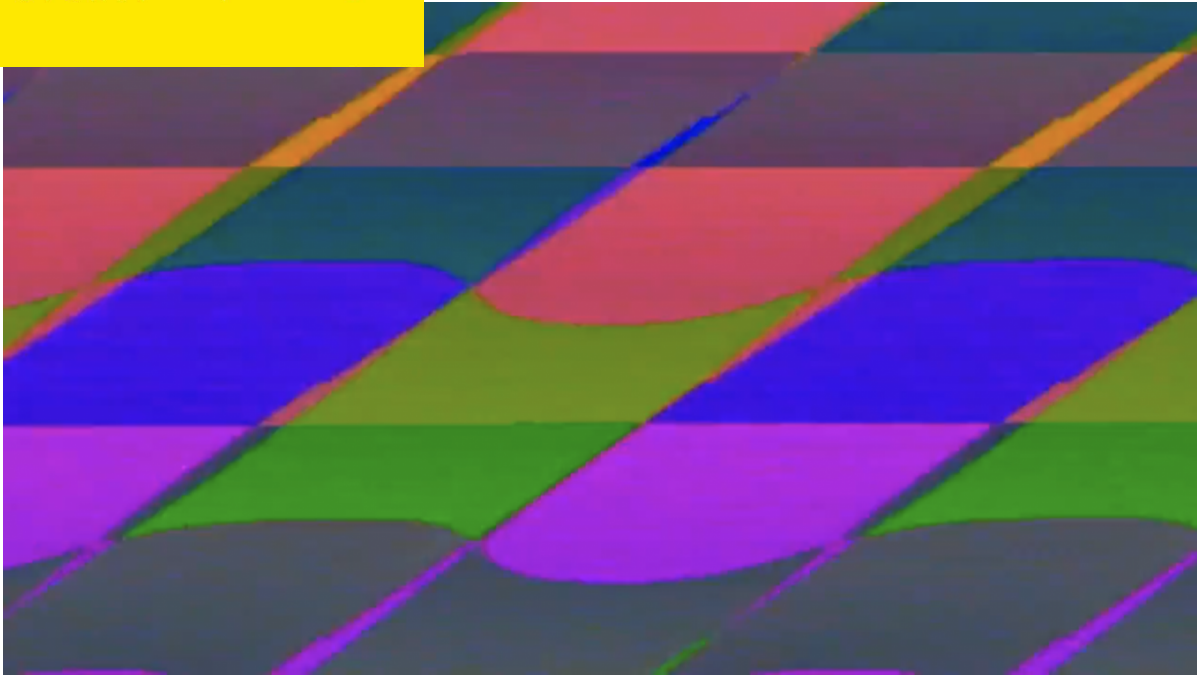




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MUSC3806

Synergies in Sound Technology

Semester Two // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr. Adam Hulbert	a.hulbert@unsw.edu.au	Wed 2-3 or by appointment	Robert-Webster 108	9385 1115

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: <https://sam.arts.unsw.edu.au>

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information, see <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

This course in sound technology and its creative applications builds on the skills developed in MUSC2803/MDIA1005. You will have the opportunity to evaluate a range of conceptual, stylistic and aesthetic approaches to sound-making, and develop your technical skills when working in the Digital Audio Workstation (DAW), and with sequencing programs. You will gain experience and develop skills in recording and post-production in professional industry-standard studios. Course assessment tasks are structured around specific projects that enable exploration, aesthetic cognition and the development of technical facility in the advanced application of various sound technologies.

At the conclusion of this course the student will be able to

1. Demonstrate analytical, critical and listening skills in the completion of technical and creative work.
2. Create original sound and music using digital technologies.
3. Undertake independent, self-directed learning and work confidently in the Digital Audio Workstation environment.

Teaching Strategies

Rationale for the inclusion of content and teaching approach

This course builds and expands on previous Sonic Arts stream modules by enabling you to explore and develop your own creative practice in sound technology to an advanced level. This will prepare you with

the technical facility and aesthetic knowledge to progress to Honours.

Teaching strategies

Lectures and supplementary online materials will introduce theory, history, practical tutorials and other important

content. These will be offered for viewing or reading in connection to the themes of the class each week.

A weekly 2-hour Studio in Webster 140 lab develops practical techniques and applications in the Digital Audio

Workstation (DAW) and in sequencing using applications such as Logic Pro. You will also be introduced to

recording, production and post-production in Webster rooms in order to develop and gain proficiency in using

the industry-standard professional sound studios.

Ideally the Studio classes will be streamed by self-selection, according to technical proficiency.

Assessment

[Here you can outline any relevant information that was not included in AIMS but may prove helpful for your students. For example, you might provide details on the referencing system, links to previous student exemplars or the designated week in the course that you will discuss the assessment at length. Importantly, this section is an area for you to provide information that does not go through the approved governance structure.]

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Reflective Journal	30%	21/09/2018 11:59 PM	1,3
Studio Recording Project	20%	03/09/2018 11:59 PM	1,3
Composition Project	50%	19/10/2018 05:00 PM	1,2,3

Assessment Details

Assessment 1: Reflective Journal

Start date: Weekly

Length: 2800 words

Details: Reflective Journal, 2800 words, spread over eight x 350 word smaller (weekly) assignments. These assignments will consist of a reflective, critical, analytical short essay on an assigned (or, in some weeks, self-selected) text or sound work. Written feedback and numerical grade from tutor.

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 2: Studio Recording Project

Start date:

Details: This is a group project in which class members (up to 3) work together to complete a studio recording project. The use of the studio is subject to passing a studio proficiency test. Written feedback and numerical grade from tutor.

Assessment 3: Composition Project

Start date: Not Applicable

Length: 5 mins + one page description

Details: Create a substantial original sound composition (approx. 10 mins) using digital technologies, which demonstrates confidence and originality when working in the Digital Audio Workstation environment. This is the final assessment task for attendance purposes. Written feedback and numerical

grade from tutor.

Submission notes:Submission via course folder (composition) and Moodle (text)

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

Students are responsible for the submission of assessment tasks by the required dates and times. Depending on the extent of delay in the submission of an assessment task past the due date and time, one of the following late penalties will apply unless special consideration or a blanket extension due to a technical outage is granted. For the purpose of late penalty calculation, a 'day' is deemed to be each 24-hour period (or part thereof) past the stipulated deadline for submission.

- **Work submitted less than 10 days after the stipulated deadline** is subject to a deduction of 5% of the total awardable mark from the mark that would have been achieved if not for the penalty for every day past the stipulated deadline for submission. That is, a student who submits an assignment with a stipulated deadline of 4:00pm on 13 May 2016 at 4:10pm on 14 May 2016 will incur a deduction of 10%.

Task with a non-percentage mark

If the task is marked out of 25, then late submission will attract a penalty of a deduction of 1.25 from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The total possible mark for the essay is 25. The essay receives a mark of 17. The student's mark is therefore $17 - [25 (0.05 \times 3)] = 13.25$

Task with a percentage mark

If the task is marked out of 100%, then late submission will attract a penalty of a deduction of 5% from the mark awarded to the student for every 24-hour period (or part thereof) past the stipulated deadline.

Example: A student submits an essay 48 hours and 10 minutes after the stipulated deadline. The essay is marked out of 100%. The essay receives a mark of 68. The student's mark is therefore $68 - 15 = 53$

- **Work submitted 10 to 19 days after the stipulated deadline** will be assessed and feedback provided but a mark of zero will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component (hurdle requirement), a student will be deemed to have met that requirement;
- **Work submitted 20 or more days after the stipulated deadline** will not be accepted for assessment and will receive no feedback, mark or grade. If the assessment task is a compulsory component of the course a student will receive an Unsatisfactory Fail (UF) grade as a result of unsatisfactory performance in an essential component of the course.

This information is also available at:

<https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: Changing a few words and phrases while mostly retaining the original structure and/or progression of ideas of the original, and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit and to piecing together quotes and paraphrases into a new whole, without appropriate referencing.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

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 (<http://www.lc.unsw.edu.au/>). 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 proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose
- better manage your time

- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW.

(<http://subjectguides.library.unsw.edu.au/elise/aboutelise>)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 23 July - 29 July	Blended	Welcome to Synergies in Sound Technology! Please note that all the lecture material for this subject is online. For this week, I'll be outlining the course, and all the information will be available on Moodle. There are no tutorials in week 1.
Week 2: 30 July - 5 August	Blended	Environment Part 1: Advanced Listening Techniques The foundation for our exploration! This week introduces some advanced techniques, including deep listening and asemiotic listening.
Week 3: 6 August - 12 August	Blended	Environment Part 2: Mediated Listening This week we think about the ways in which our environment is sensed through, and mediated by, technologies.
Week 4: 13 August - 19 August	Blended	Environment Part 3: Sound installations and Configuring Space This week we explore some ways in which sound installations shape our experiences of an environment.
Week 5: 20 August - 26 August	Blended	Studio Recording Methods This week you will be inducted into the use of the studio, and we will explore some approaches to recording.
Week 6: 27 August - 2 September	Blended	Immersion and Intimacy This week we explore ways that immersion has

		been approached in audio, and consider the kinds of relations that these works imply.
Week 7: 3 September - 9 September	Blended	<p>Synthesisers and Cybernetics</p> <p>This week we revisit synthesis and synthesizers as systems for reconfiguring sound and vision.</p> <p><i>Note: Synthesizer building workshops are scheduled for the next three weeks. It is important to attend all of these, so please contact Adam ASAP if you will be absent.</i></p>
Week 8: 10 September - 16 September	Blended	<p>Composition techniques part 1: Experimental sound design</p> <p>This week we consider some experimental approaches to the recording and composition.</p>
Week 9: 17 September - 23 September	Blended	<p>Composition techniques part 2: Oblique Strategies</p> <p>This week we explore how randomness and limitation can be used as compositional tools.</p>
Week 10: 1 October - 7 October	Blended	<p>Composition techniques part 3: Immensity</p> <p>This week we explore ways in which the perception of time and space can be evoked in composition.</p>
Week 11: 8 October - 14 October	Blended	<p>Framing the experience</p> <p>This week we think about how a sound experience is produced through metanarratives and framing.</p>
Week 12: 15 October - 21 October	Blended	<p>Synergies in sound and fiction</p> <p>To conclude, I'll introduce the idea of hyperstition, and my own explorations into the way fiction can be used to compose experience.</p>
Week 13: 22 October - 28 October	Tutorial	No lecture in week 13, but in the tutorials we celebrate the semester and listen and review each

	other's final compositions.
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Resources

Prescribed Resources

This semester you will be building and composing with a synthesizer that has been especially designed for this course! You'll be shown how to make this in tutorials, and will be able to keep the synthesizer once the course has finished. The cost of parts is estimated at \$150, and payment will be due by the end of week 5. Please contact the course convener asap if this causes you any financial difficulties so that other arrangements can be made.

You'll also need the following:

- USB storage device (Hard drive, not memory stick)
- Personal Headphones
- Google Cardboard or similar viewer (<https://vr.google.com/cardboard/get-cardboard>, although are even cheaper on eBay)

Recommended Resources

There is not much opportunity in this advanced course to cover the basics of audio mixing. I recommend the valuable Bobby Owsinski's *Mixing Engineer's Handbook* (<http://www.bobbyowsinski.com/mixing-engineers-handbook.html>). This is available in the UNSW Bookshop and Library.

To get up to speed with soldering etc. You'll need to attend a workshop outside class time. Individual arrangements will be made if you are unable to attend the group workshop.

Course Evaluation and Development

Course is developed using myExperience evaluations: these are very important to me to develop the course. Less formal verbal or email feedback is welcome throughout semester via my email a.hulbert@unsw.edu.au, and many of the best changes have been the result of this. You can make an appointment to chat at my office any time throughout the semester.

Image Credit

'Still Standing Wave', 2018 by Adam Hulbert, visual-rate synthesis using Eurorack Modular, LZX Vidiot and CRT Television.

CRICOS

CRICOS Provider Code: 00098G