Department	International College of Liberal Arts		
Semester	Spring 2025	Year Offered (Odd/Even/Every Year)	Every Year
Course Number	MUSC120		
Course Title	Fundamentals of Sound and Music		
Prerequisites	None		
Course Instructor	BLOW Michael	Year Available (Grade Level)	1
Subject Area	Interdisciplinary Arts: Music	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

	This course is an introduction to sound and music. The first part of the course covers how we describe sound, how it behaves, and how we hear it. The second explores basic music theory: tunings, scales, intervals, chords and rhythm. Alongside the lectures we undertake a practical project in sound design, that students develop with tutorial support.
	The course is 100 level but is fairly technical and includes a little math. It is a foundational course for music studies at iCLA. It is a prerequisite for some later music area courses, and is recommended for anyone who is interested in following sound related careers such as audio engineers, musicians, and media/sound artists.
	The course is delivered through lectures, readings, discussion, tutorials and presentations.
Course Description	
	Revised format to 'one lecture, one practical' class per week, to make the course experience more varied.
Class plan based on course	
evaluation from previous academic year	
	Mike Blow has a great deal of experience working in sound, music and engineering as an artist, technologist and teacher, including playing and recording music, sound art installations, and musical instrument design and construction.
Course related to the instructor's practical	
experience (Summary of experience)	
	At the end of this course students should be able to: (i) Demonstrate an understanding of acoustics and the physical qualities of sound such as amplitude, frequency and phase;
	 (ii) Demonstrate an understanding of basic music theory (tunings, scales, chords) (iii) create sounds using sound design techniques and tools
	 (iv) become more reflective, curious, and open-minded (v) be able to share ideas and construct meanings together with others
Learning Goals	
Learning uoars	

iCLA Diploma Policy	DP1 / DP3

iCLA Diploma Policy

(DP1) To Value Knowledge - Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World - Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration - Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility - Having good ethical and moral values to make positive impacts in the world

	Problem-Based Learning/Group Work/Workshop, Fieldwork		
Active Learning Methods			
More details/supplemental information on Active Learning Methods	Final project is practical with a written element, and will Practical sessions on field recording and sound software.	likely be in small groups (de	pending on class size).
	Projector, sound system, audio capture using phones and edi	ting with audio software	
Use of ICT			
Contents of class preparation and review	This is an information-rich course and students should spend time between classes familiarizing themselves with the material and working on their projects.	Hours expected 2 hours to be spent preparing for class (hours per week)	Hours expected 3 hours to be spent on class review (hours per week)
	Tests: scores, completed answer sheets, individual explanat Project: verbal feedback during tutorials and written feedb		L.
Feedback Methods			

Grading Criteria			
Grading Methods	Grading Weights	Grading Content	
Test: Acoustics	20%	In-class test	
Test: Music Theory	20%	In-class test	
Final project: Sound Design	60%	Audio, written report	

Required Textbook(s)	Requirements: If you have not studied music theory before, please buy Schroeder: Hal Leonard Pocket Music Theory (2002). Available in print and e-book versions from Amazon, Google play and online book retailers. A scientific calculator. You can use your phone but from experience, students often make mistakes - and lose marks - using phone calculators. I'd recommend a Casio fx-375 model - cheap, easy to use, and plentiful secondhand.
Other Reading Materials/URL	Palmer: Piano Adult All-In-One Course (includes music theory, in library) Benade: Fundamentals of Musical Acoustics (in library) Deutsch: The Psychology of Music (in library) Cook: Music, Cognition and Computerized Sound (in library) Gibbs: Fundamentals of Sonic Art and Sound Design (AVA, 2007): A broad overview of sound art and design practice Chion: Audio Vision (in library): the bible of relationships between image and sound
	Plagiarism is the dishonest presentation of the work of others as if it were one's own. Duplicate submission is also treated as plagiarism. Depending on nature of plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.

(Outline crucial policies and info not mentioned above)	 A Note on A.I. It is my observation that A.I. writes terrible papers. They are typically full of complicated words but do not contain much information, they often include chronic repetition of information from one paragraph to the next, and they do not include proper referencing. Papers on this course will be strictly graded according to academic standards. It is my strong recommendation that, if you use A.I., you use it for research only and any writing that you submit is hand-written by yourself. An insightful written piece containing your own thoughts and observations, even if the spelling or grammar is not perfect, will earn you a better grade than the superficial nonsense that A.I. tends to produce. 2) Please note this syllabus is indicative only and may change due to external events or for pedagogical reasons
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(NOTE 2) Class schedule is subject to change

Class Schedule		
Class Number	Content	
	Lecture: Introduction	
Class 1		
	Lecture: Introduction	
Class 2		
01033 2		
	Lecture: The Nature of Sound	
Class 3		
	Practical: Introduction to sound design and project brief	
Class 4		
	Lecture: Amplitude and Volume	
Class 5		
	Practical: The Psychology of Sounds	
Class 6		
	Lecture: Frequency, Pitch and Timbre	
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Class 7		
	Practical: Mood Boards	
Class 8		
	Leature: Dhace and Wave Polationships	
	Lecture: Phase and Wave Relationships	
Class 9		
	Practical: Field Recording Introduction	
Class 10		
	Lecture: Acoustics: Sound in Space	
Class 11		

Class 14 Letter: Staring and Reproducing Sound Class 14 Practice Test 1 Class 15 Practice Test 1 Class 16 Letter: Reside Test 1 Class 16 Letter: Reside Test 1 Class 17 Letter: Reside Test 1 Class 17 Letter: Reside Test 1 Class 17 Letter: Reside Test 1 Class 18 Letter: Reside Test 1 Class 19 Practice: Synthesized Sounds Intro Class 20 Practice: Synthesized Sounds follietion Class 21 Letter: Sound Design with Adducity Class 22 Practice: Sound Design with Adducity Class 23 Practice: Sound Design with Adducity		
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	Project Tutorial
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Class 26	
	Lecture: Rhythm
Class 27	
	Project Tutorial
Class 28	
	Test 2: Music Theory
Class 29	
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Class 30	