org/Links/links.cgi?AREA=SND> "Sound Music and Noise related sites" – more dead links than you can poke a stick at, but some gold to be found

<http://www.filmsound.org/cliche/> Film Sound cliches !  
<http://www.filmsound.org/> FILM SOUND SITE – great resource site.  
<http://www.sukothai.com/xebec.html> XEBEC - Japanese sound art site

### **TECHY INFO**

<http://www.silcom.com/%7Ealudwig/contents.htm> How sound works

<http://www.studiocovers.com/articles.htm> Music/sound production article links, frighteningly well organised. Possible to forget the rest of this section and just surf from here.

[http://www.saecollege.de/reference\\_material/index.html](http://www.saecollege.de/reference_material/index.html) SAE's reference centre on all things sound.

<http://www.sospubs.co.uk/> Sound On Sound - UK magazine, click "articles" – music and audio production.

<http://www.mixarchives.com/archives/default.asp?UserName=SimonHunt&UserID=s89rYB4058dvdvfhDIvS1134700> MIX magazine – back issues

<http://www.musictheory.net/> interactive music tutorial : cute animated fun

[http://www.tweakheadz.com/how\\_to\\_get\\_started\\_with\\_midi.html](http://www.tweakheadz.com/how_to_get_started_with_midi.html) MIDI for beginners.

[http://www.tweakheadz.com/how\\_to%20articles.html](http://www.tweakheadz.com/how_to%20articles.html) Useful home studio stuff, lots of ads, a few popups (maybe even Britney) but ignore (unless you like Britney).

<http://www.computermusic.co.uk/tutorial/tutorialmain.asp> Computer Music tutorials, aligned often with Cubase software.

## **SOUND EFFECTS**

### **SFX SEARCH SITES :**

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

**FindSounds.com** – good search engine. Try 16 bit 44100 kHz if possible/

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

**WAV Central** : 'FX' section and 'search' section are useful.

<http://www.musicrobot.com/cgi-bin/windex.pl>

**Music Robot** : "Let music robot find your sounds" hmmm

### **EFFECT SITES :**

<http://www.hollywoodedge.com>

**Hollywood Edge** : "Free Effects" section – good quality MP3s (convert via Sound App)

<http://www.partnersinrhyme.com/contents/contentssfx.html>

**Partners In Rhyme** : Has sound effects section. Any "au" sounds can be converted via Sound App.

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

**Sound America** : Sound effects section is low quality, but where else are you going to find a vomiting cat ?

<http://thewavplace.com/>

**The Wav Place** : Good sounds, shockingly designed site – even worse than COFA's !. You need to keep scrolling down whenever you click a category.

<http://www.historychannel.com/speeches/index.html>

Classic speeches from the History Channel

### **SFX LINK SITES :**

<http://www.stonewashed.net/sfx.html>

**Stonewashed** : **Link site** for various SFX sites.

<http://www.soundhunter.com>

**Sound Hunter** : Click “Sound Effects Links” for the link page.

[http://www.thefreesite.com/Free\\_Sounds/Sounds\\_freeware/index.html](http://www.thefreesite.com/Free_Sounds/Sounds_freeware/index.html)

**The FreeSite** : Click “free sounds” in left column for links to various sound sites.

<http://www.echovibes.com/Autorank/autorank.html>

“Echovibes Top 50 Sound Sites”

## **MUSIC SAMPLES (BREAKBEATS ETC.)**

<http://www.users.globalnet.co.uk/~spufus/>

Loopasonic – really well organised site

<http://www.714cartel.com/714.html>

714 MMP : Good quality breakbeats

<http://web.iol.cz/mpc/sa/index.htm>

Sample Arena – lots of breaks, beats etc but you need to dig past the hype and promo

<http://www.synthzone.com/sampling.htm>

Sampling Zone – good link site

<http://www.tplm.com/samples/boucles/groove/home.htm>

Le breakbeats, labelled with BPM

[http://www.futuremusic.co.uk/audio\\_samplecds.asp](http://www.futuremusic.co.uk/audio_samplecds.asp)

Future Music magazine's site : examples of sample CD breakbeats etc. in MP3. You're not meant to use these ! naughty!

<http://www.em411.com/>

EM411 : Good broad based electronica makers' site – samples, interviews, reviews etc. You need to sign up but they don't spam you.

<http://www.16bitsamples.com>

Search site

<http://www.waveform.dk/showall.phtml?order=date&how=DESC>

Good varied collection

<http://www.e-drummer.net///freeloops.html>

Drum loops

<http://www.superloops.com/listen.htm>

Superloops : check those crazy categories

<http://www.analoguesamples.com/index.asp>

Analogue synthy stuff

<http://meanbeat.cjb.net/>

Mean Beat – click “Samples”

<http://www.zero1media.com/samples.htm>

Individual drum sounds & some loops

<http://spec.ch.man.ac.uk/~ashley/samples.html>

Specialist : TR808 and TR909 classic drum machine samples

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

various

<http://www.internettrash.com/users/sampledirect/>

Really slow site but OK samples, analogue synth focus.