

SONIC-VISUAL AESTHETICS

MUCP 4550, MUCP 5550

T,Th, 11AM-12:20PM, MEIT

UNT College of Music

SYLLABUS

COURSE DESCRIPTION

This course explores and addresses the relationship of sound to picture. We will be outlining the correlative esthetic components, discussing their impact on perception, and putting them into practice by creating original sound scores for a collection of visual works.

Topics will include Hz partials; sound mapping; sonic texture vs. content; tonal and timbral divergence; timing and phrasing; sonic frequency partitions; advanced audio plugin processing; audio mixing and mastering.

Class meetings will involve the review and discussion of contemporary sound scores, and the sound design techniques used in those works. Students will produce original works at regular intervals to be presented and reviewed during class.

“MEETS WITH” PARAMETERS

The class carries a “meets with” designation. All students are required execute on the standard class requirements with additional requirements for students enrolled at graduate level outlined in the addendum to follow.

CLASS REQUIREMENTS

Students will produce and submit 4 original sound scores. The projects will require conceptualization, live field recording, digital audio synthesis, mixing, mastering, syncing to video, and digital delivery of the projects. Each project will go through one round of classroom critique before final submission.

There will be regular viewing of critical reference works during class. Students will be required to write reviews of these works. Written reviews must demonstrate an understanding of the sonic-visual correlative relationships in each work.

GRADING ASSESSMENTS AND PERCENTAGES

- 3 preliminary sound score projects: **25%**
- written reviews: **30%***

- final exam: **10%**
- class/lab participation (attendance is expected): **20%**
- final sound score project: **15%**
- *Graduate students will write an analysis paper in addition to the standard written reviews (see addendum).*

SCALES

- A = 90-100%
- B = 80-89%
- C = 70-79%
- D = 60-69%
- F = Below 60%

REFERENCE BIBLIOGRAPHY

- Altman, Rick. *Sound Theory Sound Practice (AFI Film Readers)*.
- Dowling, W. J. and Harwood, D. L. *Music Cognition*.
- Holman, Tomlinson. *Sound for Film and Television*.
- Sonnenschein, David. *Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema*.

PROJECTS AND SCHEDULE

No. 1

Using Frequency Partitions

Analyze esthetic components of provided black and white still image. Consider potential sonic correlative relationships. Design and implement 2 minute sound design recording using only white noise as source audio material. Primary techniques should include: timing, articulation, timbre, loudness, and phrase.

(version 1 due week 4, version 2 due week 5)

No.2

Understanding Mood and Articulation

Select a digitally generated moving image sequence two minutes in length. Conceive and implement sound score. Pay special attention to articulation elements, and explore the effect non-conjunctive sonic articulation has on visual articulation.

(version 1 due week 7, version 2 due week 8)

No. 3

Understanding Foley, Content, and Texture

Obtain or create two minute visual sequence involving moving images of a real life environment. Conceive and implement sound score. Foley techniques should be employed to generate source sounds. Sounds from source video may not be used in sound score. The score must contain content elements both conjunctive and non-conjunctive in nature. The purpose of the exercise is to explore the esthetic components of content and texture, how the two relate, and how they effect our perception of image.

(version 1 due week 10, version 2 due week 11)

Final Project

Obtain or create 4-6 minute visual sequence. Conceive, map, and implement sound score. Projects will be graded on the following: originality, coherence, recording quality, mix quality, composition, phrasing, dynamics, sonic-visual conjunction, and overall impact.

(version 1 due week 13, version 2 due week 14)

UNIVERSITY INFORMATION AND POLICIES

Academic Integrity vpaa.unt.edu/dcgcover/resources/integrity/

Student Behavior deanofstudents.unt.edu/conduct/

Access to Information – Eagle Connect eagleconnect.unt.edu/

Office of Disability Accommodation (ODA) disability.unt.edu/ phone: (940) 565-4323

Diversity and Belonging idea.unt.edu/diversity-inclusion

Health and Safety music.unt.edu/student-health-and-wellness

Semester Academic Schedule (with Add/Drop Dates) registrar.unt.edu/

Academic Calendar at a Glance unt.edu/catalogs/

Final Exam Schedule registrar.unt.edu/

Financial Aid and Satisfactory Academic Progress

Undergraduates financialaid.unt.edu/sap/

Graduates financialaid.unt.edu/sap/

Retention of Student Records ferpa.unt.edu/

Counseling and Testing

UNT's Center for Counseling and Testing at studentaffairs.unt.edu/counseling-and-testing-services.

More information on mental health issues at speakout.unt.edu.

Myriam Reynolds, College of Music Counselor
Chestnut Hall, Suite 311
(940) 565-2741 Myriam.reynolds@unt.edu

Add/Drop Policy registrar.unt.edu/

Student Resources unt.edu/sites/default/files/resource_sheet.pdf/

Care Team studentaffairs.unt.edu/care-team

GRADUATE STUDENT ADDENDUM

Graduate students are responsible for the following additional requirements.

Supplemental readings will be assigned from one or more of the following sources:

- Chion, Michel. *Audio Vision*.
- Cook, Perry R., ed. *Music, Cognition, and Computerized Sound: An Introduction to Psychoacoustics*.
- Cox, Christoph and Daniel Warner, ed. *Audio Culture: Readings in Modern Music*.
- Meyer, Leonard B. *Emotion and Meaning in Music*.

Four **additional one-hour group meetings** will be scheduled by instructor with enrolled graduate students to discuss selected reading assignments. Participation in these discussions will apply to each student's final "class/lab participation" percentage assessment.

Finally, graduate students will write a **four-to-six-page paper** on correlative relationships between sound and image that includes analysis of existing works. Papers will conform to MLA formatting standards and will include at least two media analysis examples. Students will be required to present their findings to the class in lecture form. The paper analysis and lecture presentation will apply to the student's final "written reviews" percentage assessment.