

DEC 18 2000



FINE ARTS DEPARTMENT

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GRANDE PRAIRIE REGIONAL COLLEGE

FINE ARTS DEPARTMENT

Interactive Digital Design

Course Outline

DD2281 3(3-0-0) FALL 2000

Music Technology III

Time and Location: Monday 10:00 – 12:30, rm. L101 Studio A
Instructor: Rolf Boon

1. **Course Description:** This course provides an introduction to the techniques, theories, and practices of hard drive recording and video synchronization. It expands on the use of SMPTE and MIDI technologies by incorporating these into digital design environments. Emphasis will be given to a 'hands-on approach' and personal creative expression. Assignments and collaborative projects are designed to assist the student with the development of a CD-ROM for their Interactive and Digital Design Studies portfolio.
2. **Course Prerequisite:** DD2081 *Advanced Music Technology II*.
3. **Topics:** Digital design tools, CD-ROM design, multi-tasking of sound and visual imagery, sampling, digital signal processing and hard-drive recording, mixing, mastering, production, form, and compositional languages (serialism, minimalism, aleatory, pentatonicism, parallelism, sound mass, total instrument, and chromatic harmony).
4. **Assignments:** Regular reading assignments in conjunction with classroom discussion will require the student to demonstrate a theoretical and working knowledge of the various concepts presented in class. In addition, each student will be required to maintain and submit a term final portfolio that contains a curriculum vitae, sound bytes, scored video samples and relevant images and excerpts of work.
5. **Grading:** The students' grade will be determined by the following weighting:
 - A) 35% for portfolio.
 - B) 20% for participation in class and special projects.
 - C) 15% for mid-term examination.
 - D) 30% for final examination.
 - E) Missing three classes will constitute a fail for the course.
6. **Text:** Allen, Stanley. (1996). *Audio in media: The recording studio*.

New York, NY: Wadsworth.

7. Recommended Readings:

(Texts are relevant to both Music Technology III and IV)

Huber, D. (1995). *Audio production techniques for video*. Indianapolis, ID: Howard W. Sams and Company.

Leonard, H. (1993). *Sound for picture: An insiders look at audio production in film and television*. Los Angeles, CA: Hal Leonard.

Olearczuk, R. (1994). *The production of multi-dimensional audio*. Indianapolis, ID: Howard W. Sams and Company.

Ratcliff, J. (1993). *Timecode: A user's guide*.

Strawn, J. (Ed). (1995). *Digital audio engineering*. New York, NY: AR Editions.

Strawn, J. (Ed). (1996). *Digital audio signal processing*. New York, NY: AR Editions.

Wadhams, W. (1990). *Sound advice: The musician's guide to the recording studio*. New York, NY: Schirmer Books.

Various. (1994). *Audio/Video production: Theory and practices*. Englewood Cliffs, NJ: Prentice-Hall Inc.

Zaza, T. (1991). *Mechanics of sound recording*. Englewood Cliffs, NJ: Prentice-Hall Inc.

Zaza, T. (1994). *Audio design: Sound recording techniques for film & video*. Englewood Cliffs, NJ: Prentice-Hall Inc.

_____. (1996). *Multimedia power tools*. Englewood Cliffs, NJ: Prentice-Hall Inc.

User. (1996). Internet: A discovery of related topics to be conducted using the www.