DESMA 160: Advanced Sonic Visual Relationships
UCLA - Design Media Arts
Winter 2011
Mondays and Wednesdays, 10:00am-12:50pm

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Course Goals:
This seminar 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: introduction to harmonic theory; Hz Partials and the sensation of tonality; 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.

Office Hours:
TBA

Workload: This is a 5-unit class requiring six weekly class hours plus approximately nine study hours per week.

You will be graded on the following terms:
• 3 preliminary sound score projects
• written reviews
• midterm exam
• class participation
• final sound score project

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

Bibliography:
Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema
by David Sonnenschein

Sound Theory Sound Practice (AFI Film Readers)
by Rick Altman

Sound for Film and Television, Second Edition
by Tomlinson Holman

Film Sound
by Elisabeth Weis

Class Policies

This class requires, as a prerequisite, an intermediate understanding of the physical properties of sound, and an intermediate level of proficiency in creating digital audio assets using Apple's Logic Pro. Students who have not taken *Intro to Sound* (DESMA 162) must demonstrate these proficiencies to be eligible for the class. No exceptions.

By taking this class you signal your awareness and acceptance of the following rules:
1. Projects and assignments will not be accepted late for any reason barring verifiable catastrophe.
2. Cell phones must be turned off during class.

The UCLA Academic Integrity Code applies to all portions of this course and will be enforced. (http://www.deanofstudents.ucla.edu/studentconduct.htm).

Grading is as follows:
Sound Score Projects: 25%
Written Reviews: 30%
Midterm Exam: 10%
Class/Lab Participation: 20%
Final Project: 15%

90-100% = A
80-89% = B
70-79% = C
65-69% = D
below 65 = F

Plus and minuses are as follows: B+ means 87 through 89; A- means 90 through

93.

Sound Score Projects:

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 on monday of week 3, version 2 due on monday of week 4)

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 on monday of week 5, version 2 due on monday of week 6)

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 on monday of week 7, version 2 due on monday of week 8)

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 on monday of week 9, version 2 due on monday of week 10, final submission wednesday of week 10)