

City University of Hong Kong

**Information on a Course
offered by School of Creative Media
with effect from Semester A in 2008 / 2009**

This form is for completion by the Course Co-ordinator. The information provided on this form will be deemed to be the official record of the details of the course. It has multipurpose use: for the University's database, and for publishing in various University publications including the Blackboard, and documents for students and others as necessary.

Please refer to the Explanatory Notes attached to this Form on the various items of information required.

Part I

Course Title: Sound Design and Music for Interactive Applications

Course Code: SM3129

Course Duration: One semester

No. of Credit Units: 3

Level: A2/B3

Medium of Instruction: English

Prerequisites: (Course Code and Title) SM1014 Sound Basics and Design

Precursors: (Course Code and Title) Nil

Equivalent Courses: (Course Code and Title) Nil

Exclusive Courses: (Course Code and Title) Nil

Part II

1. Course Aims:

This course will give an individual the opportunity to learn techniques for creating original soundtracks and interactive sound objects, with a focus on animation and digital entertainment. Through selected case studies of various animation genres and entertainment games from around the world, this course aims at equipping students with necessary knowledge on the role and function of sound and music for

animation and within entertainment games, and how to apply and transform this knowledge to support the creation of original sound and music material.

2. Course Intended Learning Outcomes (CILOs)

(state what the student is expected to be able to do at the end of the course according to a given standard of performance)

Upon successful completion of this course, students should be able to:

No.	CILOs	Weighing (if applicable)
1.	Enumerate and describe the basic operation and functionality of an audio recording studio.	
2.	Describe the role and function of sound and music for animation and entertainment games from within a global context and perspective.	
3.	Create sound effects from acoustic sources that can support animation and interactive applications.	
4.	Create a virtual Foley instrument based on original sound elements that are produced, mapped and integrated into a stand alone unit.	
5.	Create a sound design piece from electronic (non-acoustic) sources.	
6.	Create unique sound tracks for animation and entertainment applications.	
7.	Produce high quality dialogue recordings using automatic dialogue recordings techniques.	
8.	Critically listen, reflect, analyze and perform necessary audio restoration techniques to solve sound quality related issues.	
9.	Critically listen and evaluate, analyse and describe: dialogue treatment, audio spectrum, dynamics, tone colour, and inter-relationship of sound elements.	
10.	Supervise a basic audio studio project	

3. Teaching and Learning Activities (TLAs)

(designed to facilitate students' achievement of the CILOs)

Indicative of likely activities and tasks students will undertake to learn in this course. Final details will be provided to students in their first week of attendance in this course.

ILO No	TLAs	Hours/weeks (if applicable)
CILO 1	Audio Recording Studio Basics and Operation (Software and Hardware)	2 weeks
CILO 2	The role and function of sound and music for animation and entertainment games	1 week
CILO 3	Sound Design I (Acoustic - Foley)	2 week
CILO 4	Audio Sampling	2 weeks
CILO 5	Sound Design II (Electronic - Synthesis)	1 week
CILO 6	Music Selection & Placement	1 week
CILO 7	Post Production Techniques I	1 week
CILO 8	Post Production Techniques II	1 week
CILO 9	Audio Mastering Techniques and Delivery Formats	1 week
CILO 10	Open Topic	1 week

4. Assessment Tasks/Activities

(designed to assess how well the students achieve the CILOs)

Indicative of likely activities and tasks students will undertake to learn in this course. Final details will be provided to students in their first week of attendance in this course.

ILO No	Type of assessment tasks/activities	Weighting (if applicable)	Remarks
CILO 1	Tutorial exercises	None	
CILO 2	1 st Assignment Preliminary Final Project Presentation	10%	
CILO 3	2nd Assignment Sound Design and Music for Animation or Entertainment	10%	
CILO 4,5	3rd Assignment Sound Design to Affect Human Emotion	20%	
CILO 6,7,8,9	Final Project	40%	
	Tutorial exercises and student centred learning tasks	None	
CILO 10	Tutorial sessions	None	
CILO 1-10	Participation and contribution to class discussion	20%	

5. Grading of Student Achievement:

Refer to Grading of Courses in the Academic Regulations and to the Explanatory Notes.

80% coursework and 20% participation

Grading pattern: Standard (A+, A, A-...F)

Grading is based on performance in assessment tasks / activities.

Part III

Keyword Syllabus:

Auditory Perception; Associative Power of Music and Sound; Production Process for Animation; Game Play and Sound Design; Synchronisation; Foley; Dialogue Production; Sound Design; Sound Effects Creation; Analogue and Digital Synthesis; Music Composition Using Technology (techniques for the non-musician); Advanced Audio Editing Techniques; Surround Sound Production; Audio Mastering; Audio Reproduction Systems; Audio Distribution/Transmission; Sound for Animation

Recommended Reading:

Text(s):

Gilreath, Paul, and Jim Aikin, *The guide to MIDI orchestration*, 3rd edn (Marietta, Ga.: MusicWorks Atlanta, 2004).

Eargle, John, *Handbook of recording engineering*, 4th edn (Boston: Kluwer Academic Publishers, 2003).

Beauchamp, Robin. *Designing Sound for Animation*, USA: Focal Press, July 2005.

Brandon, Alexander. *Audio for Games*, USA: New Riders Games, October 2003.

Marks, Aaron. *The Complete Guide to Game Audio: For Composers, Musicians, Sound Designers, and Game Developers*, Berkeley, CA: CMP Books, October 2001.

Ball, Ryan. Beck, Jerry. DeMott, Rick. *Animation Art*, New York: Harper Collins Publishers, 2004.

Chion, Michel. *Audio-Vision*, New York: Columbia University Press, 1994.

Streicher, Ron and Everest, F. Altion. *The New Stereo Sound Book* (2nd Ed), USA: Audio Engineering Associates, 1998.

Bell, David. *Getting the Best Score for Your Film*, Los Angeles, Silman-James Press, 1994.

Sonnenschein, David. *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*, USA: Michael Wiese Productions, 2001.

Online Resources:

Entertainment Games Resource

<http://www.gamasutra.com>

Film Sound Reference

<http://www.FilmSound.org>

Music and Sound Production

<http://sweb.cityu.edu.hk/soundlib>

Cinema Sound and EQ Curves

http://www.hometheaterhifi.com/volume_9_2/feature-article-curves-6-2002.html

MIDI

<http://www.midi.org>

<http://www.borg.com/%7Ejglatt/tech/midispec.htm>

DPA Microphones

<http://www.dpamicrophones.com>

Holophone (Surround Microphone)

<http://www.holophone.com>

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