

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

**SESSION 2, 2003
STATEMENT OF EXPECTATIONS**

**SOUND MEDIA ONE
SOMA2602**

TEACHERS: PANOS COUROS / NIGEL KERSTEN
CLASS CODES: 6781 / 6791 / 6782 / 6780
LOCATION: F106 lab

COURSE DESCRIPTION:

This course covers all aspects of audio production relating to art works, soundtracks for film, video, performance and multimedia computing. Students are introduced to various conceptual, stylistic, aesthetic and philosophical approaches to the use of sound within art, with attention also being paid to the relationship of sound to other mediums. A screening and listening lecture program examines various sound/music pieces, installations and soundtracks.

COURSE CONTENT:

The following are covered: Protools hard disk recording; sound editing and mixing; Spirit mixing desks; DAT recording and microphone use; sound file conversion and manipulation; audio/visual synchronisation; an introduction to rhythmical structures; synthesis, sampling and MIDI sequencing; and the use of sound in audio/visual contexts.

COURSE AIMS / OBJECTIVES:

Students will gain the technical, artistic and conceptual skills to develop studio-based sound works as related to their practice. Students will be expected to gain full proficiency in at least the use of the Protools application by the end of the semester, and have the ability to work across audio aspects of related audio/visual programs. An understanding of the relationship(s) of sound to other art practices will be gained. It is understood and expected that students will specialise in particular areas of the broad range of practice offered, whether that be via soundscape, experimental sound practice or that which might be regarded as traditional "musical" form.

ADVICE AND INSTRUCTIONS TO STUDENTS REGARDING WORKSPACE SAFETY AND HAZARDOUS SUBSTANCES

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

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). We enforce this.

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

Amount	Item	Date
10 %	WRITTEN TEST ON FILE MANAGEMENT	Week 6
20%	SOUND PROJECT 1	Week 7
10%	PROJECT 2 PLAN delivered on time	Week 8
50%	SOUND PROJECT 2	Week 15
10%	CLASS ATTENTIVENESS and PUNCTUALITY	full semester

ASSESSMENT TASK DESCRIPTIONS :

WRITTEN TEST ON FILE MANAGEMENT – Week 6 – 10%

This will be a brief in-class written test about the FILE MANAGEMENT section of the BDM Protocols manual. Once you've successfully passed this test, you'll never have to worry again about losing your files, disappearing icons, unexplained error messages, dandruff, and hard drives full of unwanted files that you're afraid to erase in case there's a region in there that you're using. You will be happier. More detail on this in class.

SOUND PROJECT 1 – Week 7 – 20%

In the first class you'll all be given a Protocols session which includes a particular collection of sounds. You're encouraged to use these in classes over the first few weeks for class exercises. In week 7 you will present a 60-90 second sound piece made entirely from these sound sources. You can use as few or as many of them as you like. The format of this piece is entirely up to you. How different can your piece be from the other twenty students in the class? How can you alter these sounds into something new? *Hint* : if you just choose the ones that you think sound good in their unaltered state, chances are that at least half the class will use them as well. Create something new from them. You'll be graded on your exploration, your ability to structure a piece over time, and your ability to look after your File Management so you don't lose all of your sounds.

CONTINUES OVER

ASSESSMENT TASK DESCRIPTIONS *continued ...*

PROJECT 2 PLAN *Hand in week 7 - 10%*

Minimum 1 x A4 page typed.

While it is difficult to write “about” sound, the purpose of the outline is to help inform the lecturer as to your needs and interests in relation to this subject and your plans for your Sound Project 2 (see over page). *Things you might cover (not a comprehensive list)* : What have you done already to prepare ? What sounds have you collected already ? What have you done with them? What do you envisage as being the ‘structure’ of the piece , i.e. how will it change over time? What technical problems are you having? What do you need revision in?

This assessment item is graded simply : Delivery on time gets you the full 10%; late delivery gets you 0%. Prepare it BEFORE the due date. If you’re ill, it must be emailed to the lecturer. If you’re in hospital, get the nurses to email it for you.

SOUND PROJECT 2 : *Due week 15 - 50%*

You will record or appropriate a single voice (spoken or sung) and construct a soundscape, a sound/music piece or sound installation that either alters or enhances a narrative, meaning or style initially suggested by the original source.

Other sounds : The other elements of the sound piece are completely up to your own discretion. They might be ‘musically’ arranged sounds, they might be a collection of manipulated atmospheres. They do not have to be "musical" in the traditionally understood sense. They do not have to be voice sources.

Your “voice” source could be, for example, a monologue or single line of dialogue from a film, a poem read by yourself, an acapella singer, someone recorded from the street, etc. It might be a single word manipulated in hundreds of different ways. It might be a children's lullaby. Interpret the brief creatively.

The final piece will be between two and four minutes in length.

This is *not* to be an audio/visual work, i.e. not a soundtrack lifted from your video work. The idea is for you to construct a piece only using sound.

It is recommended that you begin gathering and experimenting with sounds immediately, so that you can experiment with them during class exercises.

Two people can work together on a project, but you must let the teacher know in advance.

CLASS ATTENTIVENESS and PUNCTUALITY – *over semester - 10%*

In order for large lab-based classes to function properly, it’s imperative that the time available is used effectively. People arriving late, taking extra break time, surfing the web, sending/reading SMS messages and checking email once class has begun, talking while teaching is taking place, and working on projects from other classes or other non-audio activity, will be graded down.

COURSE SCHEDULE OVER PAGE

COURSE SCHEDULE

NOTE: The schedule is intended purely as a guide to the probable order of the **technical teaching** in the sound course; but may change according to the learning pace of the class. Screenings, listening and discussions will be woven throughout.

Weeks 1-3 : Protools operations : revision and expansion

Sound basics – Volume, frequency and spatial relationships.

** PROTOOLS BASICS REVISION :*

Terms and definitions. Different Protools versions. Creating a session. Bit sizes. Sample rates. File types. Transferring sessions between Protools formats. Mono and stereo, Protools “Split Stereo” (multiple mono)

** AUDIO INPUT*

Analogue and digital recording / Mixing desks / Microphones and recording techniques / Importing and converting files.

** SOUND EDITING*

“Files” vs “regions”, tools, region editing , Groups, crossfades, Display options Audiosuite functions, equalisation and layering.

** FILE MANAGEMENT*

File compacting, removing regions, file deletion. Backup. Copying between computers and partitions. Disk allocation. How not to lose things.

** AUDIO OUTPUT*

Bouncing. File conversion. Master Faders.

** INSERTS and PLUG-INS*

Inserts and Pluggos introduction : types; recording audio from inserts, saving settings, Pluggos on different versions of Protools, track automation.

Week 4 (starts Aug 18)

RHYTHM. Protools : Grid mode editing. Beats per minute (BPM). Delays. Automation.

Week 5 (starts Aug 25)

More on **PLUGGO** insert effects.

MIDI and **SAMPLING** introduction : MIDI files, samplers (samplero), MIDI recording and editing, relationships to Grid Mode.

Week 6 (starts Sept 1)

*** BRIEF WRITTEN TEST ON FILE MANAGEMENT***

Continuation of MIDI, sampling and PLUGGOS.

Revision of textural basics – volume, frequency, spatial relationships.

Week 7 (starts Sept 8)

***SOUND PROJECT ONE* due** - Play pieces in class.

Introduction to **SYNTHESIS** – analogue, FM, granular techniques.

CONTINUES

COURSE SCHEDULE (*continued*)

Week 8 (starts Sept 15)

* **SOUND PROJECT TWO OUTLINES HAND IN***

AUDIOVISUAL RELATIONSHIPS. Importing and synchronisation of Quicktime videos into Protools; sound post-production methods; Audiovisual techniques; foley.

Week 9 (starts Sept 22)

Project work, individual discussions on project plans.

You must have collected some of your own sounds in a Protools session by this class.

Note : Mid-session break Sept 29th – Oct 5th)

Week 10 (starts Oct 6th)

“RESEARCH WEEK” – no class. Lab available for project work.

Weeks 11-14 (Oct 13th – November 3rd)

Revision, project work, consultations. Other techniques and software.

Week 15 (starts November 15th)

In-class Presentation of final work.

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.
- It is recommended that BDM students purchase their own hard drive for storage.

CONTACTS

NIGEL KERSTEN nigel@cofa.unsw.edu.au (Friday class)

PANOS COUROS panos@ihug.com.au (Wednesday-Thursday classes)

SIMON HUNT s.hunt@unsw.edu.au (Course Authority)

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

- 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.
- BDM labs : Apple menu – Audio – Sound Notes – “**SOUND_LINKS.pdf**” – includes pages of links for sound FX and sample sites (*also end of this document*)
- BDM labs : Core – Software Archive – Audio : **Software installers and demos**
- BDM labs : Core – Documents – Audio : **Various pdf instructions.**

COFA RESOURCE CENTRE

- See their site at <http://www.cofa.unsw.edu.au/units/resource/>
- Keep the staff there happy by learning the names for various **CONNECTORS** :
http://www.cofa.unsw.edu.au/units/resource/equipment_guide/av_connectors/connectors.shtml
- ... and by learning the names for various **ADAPTORS** :
http://www.cofa.unsw.edu.au/units/resource/equipment_guide/av_connectors/adapters.shtml

RECOMMENDED READING (not textbooks)

- 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.

**SOUND LINKS INDEX
STARTS OVER PAGE
..... click **HERE****

sound links

for COFA sound courses – *Simon Hunt July 2003*
View **ACTUAL SIZE** pdf. **CLICK HEADINGS BELOW**

THINK

SOUND EVENTS

SOUNDSCAPE AND SOUND ART

FILM SOUND

RADIO, SCULPTURE AND INTERACTIVE SOUND

IMAGE AND SOUND INTERACTIVITY (software/ideas)

SAMPLE THAT THANG

AFRICA AND SOUND

INSTRUCTIONAL MUSIC STUFF

TRICKS

DO

COFA-RELATED SOFTWARE SITES

FREE PLUGGO DEVELOPERS

VST INSTRUMENTS AND FX

FREE EXPERIMENTAL SOUND SOFTWARE

AUDIO PRODUCTION

MIDI FILES

SOUND FX SEARCH SITES

SOUND FX *LINK* SITES

SOUND FX SITES

SPECIALIST FX SITES

MUSIC SAMPLES (beats etc.)

MUSIC SAMPLES - LINK SITES

THINK

SOUND EVENTS

<http://www.thisisnotart.org/>

“This is Not Art” – festival /conference in Newcastle 2-7 October 2003, always a good party. Includes the following two “sub festivals” :

<http://www.octapod.org.au/soundsummit/>

Sound Summit –electronic music / hiphop festival. (from “This is Not Art”)

<http://www.electrofringe.org/2003/>

Electrofringe – new media arts festival (from “This is Not Art”)

<http://laudible.net/impaud/>

Impermanent Audio - Sound art events in Sydney

<http://www.theNOWnow.net/festival/>

The NowNow – has a guide to sound events in Sydney

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SOUNDSCAPE AND SOUND ART

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

Resonance magazine articles.

<http://www.thewire.co.uk/>

“The Wire”. Click interviews and essays - Magazine and CDs from “The Wire” available in the COFA library.

<http://www.sonicartsnetwork.org/>

Sonic Arts network

<http://www.sounddesign.unimelb.edu.au/site/news.htm>

the Australian Sound Design project

<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 but good stuff there.

<http://autonomous.org/soundsite/csa/eis2content/index.html>

Essays In Sound 2: Technophonia

<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.sukothai.com/xebec.html>

XEBEC - Japanese sound art site

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FILM SOUND

<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://www.filmsound.org/>

FILM SOUND SITE – great resource site.

<http://www.filmsound.org/cliche/>

Film Sound **cliches** !

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RADIO, SCULPTURE AND INTERACTIVE SOUND

<http://www.transom.org/shows/2001/200103.shows.audioart.links.html>

radio-sound-art

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

radio art

<http://music.dartmouth.edu/~kov/soundArt/index.html>

sound sculpture

<http://www.ircam.fr/equipes/analyse-synthese/wanderle/Gestes/Externe/> Interactive
sound resources and ideas

<http://www.noogenesis.com/binaural/binaural.html>

Binaural sound link page

http://groups.yahoo.com/group/cnfractal_music/

Fractal music discussion

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IMAGE AND SOUND INTERACTIVITY (software / ideas)

http://www.youngmonkey.ca/nose/articles/CU-Amiga_9711/SoundLab.html image
processing for audio

<http://www.awn.com/mag/issue1.2/articles1.2/moritz1.2.html>

Mary Ellen Bute: Seeing Sound

http://www.artwrite.cofa.unsw.edu.au/0124/features/Pegus_colour_music_rooms/pegus_colourmusic.html

Coloursound

<http://www.webcenter.ru/~vsoft/BitmapPlayer.htm>

bitmaps and waves – converters (software).

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SAMPLE THAT THANG

<http://www.digitalmusicworld.com/html/hardware/Samplers/BriefHistory.php>
a history of the sampler

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

<http://www.instrumentality.com/themanual.html>
How to get a number 1 hit

<http://www.evolution-of-minor.com/images/MSHitWizard.JPG>
How to get a number 1 RnB hit

<http://www.negativland.com/albini.html>
Why the music industry sucks

<http://www.negativland.com/>
Negativland – fun bunch of guys

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AFRICA AND SOUND

<http://www.cnmat.berkeley.edu/~ladzekpo/PrinciplesFr.html>
African rhythm – methods, culture, history, social context

<http://www.acslink.aone.net.au/christo/histmain.htm>
African music concepts and historical overview

<http://www.kubatana.net/html/archive/artcul/030521music.asp?sector=ARTCUL>
African Music styles glossary

<http://www.afrofuturism.net/text/about.html>
Afrofuturism – the sci-fi link to cultural production and politics

<http://www.jahsonic.com/ASVanDorston.html>
the Afro-Alien Diaspora – more on afrofuturism

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INSTRUCTIONAL MUSIC STUFF

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

Musictheory.net - comprehensive music theory basics. Flash-based, simple.

<http://www.looknohands.com/chordhouse/piano/>

Chordhouse - virtual piano chord building

<http://www.cnmat.berkeley.edu/~ladzekpo/Foundation.html>

african drumming Foundation course

<http://www.people.fas.harvard.edu/~desmith/guitar/chords/chords.htm>

Dansm's Guitar Chord Theory. -good on chords in general

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

learn Jazz piano

<http://members.aol.com/chordmaps/index.htm>

music Theory for songwriters

<http://www.xs4all.nl/~marcz/Polyrhythm.html>

The **polyrhythm** page

<http://www.people.fas.harvard.edu/~desmith/guitar/notate/meter.htm>

Dansm's **measures and meters**

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

Musicplay - Play ze **piano**

http://www.tweakheadz.com/how_to_get_started_with_midi.html

MIDI for beginners.

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TRICKS

<http://www.tios.cs.utwente.nl/say/>

Make robot speak (record to **SPIG**)

<http://neuro.caltech.edu/~lshams/demo.html>

Sound-Induced Illusory flashing

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DO

COFA-RELATED SOFTWARE SITES

<http://www.hitsquad.com/smm/>

Hitsquad - source of audio freeware/shareware/demos for all platforms.

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

Protools homepage. Click SUPPORT then USER CONFERENCES for your home setup problems.

<http://www.digidesign.com/ptfree/>

Protools FREE download page.

<http://www.digidesign.com/compato/mainfreewin.html>

Protools Free PC compatibility notes.

<http://www.wildfrontear.co.uk/standalones.html>

MultiVSTShell – host that feeds VSTs into Protools

<http://www.native-instruments.net/>

Native Instruments : Reaktor etc

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

SoundHack homepage

<http://www.spies.com/~franke/SoundApp/>

Sound App homepage.

<http://www2.arnes.si/~mmilut/BladeEnc.html>

Blade encoder

<http://www.wildfrontear.co.uk/>

SPIG

<http://www.macmusic.org/softs/?lang=EN>

MacMusic

<http://www.bjoernbojahr.de/downloads.html>

Wizcalc - good delay calculator

<http://www.osxaudio.com/index.php?story=393>

OSX Audio.com

<http://www.audio-units.com/home/applications.html>

Audio Units (OSX) info.

See also the **VST** and **PLUGGO** sections below

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FREE PLUGGO DEVELOPERS

<http://www.cycling74.com/products/pluggo.html>

Pluggo Free Runtime installer – go down page

<http://www.sonorita.pl/jk/myrtas.html>

JK –

http://postsomnia.com/archives/mtr/cat_pluggo.php

Matthew Lyon

<http://www.wildfrontear.co.uk/plugs.html>

The Lone Roger

<http://www.music.columbia.edu/PeRColate/>

The Percolate Collection

<http://members.xoom.virgilio.it/gleetchplug/>

Tobor Experiment

<http://www.angelfire.com/sd2/wheat/>

Wheat's collection (a few ad pop-ups)

<http://gdavis.dyndns.org/plugins.html>

Greg Davis

<http://refusesoftware.com/freeware.html>

Refuse Software

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VST INSTRUMENTS and FX

<http://www.kvr-vst.com/index.php>

KVR - VST resources : best resource for VSTs

<http://www.wildfrontear.co.uk/standalones.html>

MultiVSTShell – host that feeds VSTs into Protools

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

VST Central

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

Patcharena – patches for VST instruments.

<http://www.macmusic.org/softs/softcat.php/lang/EN/id/7023/>

MacMusic

<http://st2n.com/daw/en/>

Cubase site for **VST plug-in search**

CONTINUES OVER

VST INSTRUMENTS and FX *continued ...*

<http://www.bjoernbojahr.de/downloads.html>

Smart Electronix – great experimental VST FX

<http://www.kvr-vst.com/forum/viewtopic.php?t=9780&postdays=0&postorder=asc&start=0>

KVR thread with links to **free VST effects** (*note* : no Mac/PC distinctions)

<http://www.computermusic.co.uk/tutorial/tutorialmain.asp>

Computer Music - Good tuts for **DS-404, SR-202, CM-505 and CM-101 VSTs**

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

EM411 : Good broad based electronica makers' site –interviews, reviews etc. Login required but no spam.

<http://www.osxaudio.com/index.php?story=393>

OSX Audio.com

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FREE EXPERIMENTAL SOUND SOFTWARE

<http://www.ixi-software.net/content/software.html>

IXI - experimental software

<http://www.sineqube.com/software.html>

Sineqube - experimental software

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

Supercollider - real time audio synthesis programming

<http://www.audioease.com/Pages/Free/FreeMain.html>

Thonk - random granular synthesis

<http://shoko.calarts.edu/%7Etre/CompMusMac/>

Tom Erbe's list of programs

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

C-Sound resources

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AUDIO PRODUCTION

<http://www.studiocovers.com/articles.htm>

Studio Covers : Music/sound production article links, frighteningly well organised and constantly updated. Almost possible to forget the rest of this section and just surf from here.

<http://www.digidesign.com/disk/diskflix/>

Some online **Protools** instructional videos

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

Sound physics

http://www.saecollege.de/reference_material/index.html

School Of Audio Engineering's reference centre on all things sound.

<http://www.sospubs.co.uk/>

Sound On Sound - click "articles" – music and audio production.

<http://www.mixarchives.com/archives/default.asp?UserName=SimonHunt&UserID=s89rYB4058dvdvjhDIIvS1134700>

MIX magazine – back issues

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, who buy lots of ads in the magazine, but still useful.

<http://crca.ucsd.edu/~msp/techniques/latest/book-html/>

Theory and techniques of electronic music – scary maths stuff

<http://shoko.calarts.edu/~eric/gs.html>

granular synthesis – what is it?

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MIDI FILES

<http://www.manythings.org/midi/search.html>

Find that MIDI file

<http://www.manythings.org/midi/>

Standard MIDI files on the net

<http://www.midiworld.com/midifile.htm>

Classical and jazz MIDI files . Owww ...

<http://www.midifarm.com/files/>

MIDIfarm

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

MIDI explorer

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

MIDI.com

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SOUND EFFECTS section :

NOTE : Free online sounds will generally be of a lower quality than the **SOUND FX CDs** that you can ask for at the Library front desk. Have a look through them. They are for on-campus loan only.

SOUND FX SEARCH SITES

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

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

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

Music Robot : “Let music robot find your sounds” *POPUPS*

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

WAV Central : ‘FX’ section and ‘search’ section are useful.

SOUND FX LINK SITES

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

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

<http://www.soundhunter.com>

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

[http://thefreesite.com/Free_Sounds/Free WAVs/index.html](http://thefreesite.com/Free_Sounds/Free_WAVs/index.html)

The FreeSite : Links to free WAV sites

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

“Echovibes Top 50 Sound Sites” Let the popups begin

SOUND FX SITES

<http://www.hollywoodedge.com>

Hollywood Edge : Click “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 ? *POPUPS (lots)*

SPECIALIST FX SITES

<http://nauticom.net/www/mudhut/game.html>

Some gaming FX

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

Classic speeches from the History Channel

<http://www.geocities.com/CollegePark/3812/tubesounds.html>

English tube underground voices – “Mind the gap”

<http://www.acapella-heaven.tk/>

Acapella heaven

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MUSIC SAMPLES (beats etc.)

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

Sample Arena –BPM-labelled beats but you need to dig a bit.

<http://www.bbc.co.uk/radio1/onemusicdata/samples/index.shtml>

BBC collection –quite good ! Watch the categories date ...

<http://www.e-lab.se/>

E-Lab Sweden : good free downloads. Login (free) required, no-spam.

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

Loopasonic – well organised site. Login (free) required.

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

Tout Pour La Muusique ! - Beats labelled with BPM but not style

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

Waveform.dk - Good varied collection

<http://www.djsamples.com/djsamples/freesamples/?CFID=6587414&CFTOKEN=36022132&samplepack=>

Djsamples.com – big collection, SEARCHABLE.

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

16bitsamples.com – slow site, but big SEARCHABLE archive.

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

E-Drummer - Drum loops

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

Superloops : check those crazy categories

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

Mean Beat – click “Samples”

<http://www.breakbeatsonly.com/preview1.htm>

Breakbeats only.com – prof site with freebies.

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

ZeroMedia – Short hits & some loops

<http://www.nskit.com>

NS Kit - acoustic drum kit, high quality and mega MB

<http://theremin.music.uiowa.edu/MIS.html>

Uni Of Iowa- Classical instruments

<http://studio.dubroom.org/samples/>

Dubroom - Dub samples

<http://www.modarchive.com/waveworld/>

The Mod Archive – synth focus.

<http://kontakt.daw-mac.com/>

Kontakt (sampler) resource site with good instrument WAVs.

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MUSIC SAMPLES - LINK SITES

http://directory.google.com/Top/Arts/Music/Sound_Files/Samples_and_Loops/

Google Directory link page – BIG !

http://dmoz.org/Arts/Music/Sound_Files/Samples_and_Loops/

Dmoz - really really big list

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

Loops.net - good link site, also for software

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

Sampling Zone – good link site, some dead links

<http://www.midiworld.com/sounds.htm>

MIDIWORLD Links list

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