



**University of Wollongong
Wollongong Campus
Faculty of Creative Arts**

SUBJECT OUTLINE

Subject Number: SCMP302
Subject Name: Investigations in Sound 6: Creative Projects 6
Credit Points: 6
Pre-Requisites: SCMP301
Co-Requisites: SCMP322
Session & Year: Spring, 2007

Teaching Staff:

Position	Name	Room	Telephone No.	Email	Consultation Times
Coordinator Lecturer (wks 9-13)	A/Prof Stephen Ingham	25.G2 2	4221 4593	singham@uow.edu.au	Tue 8.30-9.30 Wed 8.30-11.30
Lecturer (wks 1-8)	Dr Tom Fitzgera ld				
Technical Officer	Mr Brent Williams				

TIMETABLE: 2hrs Lecture + 1hr Seminar per week

Day	Class	Time	Room
Monday	Seminar	8.30-10.30	25.107
Wednesday	Lecturer	15.30-17.30	17.104

***Timetable may be subject to change**

Subject Description: This project-centred subject will concentrate on the creation of two major creative works. Building on skills obtained through previous creative projects, students will examine compositional concepts in the context of expanded media. Students will have the opportunity to work in audio-visual, digital audio, performance-oriented and/or score-based environments.

Learning Objectives: Upon successful completion of this subject, students will be able to

- Compose music for various scenarios in the digitally recorded and live performance genres, including work with audio/visual media.
- Students will increase their technical and artistic skills with relevant software and understand how to work in synchronisation with visual media.

In meeting these objectives, students will develop skills relevant to the following **Attributes of a Wollongong Graduate:**

1. A commitment to continued and independent learning, intellectual development, critical analysis and creativity.
2. Coherent and extensive knowledge in a discipline, appropriate ethical standards and, where appropriate, defined professional skills.
3. An ability to analyse issues logically, evaluate different options and viewpoints, and implement decisions.

ATTENDANCE

Attendance at lectures/tutorials/studios/practicals is compulsory and students who miss more than one tutorial without providing evidence of a serious medical or personal reason for their absence may be required to submit additional assessment material in order to pass the subject. A serious pattern of non-attendance will result in a fail.

ASSESSMENT DETAILS:

Students are required to attempt all assessment tasks in order to be eligible for a pass in this subject.

All Assessment tasks to be submitted at the **start of lecture** the week the project is due.

Plagiarism is intellectual property theft and will not be tolerated. The Faculty of Creative Arts uses the *MLA* method for citing and formatting academic research and writing as set out in:

- Gibaldi, Joseph. MLA Handbook for Writers of Research Papers. Sixth Edition. New York: Modern Language Association of America, 2003.
- The following UOW web site gives a useful summary on appropriate referencing, the art of successful paraphrasing, and the avoidance of plagiarism:
www.uow.edu.au/handbook/courserules/plagiarism.html

However, please note the citation system used in the examples discussed on the above web page are in an alternative to *MLA* and you will need to make appropriate formatting adjustments. For further information on the issue of plagiarism, refer to the Essential Information attached to this subject outline.

Assessment Task No 1: Multimedia composition

Marked out of 100 – Weighting 40 %

1. Description:	Creative Project # 1. Composition for audio/visual media (DVD-Video) or other multimedia.
2. Due Date:	Wednesday 29 August (week 6)
3. Format:	DVD-Video disc, data files and written documentation, or similarly as appropriate. One 500 word composers' statement.
4. Assessment Criteria:	Capacity to successfully acquire video and generate audio material for an audio/visual composition. Capacity to edit and manipulate video materials. Capacity to compose music in synchronisation with moving image. Capacity to create successful relationships between sound and image. Capacity to conceive and realise a successful audio/visual composition within a focused aesthetic framework.
5. Must attempt:	Yes

Note on consumables: Students must supply their own miniDV, CD-R and DVD-R blank media in order to successfully complete this subject.

Assessment Task No 2: Concert review

Marked out of 100 – Weighting 20 %

1. Description:	Review of live concert or event containing audio/visual creative work
2. Due Date:	Wednesday 24 October (week 13)
3. Format:	1000 word review (in printed form) in response to a live concert or event attended in Weeks 1-8 of Session.
4. Assessment Criteria:	Capacity to critically analyse a live performance. Capacity to respond to major aesthetic ideas presented by a composer with a broader field of practice. Capacity to undertake independent research. Capacity to articulate concepts and responses within a formal review context, utilising appropriate language and making reference to relevant sources where appropriate.
5. Must attempt:	Yes

Assessment Task No 3: - Audio composition

Marked out of 100 – Weighting 40 %

1. Description:	Creative Project #2 – Audio only. Exact format, duration and scope of project to be negotiated with the lecturer, but could include such compositional approaches as soundscapes, mash-ups, algorithmic/stochastic procedures or live/pre-recorded combinations, as well as work composed for stage productions.
2. Due Date:	Wednesday 24 October (week 13)
3. Format:	Creative composition
4. Assessment Criteria:	This work will be assessed for clarity of presentation, originality and flexibility of thought and sophistication of use of available, relevant technology.
5. Must attempt:	Yes

Performance Grades & Descriptors:

HD	High Distinction	85 – 100%	This work shows excellent understanding of the topic, evidence of independent critical thought and creativity. It may contain blemishes, but these are compensated for by signs of high intellectual quality, especially clear, well-organised and forceful argument, grasp of the relevant technology and originality of approach.
D	Distinction	75 – 84%	This work shows good understanding of the topic, evidence of independent critical thought and an above average level of creativity. It attempts to develop evaluative and critical arguments. Such arguments may be second-hand and they may be flawed, but serious attempt at criticism has been made.

C	Credit	65 – 74%	This work shows evidence of understanding of the relevant material; contains only small gaps or minor errors. An attempt has been made to evaluate arguments or develop critical arguments.
P	Pass	50 – 64%	This work shows evidence of a satisfactory level of understanding relevant material; it may contain gaps, errors or other kinds of blemishes. However, little or no criticism or evaluation of arguments is attempted.
PC	Pass Conceded	45 – 49%	The work does not quite reach the qualities required for a passing grade, however, the student is allowed to pass for graduation purposes
F	Fail (unsatisfactory completion)	0 - 49%	Not a serious attempt at the topic.

Weekly Outline:

Week No.	Topic/ Task
Week 1	
Week 2	
Week 3	
Week 4	
Week 5	
Week 6	
Week 7	Postgraduate week - no lectures.
Week 8	
Week 9	The art of the soundscape,
Week 10	Experimental vocal music - sound poetry.
Week 11	Experimental film soundtracks.
Week 12	Live/pre-recorded combinations.
Week 13	Algorithmic/stochastic procedures.

Textbooks:

Please note: this list is not comprehensive. You should supplement these recommendations with readings you discover through your own research, both online and in hard copy.

Anhalt, István *Alternative Voices: essays on contemporary vocal and choral composition* Toronto, University of Toronto Press

Broadstock, Brenton (ed.) *Sound Ideas: Australian composers born since 1950*. Sydney: Australian Music Centre, 1995

Cage, John, *Silence* Hanover, NH, Wesleyan, 1961

Chadabe, Joel *Electric Sound : the past and promise of electronic music*. Upper Saddle River, N.J.: Prentice Hall, 1997

Dennis, Christopher J. *Adorno's Philosophy of Modern Music* Lewiston, NY Edwin Mellen Press, 1998

Emmerson, Simon *The Language of Electroacoustic Music*, London : Macmillan, 1986

Griffiths, Paul, *Modern Music : the avant garde since 1945*
London : Dent, 1981

Hall, D. and Fifer, S.J. (Ed.) *Illuminating Video: An Essential Guide To Video Art*. Aperture, 1991

Hindemith, Paul, 1895-1963 *The Craft of Musical Composition* trans. by Arthur Mendel London : Schott, c1945

Jenkins, John. *22 Contemporary Australian Composers*. Melbourne, NM Publications, 1988

Jones, S. *The History of the Electronically Generated Image in Australia*. *Leonardo*, vol.36, no.3. 2003

Morton, Brian, Collins, Pamela (eds.) *Contemporary Composers* Chicago: St. James Press, 1992

Norman, Katharine *Sounding Art : eight literary excursions through electronic music*. Aldershot, Hants, England ; Burlington, VT : Ashgate, 2003.

Nyman, Michael *Experimental Music: Cage and Beyond: Studio vista*, 1974

Paddison, Max *Adorno, Modernism and Mass Culture: essays on critical theory and music* London: Kahn and Averill, 1996

Prendergast, M. *The Ambient Century: from Mahler to trance: the evolution of sound in the electronic age*, New York, Bloomsbury, 2003

Vella, Richard *Musical Environments, A Manual for Listening, Improvising and Composing*: Currency Press, 2000

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*.
Sixth Edition. New York: Modern Language Association of America, 2003.