SOUND DESIGN

COURSE OUTLINE

Responsible: Aikaterini Tzedaki

1. GENERAL			
SCHOOL	School of Music and Optoacoustic Technologies		
ACADEMIC UNIT	Department of Music Technology and Acoustics		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	0807.5.003.1	**SEMESTER**	1st
COURSE TITLE	Sound Design		

INDEPENDENT TEACHING ACTIVITIES if credits are awarded for separate components of the course	**WEEKLY TEACHING HOURS**	**CREDITS**
	0	6
Total	**0**	**6**

COURSE TYPE general background, special background, specialised general knowledge, skills development	Skills Development
PREREQUISITE COURSES	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS	English
OFFERED TO ERASMUS STUDENTS	Yes (in English) — Winter Semester
COURSE WEBSITE (URL)	

2. LEARNING OUTCOMES

Learning outcomes

The aim of this course is to introduce the students to the theory, practice and applications of sound design. Sound design art applies in film, theatre, radio, interactive environments, web applications, multimedia and educational tools, and generally wherever there is the necessity to design what will be heard in a specific place and time.

General Competences

The course aims to acquire the following general competencies: a) Search, analysis and synthesis of data and information, using the necessary technologies. b) Decision making. c) Autonomous work. d) Design and management of projects. e) Exercise of criticism & self-criticism f) Promotion of free, creative and inductive thinking g) Production of original artistic creation

3. SYLLABUS

This course aims at getting to get to know, familiarize and practice students with Sound Design. The thematic modules of the course include:

- Basic concepts and terminology in the arts of sound.
- Sound arts and the music of sounds.
- Areas of application of sound design.

- Basic techniques of transforming sounds by mechanical, analogue and digital means.
- Methodologies for collecting, classifying and categorizing audio material.
- Analysis of selected music and audiovisual artworks.
- Analysis of given script/scenario in sound categories.
- Sound dramaturgy.
- Functional categories of sound and music in their coexistence with action and moving pictures. (theatre, cinema, video, etc.)
- Creating stand-alone sound compositions (music with sounds).
- Individual assignment for the creation either of an original sound composition or sound design for moving image.

4. TEACHING and LEARNING METHODS - EVALUATION	
DELIVERY Face-to-face, Distance learning, etc.	in person
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY Use of ICT in teaching, laboratory education, communication with students	e-class
TEACHING METHODS The manner and methods of teaching are described in detail.	**Activity** | **Semester workload** **Course total** |
STUDENT PERFORMANCE EVALUATION Description of the evaluation procedure	Evaluation language: English 1. Written final exam with Short Answer Questions (30%). 2. Elaboration of one (1) small-scale theoretical study or one (1) short duration of sound creation (20%) in the middle of the semester (progress). 3. 3. Artistic creation (musical composition with sounds either a) independently or b) as sound design of a text, history or short video) (50%)

5. ATTACHED BIBLIOGRAPHY

[1] Supervisor notes

[2] M. Chion, Audio-Vision: Sound on Screen, Columbia University Press, 1994

[3] J.L. Drever, 'Soundscape Composition: The Convergence of Ethnography and Acousmatic Music', Organised Sound, 7(1), pp. 21-27, 2002.

[4] EARS site. The ElectroAcoustic Resource Site (EARS), http://www.ears.dmu. ac.uk/.

[5] S. Emmerson 'The Relation of Language to Materials' in Emmerson, S. (ed.), The Language of Electroacoustic Music, pp. 67-78, Basingstoke: Macmillan, 1986

[6] L. Landy, Understanding the Art of Sound Organization, Cambridge, Mass.: MIT Press, 2007.

[7] A. Licht, Sound Art- Beyond Music, Between Categories, New York: Rizzoli, 2007

[8] D. Sonnenschein, Sound design: The expressive power of music, voice, and sound effects in cinema. Michael Wiese Productions, 2001