

# Sound in Context: Audio for Film, Video & Interaction

## NMAT-D336 SYLLABUS

Spring semester, KO208, Monday/Wednesday 4pm-5:15pm  
Erik Deerly, Associate Professor of New Media  
edeerly@iu.edu, office KO229, *Office Hours: by appointment, via Canvas, e-mail, etc.*

### COURSE RATIONALE

In the West, and in fact most of the world, the earliest uses of music focused on ceremony and communication. Music was commissioned by heads of state (royalty) and/or religion to add significance to important ceremonies, to instill a sense of power (possibly control), and to enrich and embellish the experiences within those ceremonies. In this sense, music during this time was what I call proto-programmatic: designed to evoke a specific idea or atmosphere.

For the basis of a straightforward explanation, modern program music can be found in opera, ballet and other dance, soundtracks, and related uses. Our class, *Music in Context*, will begin with program music, and then extend our interests beyond those simple definitions. One attribute of the work done in this class is that it will primarily focus on music created to support something else—music for film, music for dance, music for games, music for installation, etc. In essence, the audio we will listen to and create will be in support of some other medium, rather than music purely for the sake of music. In this class, we will investigate the magic and importance of sound in the creation of audience experiences. We will study this mainly as practitioners.

### COURSE DESCRIPTION

Sound in Context is a lecture/lab course designed to introduce students to concepts of music and sound for a variety of media with a primary focus on creating original audio and/or soundtracks. Topics include music structures, production and editing, film and video synchronization, game audio, sound art, and other related issues. Emphasis will be placed on voice-over, Foley sound effects, and soundtrack. Basic music and sound engineering theory will be introduced. Students will learn how to create an audio environment through example and experimentation. Upon the completion of the course, the student will be able to create a basic soundtrack using a combination of acoustic and electronic audio elements, mixed down into a compressed and edited stereo audio file.

**PREREQUISITES / CO-REQUISITES:** NMAT-D216

### REQUIRED TEXTS

- There is no textbook for this course
- Various handouts will be shared

### ON-LINE RESOURCES

[Everyday Listening](#) | [New Adventures in Sound Art](#) | [Sound Art Text](#) | [Vimeo Film Composers Wanted/Available](#) (interesting) | many more to come!

### LEARNING OUTCOMES

Upon successful completion of the course, students will:

Upon completion of this course, the student should be able to do the following:

- Learn to use the digital audio workstation to create music and sound design for film
- Discern between types of musical score appropriate for different visual narratives
- Discern between types of sound design appropriate for different visual narratives
- Rationalize musical and sound design choices as they relate to your aesthetic preferences

### ASSESSMENT

- New sounds Monday: 10%
- Deep Listening Wednesday: 10%
- Music for Performance (project): 10%
- Dance Score Performance (project): 10%
- Classic Movie Sound Bed (project): 10%
- Music for Film Performance (project): 15%
- Sound Art (project): 15%
- Participation and Attendance: 20%

### LABORATORY EXPECTATIONS

Students will find it necessary to spend additional time to successfully complete assignments. This may be done in the Macintosh lab, the audio/video production suites in KO216 (the lab next door), and at home.

### STRATEGIES FOR SUCCESS

- Attend every class, take notes & ask questions.
- Read the handouts and online recommended readings.
- Prepare your work for critiques and complete each project by the suggested completion date.
- During presentations, if a software process is unclear, ask to see the process demonstrated again, your question may even help others in the class. Refer to your syllabus to plan ahead for supplies and suggested project due dates. Save all of your related files into project folders.
- Spend a few minutes after every class reviewing notes, handouts, and new software processes.
- Prepare and practice your presentation, and adjust for any malfunctions before the day of class presentations.
- Strive for excellence in every assignment: in exercises, critiques, presentations and projects.
- Treat everyone with courtesy & enjoy the process!

### GRADING SCALE

A	94%	A-	90%	B+	88%	B	84%
B-	80%	C+	77%	C	74%	C-	70%
D+	66%	D	64%	D-	60%	F	<60%

Major assignments will be graded using criteria distributed with the assignment. Each will be graded on the standard letter-grade scale (A, B, C, D, F, with pluses and minuses). Major assignments are graded as follows:

- A. assignment meets or exceeds the criteria, demonstrating excellent planning, near-flawless execution, and timely completion
- B. assignment meets or exceeds the criteria, demonstrating good execution and timely completion
- C. assignment meets the criteria
- D. assignment does not fulfill the criteria in one or more ways
- E. assignment is incomplete or inadequate for credit in a college-level course

### ATTENDANCE

1. You are responsible for managing your time, signing the attendance sheet, and making it to class. The following is the attendance policy for this course:
2. There is no distinction between excused and unexcused absences; class sessions will include lectures, critiques, and demonstrations that cannot be repeated.
3. Students are expected to be in class on time and ready to work.
4. You may have three (3) absences from class (no questions asked) without affecting your grade. These days are to be used for real emergencies, illnesses, car trouble, etc. No notes or emails are required for these missed days.
5. Upon your fourth and each subsequent absence, your final grade will be dropped by 5%.

### COMMUNICATION

You are strongly encouraged to ask relevant questions during class time. Ask about anything relevant, including current events and trends. Students are treated with respect; every effort is made to answer questions in class, time permitting, or in an individual appointment outside of class. I reply to emails very quickly. If you have an issue that comes up or you need help, please let me know right away.

### IU KOKOMO STUDENT POLICIES

#### Accommodations for Students with Disabilities

Every attempt will be made to accommodate qualified students with disabilities (e.g., mental health, learning, chronic health, physical hearing, vision neurological, etc.). You must have established your eligibility for support services through the appropriate office that services students with disabilities. Note that services are confidential, may take time to put into place and are not retroactive; captions and alternative media for print materials may take three or more weeks to get produced. Please contact your campus office as soon as possible if accommodations are needed. Find your office: <http://ada.iu.edu/students/index.shtml>

#### Sexual Misconduct Syllabus Statement

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and IU's Sexual Misconduct Policy prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help.

If you are seeking help and would like to speak to someone confidentially, you can make an appointment with:

Counseling & Psychological Services (CAPS) 765-455-9364 (counseling services)

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct, with the campus Deputy Title IX Coordinator or IU's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist. I encourage you to visit [stopsexualviolence.iu.edu](http://stopsexualviolence.iu.edu) to learn more.

### Code of Student Rights, Responsibilities, & Conduct

<http://studentcode.iu.edu>

### INTEGRITY

Academic integrity is expected of all students. Work you submit that is identified as your own must be researched entirely, developed, and written by you. Work borrowed from elsewhere, including images, must be identified as such on a page of credits for your project. A student who is guilty of plagiarism will receive an F for the project, and the incident will be reported to the Dean of Students.

### MAC LAB CLASSROOM COURTESY

Phones must be silenced during class. Food and drinks should not be on the desks; please put them away. There is no texting, email or personal Internet browsing allowed during class. Doing so will adversely affect your ability to learn as well as your class grade.

### SCHEDULE

Only milestones are shown below. Exercises are due throughout the term but do not have a specific due date. It is your responsibility to complete the work and manage your time throughout the semester. Daily lectures, demos, and reading assignments will be announced as they come up.

- **New Sounds Monday** (exercises): before class, everyone will bring in or create (I'll talk more about this process, so don't worry yet) one very short (about 1-3 minutes) audio piece of sound or music. The goal is to seek out fresh sounds that are well out of the mainstream and not a part of our standard audio pallet and to share them in class. Obscure composers, musicians from other countries, and audio or music from the past make good sources. Don't forget about odd movies, games, and videos.) If you'd like to create your own, please chat with me a bit beforehand.
- **Deep Listening Wednesday** (exercises/discussions): every Wednesday I'll bring in a few short examples of relevance to discuss techniques, genres, or important works. Once we are finished, please choose one of the examples and write two paragraphs or so about what you heard. Consider discussing similar works, geographical or historical influences, or possibly how the piece in question has influenced other works of note. You may use reference material at your discretion. Each of these will be due one week after the listening date.

We will create the following projects:

1. **Music for Performance:** A short 4 to 5-minute audio environment (stereo) to accompany live spoken word poetry or similar dialog. The spoken word can be performed by you or a performer you bring in, but this must be performed live (as opposed to mixed into your stereo recording. This will be performed in the class critique on the due date.
  - Two-week project, start Jan 13, due Feb 3 at the start of class, for performance
  - Please upload the audio and anything else you'd like to include to Canvas or Box.
2. **Dance Score:** A 5-minute piece to accompany modern dancing on video. Your stereo audio track will be mixed and dropped into the video file. (A much longer video is available for the ambitious.) This will be screened for critique one week before the due date.
  - Two-week project, starting Feb 5, due Feb 19 for critique, due Feb 24 for turn-in
3. **Classic Movie Sound Bed:** Add Foley sounds and a music score to an old classic movie in an attempt to radically alter the emotional tone of the movie.
  - Four-week project, start Feb 24, due for critique Mar 30, due for turn-in April 1st
4. **Sound Art:** Sound as a capital "A" art is relatively new as a concept (at least compared to painting), coming into practice in the 20th century. In this arena and for the purposes of this project, sound can be...interactive, performative, installed, sculptural, experimental, textual, conceptual, thematic, dramatic. Sound Art can be a scientific exploration or used to make an artistic statement. For the purpose of this project, you will be graded on your willingness to experiment, take chances, get out of your comfort zone, and to bend the rules (whatever those are). You may consider silence as a valid sound (see John Cage for examples). You may use other elements in this work, including technology and any other forms of creative expression, so long as sound is one of the primary components. Please ask questions at any time if you would like more clarification.
  - Start April 1
  - Proposal due Sunday, April 5 (11:59 pm)
  - Due: first critique, via Box, Sunday, April 12 (11:59 pm)
  - Due: final critique, via Box, Sunday, April 19 (11:59 pm)
  - Due: Project turn-in, via Box, Wednesday, April 29 (11:59 pm)

# Project worksheet

Please fill this out prior to any critique sessions. Include this form with your work submission for both the critique and the final project assignment, in Canvas.

Name

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Date

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Project Title

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Project Description

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Project Intent

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# GarageBand Quick Start Guide

GarageBand is Apple's sound recording and mixing software.

- 1) Create a new project
- 2) The parts of GarageBand
- 3) Recording voice or guitar
- 4) Add Apple loops and effects to a project
- 5) Saving a project or sending it to iTunes

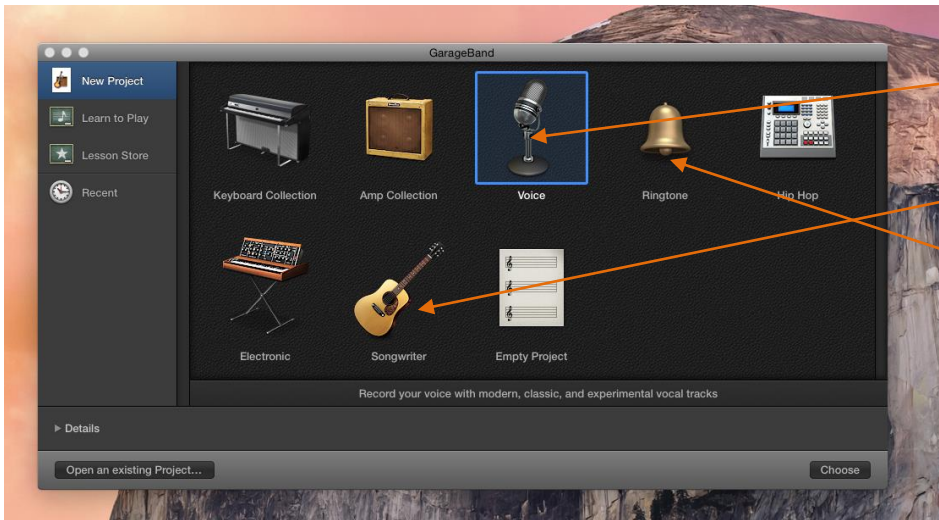
## 1) Create a new project

To start working in GarageBand and create a new project **open GarageBand** by clicking on the guitar icon in the bottom of the screen.



Once you click the icon, a window called the “Project Chooser” will open.

In the Project Chooser, select the type of project you want to create.



For example: To create a Voice project, click the **Voice icon**.

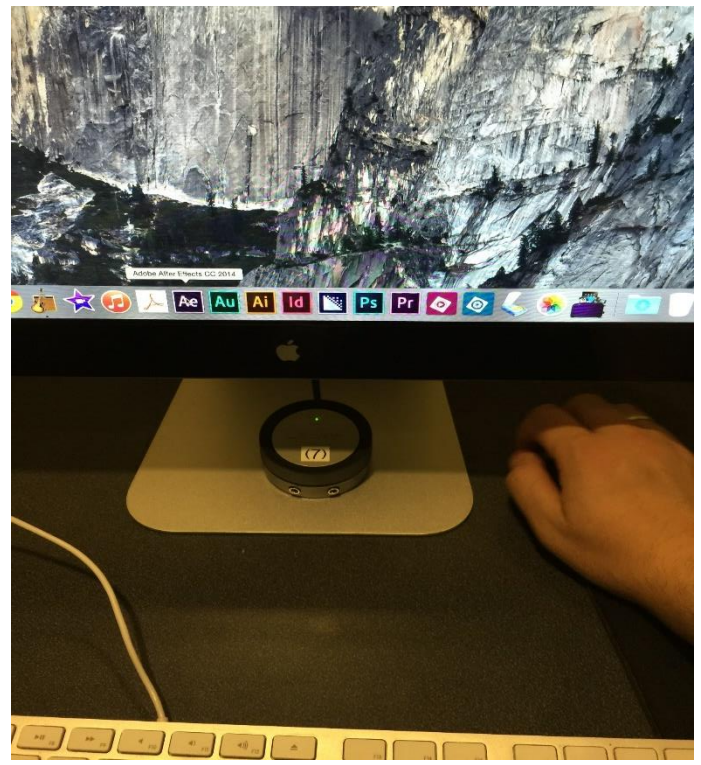
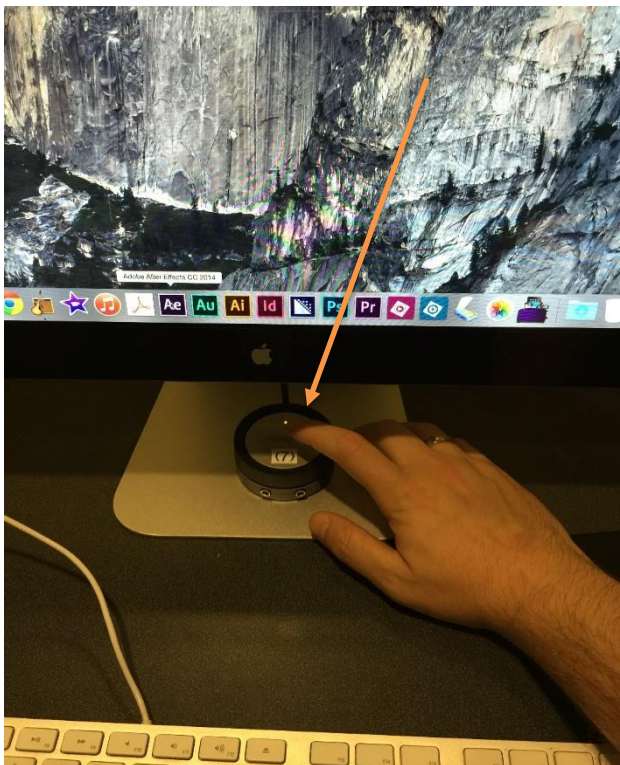
To create a song with an instrument click the **Songwriter icon**.

To create a new ringtone project, click **Ringtone**, then click the icon for the type of ringtone project you want to create.

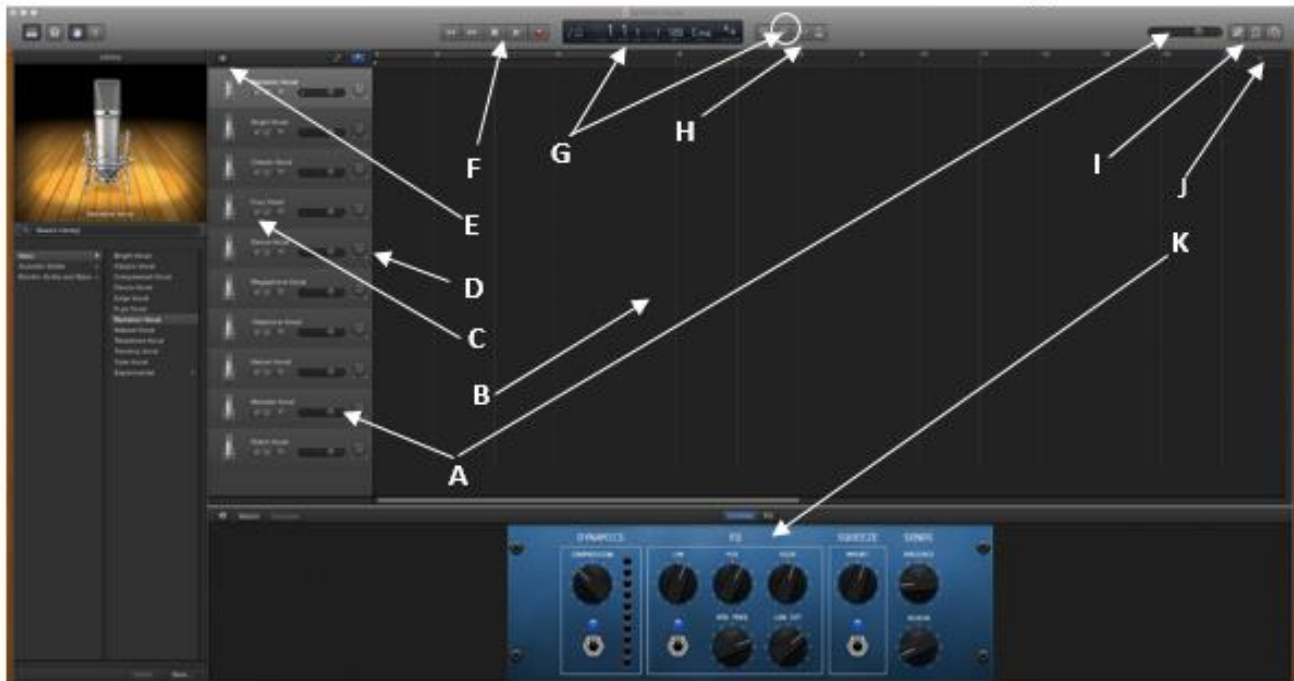
Click **Choose**.

Set the volume:

To turn on the speakers you must gently “tap” on the round puck under the monitor. The color of the light should be green. Turn the puck left to right to adjust the volume.



## 2) The parts of GarageBand



**A - Master volume slider and level meters for track:** Drag the volume slider to adjust the project's master output volume level. Watch the level meters to see if clipping is occurring before you export a project.

**B - Timeline:** Contains the tracks where you record real and software Instruments, add loops, and arrange regions.

**C - Track headers:** The instrument icon and name are shown at the left of each track's header. Click the name to type a new track name. Click the Mute button (with the speaker icon) to silence the track. You can delete a track by clicking anywhere on the track and press the "Delete" key on the keyboard.

**D - Track mixer:** This is used to adjust the volume from left to right. Click and hold the click as you drag it from side to side to adjust accordingly

**E - Add track:** - Click the "+" icon to add a new track.

**F - Transport controls:** Click the Record button to start recording. Click the Play button to start or stop the project playing. Click the Go to Beginning, Rewind, or Fast Forward buttons to move to different parts of the project

**G - Time display/instrument tuner:** The time display shows the playhead's position in musical time (measures, beats, ticks) or absolute time (hours, minutes, seconds, fractions). The right side of the time display shows the project's tempo. You can also show the instrument tuner in the time display by clicking the small tuning fork, and use it to check the tuning of a Real Instrument connected to your computer.

**H - Metronome** - Add a metronome to help you keep the beat.

**I - Loop Browser and Notepad:** Click to open the loop browser and notepad.

**J - Zoom slider:** Drag the zoom slider to zoom in for a closer view of part of the timeline, or to zoom out to see more of the timeline

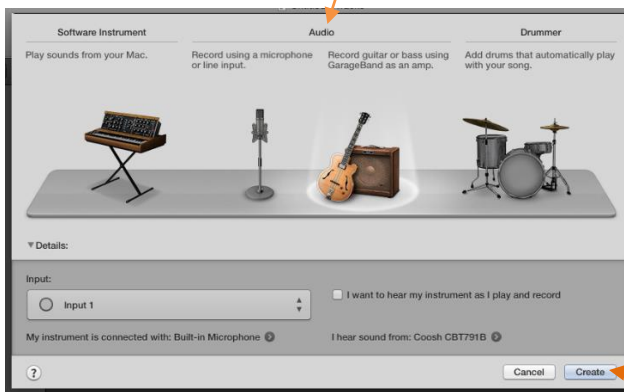
**K - Sound Controls** - You can adjust the sound of your recording with the levels provided. Click on a knob and scroll left to right to adjust accordingly.

### 3) Record your voice or guitar

Click the **Add Track** button in the top-left part of the GarageBand window (with a "+").



In the Add Track dialog box, select **Audio** for voice or for another instrument by clicking on the microphone or the guitar.



Click **Create**.

The new track appears selected in the timeline and to start recording, click the red **Record button** in the control bar.



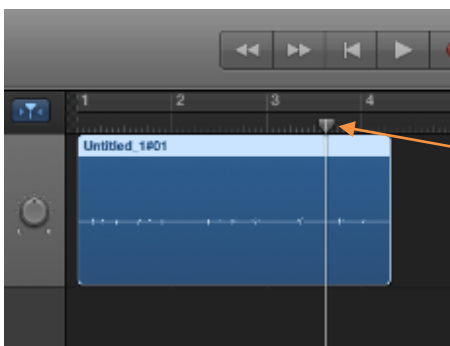
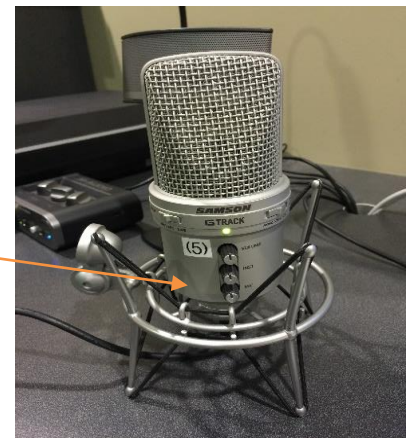
The play head moves across the timeline, and a new, red region with the recording appears in the selected track.

When you're finished, click the **stop button** or press the spacebar on the keyboard to stop recording.



#### Tip:

When using the digital media lab microphone, speak close to the mic and adjust your levels accordingly.



To listen to your recording, click the little triangle at the very top and end of the recording track. Drag it to the left to the beginning of the recording. Then press the space bar to make it play, and the space bar again to make it stop.

To delete the recording and start again, click anywhere on the blue track rectangle and use the **Delete** key on the keyboard. Drag the little triangle back to the beginning and start recording again.



You don't have to delete the whole recording. If there is only a section you want to delete, position the little triangle right before that point and use the keyboard shortcut **Command - T** (note: the **Command** button is marked with this icon.



**Command - T** breaks the track up into separate sections. You can then click and delete the section you want to remove.

If you need to move a track or a section of a track around, you can click and drag the blue track rectangle.

#### 4) Add Apple Loops and effects to a project



Click the **Loop Browser** button in the top-right part of the GarageBand window.

To preview a loop, click it in the list. To stop a preview, click the **loop** again.

To add a loop to your project, **drag it to the timeline**.

You can **drag it to the empty area** below the existing tracks.

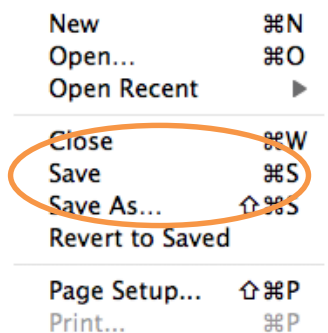
To have the loop play from the beginning of the project, drag it to the left edge of the timeline. You can also drag it to another point in the timeline if you want it to start playing later.

#### 5) Saving a project or sending it to iTunes

Saving a project: (**Note: this is to save your recording as a work-in-progress to come back and work on it another day.**)

As you work in GarageBand, it's a good idea to save your projects. When you **save** a project, your recordings and all the changes you make are saved.

You can **compact** a project to make it easier to share. Compacting reduces the file size by compressing audio in the project. This can result in some loss of audio quality.



##### To save a project:

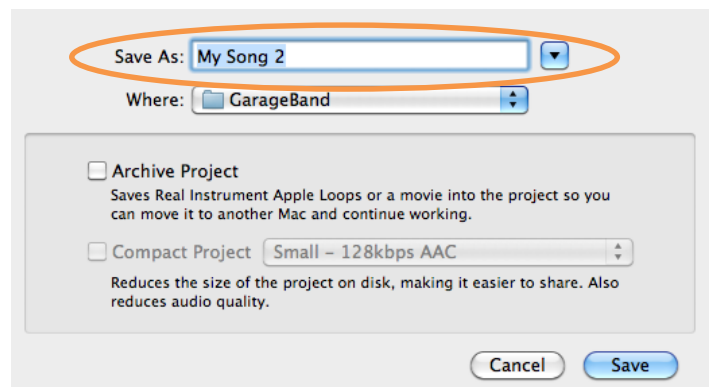
Choose File > Save.

To save a copy of the project with a different name, choose File > Save As, then type a new name for the project in the **Save As** dialog.


To compact a project, which you may want to do if you need to make it smaller to fit on a flash drive or in an email:

Choose File > **Save As**

Click **Save**

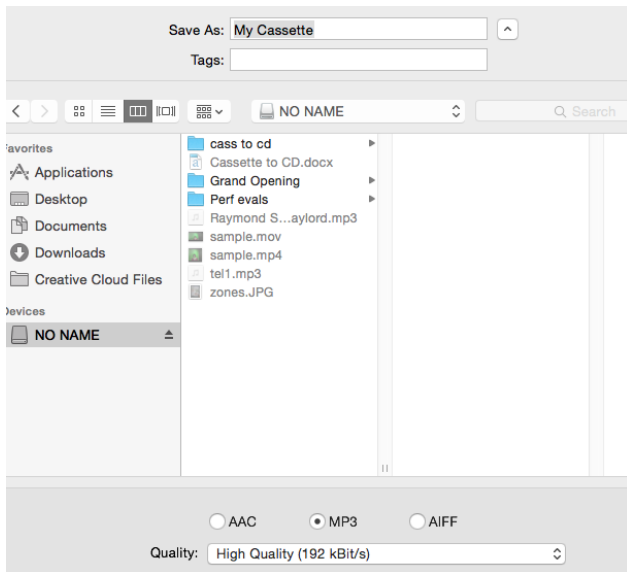
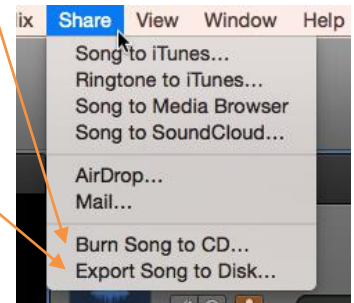


## To save a completed song to a CD or as a computer file:

If you want to burn your recording to a CD, first insert a blank CD-R (do not use a CD-RW; they often do not work with standard CD players). You open and close the CD drive using the button on the keyboard:  If a message comes up, you can just click **Ignore**.

Next, click the **Share** in the menu at the very top of the screen and choose “**Burn song to CD.**” The disc will immediately be burning; burning a CD can take several minutes.

If you want to save your recording as a computer file, click **Share** in the menu at the very top of the screen and choose “**Export Song to Disk.**”



A dialog box will ask you to give your file a name, choose a place to save it (a flash drive is a great choice), and choose a file type and quality.

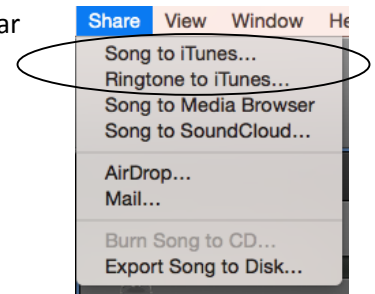
Both MP3 and AAC files are standard audio types that work with both PCs and Macs. You can choose a quality setting based on how large you want the file to be and how long you want to wait. Saving a large, high-quality file can take many minutes, so allow time for saving.

## To send a completed song to an iTunes playlist:

Make sure the project sounds the way you want it to, and that the tracks you want to hear are not muted.

Choose Share > **Song to iTunes**

In the Share dialog, you can add artist, playlist, and album information, and choose compression settings for the exported song.



Click **Share** iTunes opens, with the song added to the playlist.

