PAPER OUTLINE

Paper Code and Title:	CMPO 210 – Sonic Arts 2a		
CRN:	15542	**Campus:**	Kelburn
Year:	2009	**Trimester:**	1
Points Value:	15		
Pre-requisites (P)	B- or better in CMPO 110 and application by portfolio submission	**Co-requisites (C)**	None
Restrictions (R)	NZSM 204, NZSM 202, MUSI 204		

Paper Co-ordinator:	Philip Reeder		
Contact phone:	463 5865	**Email:**	philip.reeder@nzsm.ac.nz
Office located at:	Rm 004, 92 Fairlie Tce (Kelburn Campus)		
Office hours:	Friday 1100-1300		
Other staff member(s):	Dr Dugal McKinnon, Sonic Arts Programme Leader		
Contact phone:	463 6448	**Email:**	dugal.mckinnon@nzsm.ac.nz
Office(s) located at:	Rm 203, 92 Fairlie Tce (Kelburn Campus)		

Class times:	1510-1700, Wed 1510-1600, Fri	**Venue:**	EMS 2 & EMS 4, NZSM (Kelburn)
Workshops/ Rehearsals:	1410-1600, Mon	**Venue:**	*ACR*
Tutorial times:	—	**Venue:**	—

PAPER PRESCRIPTION
Development of intermediate abilities in sonic arts techniques and concepts resulting in the creation of an original work

LEARNING OUTCOMES
A student completing this paper will have:
1. developed an understanding of key compositional techniques and be able to apply these in the creation of original work
2. widened their knowledge and skills in the creative use of music technology
3. understand the creative processes / strategies associated with sonic art and have developed a critical awareness of their own work
4. developed awareness of the contexts in which sonic art is made and received
5. acquired basic electronic performance skills and have performed their major works publicly at NZSM Composer Workshops.

EXPECTED WORKLOAD
A 15-point one-trimester paper should require at least 150 hours work (including class time). This means that in term time, the midterm break and study week you should be prepared to spend on average 10 hours per week attending classes, reading, listening to recommended recordings and preparing assignments.

PAPER CONTENT
CMPO 210 focuses on three key areas: tools and techniques for fixed-media composition, the development of compositional abilities to enable formal control of musical discourse over a 5-6 minute time-span, theoretical and analytical concepts relevant to the acousmatic idiom. These areas

will be explored chiefly through creative work, supplemented by analytical and technical assignments.

MATERIALS
Relevant materials, including lecture notes and handouts, will be posted on Blackboard during the trimester.
Students whose first language is not English may be permitted to use a foreign language/English translation dictionary (but not an English-only dictionary) in any examination or test.

ASSESSMENT REQUIREMENTS
This paper is internally assessed. Students will be assessed on the advancement over the course of the paper of their creative skills and their increased awareness of the range of creative possibilities in terms of style and expression. They should also demonstrate through their work an increased critical sense and capacity for objective self-evaluation.
1. Creative projects using music technology 60%; Outcomes 1-4
2. Short assignments 25%; Outcomes 1-5
3. Electronic performances 10%; Outcome 5
4. Class contribution 5%; Outcomes 1-5

Attendance at 80% of lectures, tutorials and Composer workshops is required

DEPOSIT AND COLLECTION OF WORK
Assignments should be placed in the pigeonhole of Philip Reeder by 5pm on the due date. (Staff pigeonholes are located opposite the NZSM Office, under the stairs). Work can be collected from the student pigeonholes or from the office of Philip Reeder.

DEADLINES FOR WORK
Work must be handed in by the due dates. In fairness to other students, unless a medical certificate is produced, work handed in after 5pm on the due date will be subject to a 5% demerit on your grade, increasing by 5% each further working day it is overdue.
Students, who for exceptional reasons can justify an extension for the essay, must apply to the Paper Co-ordinator before the due date. Please note that NO extensions can be granted for tutorial assignments.

BIBLIOGRAPHIC STYLE
Assignments must be presented according to the guidelines set out in the **NZSM Guidelines for Academic Work,** which can be downloaded as a pdf file from the NZSM Website http://www.nzsm.ac.nz/study/programmes.aspx. A copy of these guidelines will also be made available as a pdf file on Blackboard. Five percent (5%) will be deducted for written work that does not conform.

MANDATORY PAPER REQUIREMENTS
Completing all the assessment items and attending at least 80% of your lectures and tutorials are mandatory requirements for this paper. If for health reasons you are unable to complete all the work required for assessment purposes for this Paper by *15 June/ 27 October.*you may, on presentation of a medical certificate, have the date for submission extended by the Director, NZSM.

COMMUNICATION OF ADDITIONAL INFORMATION, OR INFORMATION ON CHANGES
Official notices issued after the paper has commenced will be posted on the board outside the NZSM office on the Kelburn/Mt Cook/campus, and will also be posted on the class's Blackboard site.

ACADEMIC INTEGRITY AND PLAGIARISM
Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the NZSM website: http://www.nzsm.ac.nz/about/statutes-policies.aspx#plagiarism.

GENERAL NZSM POLICIES AND STATUTES

Students should familiarise themselves with the NZSM's policies and statutes, especially those regarding Personal Courses of Study, Academic Grievances, Staff and Student Conduct. Please see http://www.nzsm.ac.nz/about/statutes-policies.aspx.

For any statutes relating to the particular qualifications being studied; see either the *Massey University Calendar* or the *Victoria University Calendar*.

Information about Student Services, including Academic Mentoring for Maori and Pacific Students, and support for Students with Disabilities, is to be found in the *NZSM Student Handbook 2009* (available from the NZSM offices on each campus).

Events

Regular events are held during trimesters one and two at both the Kelburn and Mt Cook campuses. These events are for the benefit of all students, and include performances, masterclasses, special lectures and workshops given by staff, students and visiting artists.

All students are expected to obtain a copy of the current event brochure (published twice yearly) and keep time free to attend the weekly lunchtime concert on Friday at 1.10pm, along with other events as required.

Event manager Debbie Rawnsley. Phone: (04) 463-6050 Email: debbie.rawnsley@nzsm.ac.nz
website: http://www.nzsm.ac.nz/events/

CMPO 210 – Sonic Arts 2a
Lecture and Assessment Schedule 2009

Wed 4 March	Introduction to the studio
Fri 6 March	Recording and editing technique (Logic Audio)
Wed 11 March	Processing technique: filtering and EQ
Thurs 12 March	*Short assignment 1 – Recording and editing (5%)*
Fri 13 March	Introduction to the acousmatic medium
Wed 18 March	Processing technique: delay, reverb, modulation
Thurs 19 March	*Short assignment 2 – Filtering and EQ (5%)*
Fri 20 March	Listening and aural analysis
Wed 25 March	Processing technique: delay, reverb, modulation
Thurs 24 March	*Short assignment 3 – Delay, reverb, modulation (5%)*
Fri 27 March	Listening and aural analysis
Wed 31 March	Mixing and mastering technique (1/2)
Thurs 1 April	*Short assignment 4 – Aural analysis (5%)*
Fri 2 April	Work-in-progress (Major assignment 1)
Wed 7 April	Work-in-progress (Major assignment 1)
Thurs 8 April	*Major assignment 1 (20%)*
Fri 9 April	Easter – No Class

Mid-trimester break

Wed 28 April	Processing technique: FFT for pitch and time transformation
Thurs 29 April	*Short study for major assignment 2 (10%)*
Fri 30 April	Granular synthesis
Wed 5 May	Processing technique: FFT for spectral transformation
Thurs 6 May	*Short assignment 5 – Aural analysis (5%)*
Fri 7 May	Mixing and mastering technique (2/2)
Wed 12 May	Work-in-progress (Major assignment 2)
Fri 14 May	Development of material and creative strategies
Wed 19 May	Work-in-progress (Major assignment 2)
Fri 21 May	Issues, ideas, techniques
Wed 26 May	Sound spatialisation & diffusion
Fri 28 May	In-class performance of Major Assignment 2 *Major assignment 2 (30%)*
Wed 2 June	Feedback and peer assessment
Fri 4 June	Feedback and peer assessment
Tues 9 June	*Public performance of Major assignment 2 (10%)*

Complete assessment details will be made available on Blackboard.

CMPO 210 – Sonic Arts 2a
Suggested Listening

The library contains a number of Bourges and Prix Ars Electronica CDs, which sit amongst a good selection of other CDs. The handful below might also be used as a starting point, in addition to the many works online at eContact!.

Ferrari, L. (2004) *Anecdotes*. CD
Harrison et al. (1996) *Klang* CD.
Normandeau, (1994) *Tangram* CD.
Risset, Jean Claude, (1987) *Sud ; Dialogues ; Inharmonique ; Mutations* CD
eContact! 8.4: *Electroacoustic Techniques:*
http://cec.concordia.ca/econtact/8_4/techniques.html
Live from the State of the Nation (2001) call number: CD 02-251

CMPO 210 – Sonic Arts 2a
Recommended Reading

Week 1
Cox, C. and Warner, D. (2004) Audio Culture: Readings in Modern Music. Chapter 22 *The Studio as Compositional Tool*
Following sections of the Logic Studio Manual (LPM):
Core audio p97, working with projects p135, setting project properties p143, tools p166, scrubbing p 298, recording p351.

Week 2
Dhomont, F. (1995) *Acousmatic Update*. Contact 8.2, Spring. Available online at:
http://cec.concordia.ca/contact/contact82Dhom.html
Russolo, L. (1913) *The Art of Noises*. Available from:
http://www.unknown.nu/futurism/noises.html
http://www.music.psu.edu/Faculty%20Pages/Ballora/INART55/timeline.html
Sections from Logic Studio Instruments and Effects Manual (LSIEM):
Filter, EQ.

Week 3
Sections from Logic Studio Instruments and Effects Manual:
Delay, Reverb and Modulation.
Cox, C. and Warner, D. (2004) Audio Culture: Readings in Modern Music. II. *Modes of Listening.*
Chion, C (1994) Audio-Vision: Sound on Screen. *The Three Listening Modes.*
Landy, Leigh (2007) Understanding the Art of Sound Organization. *1. From Intention to Reception to Appreciaion: Offering Listeners Some Things to Hold On To.*
MacFarlane, W.M. (2001) *The Development of Acousmatics in Montreal.* eContact 6.2, Fall. Available online at:
http://cec.concordia.ca/econtact/Quebec/McFarlane.html

Week 4
Sections from Logic Studio Instruments and Effects Manual
Imaging and specialized.
eContact 6.4 available online at:
http://cec.concordia.ca/econtact/Analyses/index.html

Week 5
Following sections of the Logic Studio Manual:
Mixer and channel strip primer p208. effect routings p233, mixing p541, Working with automation p581.
Bassal, D: *Mastering* in eContact 6.3. Available online at:
http://cec.concordia.ca/pep/mastering_e.html

Week 7
Roads,C (2001) *Microsound.*
Opie, T., *Granular Synthesis Resource Site* available online at:
http://www.granularsynthesis.com/
Traux, B., *Granular Synthesis* available online at:
http://www.sfu.ca/~truax/gran.html

Week 8
Norris, M (1997) *SoundMagic 1.0.3 Documentation* available at:
http://www.michaelnorris.info/soundmagicspectral/index.html
Polansky, L., Erbe, T. (1994) *Spectral Mutation Functions in Soundhack* available online at:
http://eamusic.dartmouth.edu/~larry/SHPaper/soundhack.article.html

Week 10
Howard, D and Angus, J (2001) *Acoustics and Psychoacoustics.*

Week 11
Harrison, J. Diffusion: *Theories and practices with a particular reference to the BEAST system*. In eContact 2.4. Available online at:
http://cec.concordia.ca/econtact/Diffusion/index.htm
Harrison, J. (1999) *Sound, space, sculpture: some thoughts on the 'what', 'how; and 'why' of sound diffusion.* Available online via electronic journals.

Other
Norman, K. (2004*) Sounding art : eight literary excursions through electronic music.*
Roads, Curtis. (1996) *The Computer Music Tutorial*.
Rumsey, F. and McCormick, T. (2005) *Sound and recording: an introduction.*
Smalley, Denis, 'Spectromorphology: explaining sound-shapes', *Organised Sound* 2(2) (1997), 107-126.
Wishart, T. (1994) *Audible design: a plain and easy introduction to practical sound composition*. Orpheus the Pantomime.
Range of articles on technical issues at www.soundonsound.com