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

Course Description	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.
Class plan based on course evaluation from previous academic year	Revised format to 'one lecture, one practical' class per week, to make the course experience more varied.
Course related to the instructor's practical experience (Summary of experience)	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.
Learning Goals	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

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

Active Learning Methods	Problem-Based Learning／Group Work／Workshop, Fieldwork				
More details/supplemental information on Active Learning Methods	Final project is practical with a written element, and will likely be in small groups (depending on class size). Practical sessions on field recording and sound software.				
Use of ICT	Projector, sound system, audio capture using phones and editing with audio software				
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 to be spent preparing for class (hours per week)	2 hours	Hours expected to be spent on class review (hours per week)	3 hours
Feedback Methods	Tests: scores, completed answer sheets, individual explanations and help if necessary. Project: verbal feedback during tutorials and written feedback on submission if requested.				

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 Policy	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.

Other Additional Notes (Outline crucial policies and info not mentioned above)	1) 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

(NOTE 2) Class schedule is subject to change

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

Class 12	Practical: Field Recording Sound Collection
Class 13	Lecture: Psychoacoustics
Class 14	Lecture: Storing and Reproducing Sound
Class 15	Practice Test 1
Class 16	Test 1: Acoustics
Class 17	Lecture: Musical Instruments
Class 18	Practical: Synthesized Sounds Intro
Class 19	Lecture: Temperament
Class 20	Practical: Synthesized Sounds Collection
Class 21	Lecture: Scales
Class 22	Practical: Sound Design with Audacity
Class 23	Lecture: Chords
Class 24	Practical: Sound Design with Audacity
Class 25	Lecture: Chord Progressions

Class 26	Project Tutorial
Class 27	Lecture: Rhythm
Class 28	Project Tutorial
Class 29	Test 2: Music Theory
Class 30	Project Tutorials