



SCHOOL OF MEDIA ART

SOMA9001

SOUND CONSTRUCTION 1

SESSION 2, 2005

CONTENTS

	Page
Course staff	3
Course Information	3
Assessment	3
Academic honesty and plagiarism	6
Course schedule	7
Resources for students	9
Continual course improvement	10
Administrative matters	10

Course Coordinator:

Simon Hunt - Room G104, Phone 9385-0657 , Email s.hunt@unsw.edu.au

Course Information

Units of Credit:	6
Hours per week:	3

Course Aims

Sound Construction 1 introduces many aspects of audio production. Students will gain the technical, structural and conceptual skills to develop both “stand-alone” sound pieces and audio components of multi-media forms such as video, animation or installation . It is understood and expected that students will eventually specialise in particular areas of the broad range of practice offered, whether that be via audiovisual sound design, soundscape, experimental sound practice or that which might be regarded as traditional “musical” form. Technically, we cover: Protocols hard disk recording; sound editing and mixing; analogue and digital recording; DAT recording and microphone use; an introduction to rhythmical structures; synthesis, sampling; MIDI sequencing; and audio-visual sound design.

Teaching Strategies

Lab-based teaching combines the technical, conceptual and structural elements of learning audio through a series of demonstrations, class exercises and project consultation. Students should also work on projects between classes in either the F115 or CG-05 labs.

Assessment Tasks

Amount	Item	Date
30%	SOUND PROJECT 1	Week 8
10%	PROJECT 2 PLAN delivered on time	Week 9
60%	SOUND PROJECT 2	Week 14

ASSESSMENT TASK DESCRIPTIONS OVER PAGE

Assessment Task Descriptions

SOUND PROJECT 1 – Due Week 8 – 30%

In the first class you'll be given a particular collection of sounds. You're encouraged to use these in classes over the first few weeks for class exercises. In week 8 (Sept 12) you will present a 60-90 second sound piece sourced entirely from these sounds. 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, i.e. that you don't lose all of your sounds in Week 6.

PROJECT 2 PLAN Hand in week 9 - 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 below). *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 14 - 60%

PROJECT 2 is very open. It may be: a sound/music piece; a soundtrack/sound design to an *existing* audiovisual work; 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. It must be at least two minutes in length.

It is recommended that you begin gathering and experimenting with sounds immediately, so that you can experiment with them during class exercises. Don't wait until Week 9 to begin working on it.

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

If your sound piece is to accompany a film/video that is being completed within the same semester (for another class or for an outside project) – then as part of the "PROJECT PLAN" (see above) you **MUST** present a cohesive schedule, with dates, as to how you plan to do sound work prior to the film editing process – collection of atmospheres, experimentation with types of sounds in order to form a sound design, etc. If you cannot conceive of a way you can work on some of the sound for your film before the film is even shot, then it is inappropriate for this class, and you should choose a different project here. If your film sound is, for example, composed *only* of basic on-set sound recording (e.g. verite documentaries), then it is inappropriate for this class. Quick, ill-conceived soundtracks thrown together between the end of your edit in Week 13 and project presentation in Week 14 not only result in shockingly bad films, but may also result in failure in this class. Example of a *good* film sound design plan : make a separate sound piece that stands alone, using atmospheres and other elements that you **MAY** use in your film – then incorporate ideas from this when you come to your last-minute frantic edit. It works.

Assessment Notes / Choice of Projects

- As the use of sound varies significantly across various student practices in this course, a large part of your **grading** is based on your **development** of an initial idea and your **effort** towards the **progression** of your **skills and ideas**, i.e. your willingness to learn and experiment with something new over time, rather than producing something at the last minute using parameters that you are already comfortable with.
- As you will note in the COURSE SCHEDULE, **a wide range of art practices and technology** are introduced within this sound course, some within a single class. You will not pick up everything you need simply by attending classes, but will need to follow the strands (and instructions for them) that interest you outside of class time. You are not expected to learn **ALL** of the available software (apart from Protools) and techniques, nor should you necessarily try to. Your lecturer(s) do not have time for private tuition if you suddenly gain an interest in a synthesiser that you ignored in class a month before. You should take notes on everything.
- **In regards to Project 2 : Sampling/appropriation** of musical elements, fragments, breakbeats, other artworks etc. is allowed in projects, but 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 that occur at the time of sampled fragments) can be considered to be “your” composition. Check with your lecturer 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. Constructing an IKEA bookshelf does not give you a degree in carpentry. Please also read the general COFA section below on ‘**Academic Honesty and Plagiarism**’. Where those generic UNSW guidelines appear to clash with this paragraph, this paragraph will prevail.
- **In regards to Project 2 : Proof of ‘creative ownership’**. This follows on from the last section. Your lecturer, when consulting on or assessing your work, may ask for separate elements of any combined group of sounds to be provided, in order to ascertain the “degree of construction” you have undertaken in the work, particularly when sampled elements are involved. This is not about LEGAL ownership (if you wish to actually ‘release’ your work, you may deal with those concerns yourself), but is about the degree of ‘creative ownership’, which will be determined by the lecturer. Your lecturer may ask for this at any stage of the semester, however many times it is deemed necessary. If you are unable to satisfactorily provide this, your work may not be accepted for assessment. So if you’re using sampled elements, keep track of your work and make a collection of files that “trace” your work. Please also read the general COFA section below on ‘**Academic Honesty and Plagiarism**’. Where those generic UNSW guidelines appear to clash with this paragraph, this paragraph will prevail.
- **Other software systems**. Students working on projects predominantly outside the university, using software systems and platforms that are not compatible with those used at the university, are still required to provide work-in-progress sessions at the required times. This means separate tracks of audio, imported into a Protools session BEFORE your consultation/assessment. **A single exported audio file is NOT sufficient**. This is for both reasons of ascertaining “creative ownership” (see the above paragraph) and also enabling your lecturer to be able to give sufficient feedback. If you are unable to satisfactorily provide this, your work may not be accepted for assessment. If you don’t adequately provide separate tracks of audio at consultation times, you **will** be graded down. You are also expected to gain an understanding of the Protools software.

Academic honesty and plagiarism

Penalties for academic dishonesty or plagiarism can be severe, and range from reduced marks, through failing the course, to exclusion from the University. Your responsibility is to understand what plagiarism is and take steps to avoid plagiarism in your assignments.

Plagiarism is the presentation of the thoughts or work of another as one's own.*

Examples include:

- direct duplication of the thoughts or work of another, including by copying work, or knowingly permitting it to be copied. This includes copying material, ideas or concepts from a book, article, report or other written document (whether published or unpublished), composition, artwork, design, drawing, circuitry, computer program or software, web site, Internet, other electronic resource, or another person's assignment without appropriate acknowledgement
- paraphrasing another person's work with very minor changes keeping the meaning, form and/or progression of ideas of the original;
- piecing together sections of the work of others into a new whole;
- presenting an assessment item as independent work when it has been produced in whole or part in collusion with other people, for example, another student or a tutor; and,
- claiming credit for a proportion a work contributed to a group assessment item that is greater than that actually contributed.†

Submitting an assessment item that has already been submitted for academic credit elsewhere may also be considered plagiarism.

The inclusion of the thoughts or work of another with attribution appropriate to the academic discipline does *not* amount to plagiarism.

Students are reminded of their Rights and Responsibilities in respect of plagiarism, as set out in the University Undergraduate and Postgraduate Handbooks, and are encouraged to seek advice from academic staff whenever necessary to ensure they avoid plagiarism in all its forms.

The Learning Centre website is the central University online resource for staff and student information on plagiarism and academic honesty. It can be located at:

www.lc.unsw.edu.au/plagiarism

The Learning Centre also provides substantial educational written materials, workshops, and tutorials to aid students, for example, in:

- 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 the proper referencing of sources in preparing all assessment items.

* Based on that proposed to the University of Newcastle by the St James Ethics Centre. Used with kind permission from the University of Newcastle.

† Adapted with kind permission from the University of Melbourne.

Course schedule

WEEKS 2-3 (August 1 & 8) INTRODUCTION TO AUDIO AND PROTOOLS

Audio basics, Protools application basics, Getting sound in and out of Protools, audio editing, Audiosuite processing.

Readings :

[cofa_PROTOOLS_2.0.pdf](#) : Sections 1-6; Section 12.

[SOUND_LINKS_2005.pdf](#)

Both documents in : *Student – Classwork – Documentation – Audio*

WEEKS 4-5 (Aug 15, 22) FX INSERTS AND AUTOMATION

Readings :

[cofa_PROTOOLS_2.0.pdf](#) : Section 7 “FX Inserts”

[Plug-ins_SUMMARY_03.pdf](#) : Introductory pages and **FX** section introductions.

Student – Classwork – Documentation – Audio – Audio Plug-ins manuals.

WEEK 6 (Aug 29) GRID MODE AND RHYTHM

Readings :

[cofa_PROTOOLS_2.0.pdf](#) : Section 9 “Grid Mode”

WEEK 7 (Sept 5) MORE FX INSERTS, REVISION

Readings :

[cofa_PROTOOLS_2.0.pdf](#) : Section 7 “FX Inserts”

[Plug-ins_SUMMARY_03.pdf](#)

WEEK 8 (Sept 12) AUDIOVISUAL CLASS

Other tasks

PROJECT ONE pieces must be in the dropbox before the start of class.

Readings :

[cofa_PROTOOLS_2.0.pdf](#) : Section 8 : “Audiovisual Synchronisation”

[Protools_FINALCUT.pdf](#)

(Student – Classwork – Documentation – Audio – Audio Applications manuals – Protools)

WEEK 9 (Sept 19) **D.A.T. RECORDING, MICROPHONES**

Other tasks

PROJECT PLANS pieces must be in the dropbox before the start of class.

Readings :

TASCAM DAT DAP-1.pdf

(Student – Classwork – Documentation – Audio – Cofa Studios/Equipment – DATS)

MICROPHONES.pdf

(Student – Classwork – Documentation – Audio – Cofa Studios/Equipment)

cofa_PROTOOLS_2.0.pdf : Section 2 : “Digitise audio from DAT tapes”

TWO WEEK BREAK from classes:

Sept 26-30 is the COFA mid-session break

Oct 3-7 (Week 10) is “Research Week”.

WEEK 11 (Oct 10) **MIDI INSTRUMENTS : SAMPLE BASED**

Readings :

cofa_PROTOOLS_2.0.pdf : Section 10 : “MIDI Record / edit”

Plug-ins_SUMMARY_03.pdf : **Introductory pages** and **instrument** section introductions.

PLUGGO INSTRUCTIONS_1.6.pdf : see instrument “**Samplero**”

Student – Classwork – Documentation – Audio – Audio Plug-ins manuals.

WEEK 12 (Oct 17) **MIDI INSTRUMENTS : SYNTHESIS**

Readings :

cofa_PROTOOLS_2.0.pdf : Section 10 : “MIDI Record / edit”

Plug-ins_SUMMARY_03.pdf : **Introductory pages** and **instrument** section introductions.

SYNTHESIS_INFO.pdf

(Student – Classwork – Documentation – Audio – Cofa Studios/Equipment)

WEEK 13 (Oct 24) **PROJECT WORK / REVISION**

Bring **PROJECT TWO** work to class with you. Some instruction / revision will be also given according to class needs.

Readings :

SOUND_LINKS_2005.pdf

WEEK 14 (Oct 31) **ASSESSMENT**

PROJECT TWO pieces must be put into the Class Dropbox before class. Pieces will be played in class and feedback given. All to attend.

Resources for students

INSTRUCTIONS and SOUND SOURCES

- Various **audio instructions** in : **Student – Classwork – Documentation - Audio**
- Your ‘textbook’ is : “**Sound_Links2005.pdf**” in the above location.
- 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 are kept in the **audio/visual section**, magazines are upstairs.

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

SOME LIBRARY JOURNALS

The Wire

an independent, monthly music magazine dedicated to “informed, intelligent coverage of a wide range of progressive, adventurous and non-mainstream musics.”

Straight No Chaser

“Interplanetary Sounds : Ancient to Future”. Journal documenting current and historical strands and events within African-derived forms of music such as jazz, hiphop, soul, funk, reggae, latin and brazilian forms.

Future Music / Computer Music

See above in ‘Instructions and Sound Sources’.

For an extensive online collection of journal articles, see the document “**Sound_Links2005.pdf**” in **Student – Classwork – Documentation – Audio**

SOME LIBRARY BOOKS (not textbooks)

- Brophy, Philip (Ed) *Cinesonic : experiencing the soundtrack*. Sydney,Aust AFTRS 2000; *Cinesonic : the world of sound in film, Sydney, Aust AFTRS 1999*
- Kahn, Douglas: *Noise, Water, Meat : A History of sound in the arts* , Cambridge, Mass : MIT Press 1999
- Chernoff, John Miller : *African Rhythm and African Sensibility* , Uni Of Chicago Press, 1979
- Kostalanez, 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.

Continual course improvement

Periodically student evaluative feedback on the course is gathered, using among other means, UNSW's Course and Teaching Evaluation and Improvement (CATEI) Process. Student feedback is taken seriously, and continual improvements are made to the course based in part on such feedback. Significant changes to the course will be communicated to subsequent cohorts of students taking the course

Administrative Matters

CONTACTS

For questions on **assignments**, contact your lecturer:
Simon Hunt, s.hunt@unsw.edu.au

For **technical questions** that you cannot answer from the manuals (e.g. cofa_PROTOCOLS manual), post questions at the Media Arts phorum :

<https://secure.cofa.unsw.edu.au/discussions/viewforum.php?f=1&sid=59176178343707e476f49861eb2cbbf3>

For assistance when other avenues have been unsatisfactory, contact the Head of School, Andy Polaine (9385 0758).

For general inquiries, to contact the School's Grievance Officer Andy Polaine, or to make appointments to see the Head of School contact the School Secretary, Simon Fellows (phone 9385 0758).

For administrative inquiries and assistance (relating to enrolment, class lists, timetables etc.), contact the Faculty Student Centre [ground floor 'B' Block] (9385 0684)

COURSE REQUIREMENTS

ATTENDANCE

The minimum attendance requirement is 80% of all classes, including lectures and tutorials. You are liable to fail the course if you miss 3 classes [see remarks on Special Consideration below].

PARTICIPATION

You are required to prepare for, and actively participate in class activities.

COMPLETION OF SET WORK

You must complete all set work. You may fail the subject if you do not submit all set work.

NOTES ON ASSESSMENT

PRESENTATION OF ASSIGNMENTS

All work is to be submitted to the class dropbox (Student – classwork etc)

KEEP A COPY OF ALL WRITTEN ASSIGNMENTS

Please keep a copy of written assignments on disc or hardcopy.

LATE SUBMISSION

Late work may not be accepted or assessed, or may be penalised: the lecturer may deduct 2 marks per day, up to 7 days. Work that is submitted more than 7 days after the due date may not be accepted for assessment. If you have a good reason for being unable to submit your work on time, it is important that you let your tutor, or lecturer know promptly – and no later than the due date. There are two kinds of provisions made for students who have good reasons for late submission :

1. Extensions

Students who are late with assignments may apply to their lecturer or tutor for an extension. You must apply for an extension before the due date. Extensions may be refused if you do not present documented medical or other evidence of illness or misadventure. An extension is only for a short period, usually no more than a week.

2. Special Consideration

Where a longer period is needed, you should apply for Special Consideration. For details about Special Consideration please go to this site <http://www.student.unsw.edu.au/atoz/atoz-Special.shtml> Please note that the application must be submitted no later than 3 days after the affected assessment is due. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

Review of results

For details about requesting a review of result see <http://www.student.unsw.edu.au/atoz/atoz-Review.shtml> Please note that the application must be submitted no later than 15 days after the work has been returned. Also, where the web page talks about NewSouth Q, you should use the COFA Student Centre, Ground Floor B Block.

OCCUPATIONAL HEALTH AND SAFETY

Sound class safety

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

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 Form. This form must be signed by the lecturer and lodged with the relevant Technical Officer or School Administrative Assistant. 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.

Public Liability

The University has appropriate insurance cover whereby you, the student and the University are indemnified in the event of you, while on work experience, placement or assignment (including such things as film/video/photo shoots, off-site installations etc) become legally liable for any injury to any person or damage to property caused by your negligent act.

A Letter of Indemnity Template is available for download from:
<http://www.riskman.unsw.edu.au/insurance/indemnity.shtml>

This should be signed by the relevant Lecturer or Head of School

Computer usage and ergonomics

Using computers for long periods has the potential to cause overuse injuries. These injuries can be minimised by correct set-up of your workstation. Advice on how to set-up your workstation correctly can be found at <http://www.cofa.unsw.edu.au/units/csu/staffinfo/>

Student OHS responsibilities whilst on campus

Students are responsible for adhering to UNSW and COFA OHS policies and procedures, following instructions on safe work methods, promptly reporting hazards or accidents and ensuring that their conduct does not endanger others.

First aid

If you are injured or are hurt in any way inform your supervisor. All accidents and incidents must be reported. The names and contact details of first aid officers on campus are displayed in the green and white first aid posters. Security staff are also trained first aid officers.

Emergencies

In case of emergency you should follow the instructions on the emergency procedures displays which are located on each level.

SOLUTIONS TO PROBLEMS—TROUBLE-SHOOTERS

THE LEARNING CENTRE

The Learning Centre provides assistance for study-related problems. The COFA Learning Centre is staffed Monday 11am-3pm, Tuesday 10am-2pm, Thursday 12pm-4pm and Friday 11am-5pm. Call in for an appointment or phone 9385 0739. Check their web site on

<http://www.cofa.unsw.edu.au/start/currentstudents/services/default.php?n=141>

STUDENT COUNSELLOR

The COFA Counseling Service offers counseling on any problems causing distress or concern. For an appointment, ring 9385 0733. (Appointments: Monday 9am-3pm, Tuesday 9am-5pm, Wednesday 12pm-3pm, Thursday 9am-4pm, Friday 9am-5pm.) Don't wait to contact the service until you need support for an application for Special Consideration: counseling is offered to assist you to resolve the problems that are affecting your work. Check their web site on <http://www.cofa.unsw.edu.au/start/currentstudents/services/>

FEES

If you need to pay fees or HECS it is important to realise that the university will not send you a statement or invoice. You will need to go into the Student Gateway to both get fee statements and to pay online. If you have elected to pay HECS upfront and don't pay on time you will be excluded from all classes and only be able to continue your enrolment for that semester by enrolling as a miscellaneous student, with the higher tuition fees involved.