

Degree programme	Type	Course
Interactive Communication	OP	4

Contact lecturer

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Prerequisites

None.

Group languages

You can consult this information at the [end](#) of the document.

Objectives

- To know the technological aspects related to sound for audiovisual products.
- To know the fundamentals of sound editing and post-production.
- To know the components of sound language: semantics and aesthetics of voice, music, sound effects and silence.
- To know how to build the sound profiles of the characters, the soundscapes, the acoustic perspective, the planning, for an interactive product.
- To know the strategies for the selection of voices, music and effects most appropriate to the project being developed.

Learning outcomes

1. Distinguish the salient features in all types of documents within the subject.
2. Cross-check information to establish its veracity, using evaluation criteria.
3. Submit course assignments on time, showing the individual and/or group planning involved.
4. Find what is substantial and relevant in documents of all types on sound and its uses.
5. Plan and conduct projects in the field of sound in interactive works.
6. Know the main techniques of sound design for interactive audiovisual products and apply them to the different compositions in line with their characteristics and target audiences.
7. Choose suitable soundtrack components for the communicative objectives marked out.
8. Use sound creatively, experimenting with the multiple informative and expressive possibilities offered by voice, music, effects and silence, together with the techniques of sound montage and direction.
9. Identify situations in which a change or improvement is needed.
10. Propose new methods or well-founded alternative solutions.
11. Propose projects and actions that are in accordance with the principles of ethical responsibility and respect for fundamental rights and obligations, diversity and democratic values.
12. Propose projects and actions that incorporate the gender perspective.

13. Communicate using language that is not sexist or discriminatory.
14. Analyse the sex-/gender-based inequalities and gender bias in one's own area of knowledge.
15. Consider how gender stereotypes and roles impinge on the exercise of the profession.
16. Analyse a situation and identify its points for improvement.
17. Weigh up the risks and opportunities of both one's own and other people's proposals for improvement.
18. Propose new ways to measure the success or failure of the implementation of innovative proposals or ideas.
19. Students can apply the knowledge to their own work or vocation in a professional manner and have the powers generally demonstrated by preparing and defending arguments and solving problems within their area of study.

Contents

1. Basic concepts of sound
2. The sound
3. Physical and perceptual characteristics
4. Digitization and visualization
5. Microphone and speakers
6. Transducers
7. Microphones
8. Speakers
9. Sound post-production
10. Functions and processes
11. Sound editing, transformation and processing
12. Editing software and hardware
13. Sound resources and audiovisual narrative
14. Ambient sound and action sound
15. The voice
16. The music
17. Immersive and interactive environments
18. Video games
19. Adaptive music
20. Immersive sound
21. Legal aspects
22. Ownership of the musical work
23. Copyright, synchronization rights, mechanical rights, phonographic rights
24. contracts

Learning activities and methodology

Title	Hours	ECTS	Learning outcomes
Preparation of assignments, readings, etc.	87	3.48	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19
Tutorials	7.5	0.3	2, 9, 10, 11, 16, 17, 18
Theoretical sessions	15	0.6	1, 4, 5, 6, 7, 9, 14, 15, 16
Practical sessions	33	1.32	3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19

The calendar will be available on the first day of class. Students will find all information on the Virtual Campus: the description of the activities, teaching materials, and any necessary information for the proper follow-up of the subject.

Annotation: within the schedule set by the centre or degree programme, 15 minutes of one class will be

reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

Assessment

Continuous assessment activities

Title	Weight	Hours	ECTS	Learning outcomes
Theory exam	35%	1.5	0.06	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19
Course internships	40%	4	0.16	3, 5, 6, 7, 8, 11, 12, 13, 19
Final work	25%	2	0.08	2, 3, 5, 6, 7, 8, 10, 11, 12, 13, 16, 17, 18, 19

THE EVALUATION ACTIVITIES ARE:

- Activity A, theoretical exam, 35% of the final grade.
- Activity B, practical exercises during the course (individual and group), 40% of the final grade.
- Activity C, final work, 25% of the final grade.

In order to pass the course, a minimum grade of 5 in activities A, B and C will be required.

RECOVERY

The student will have the right to recover the course if he/she has been evaluated in all the activities whose weight is equivalent to a minimum of 2/3 of the total grade of the course.

The theoretical exam and the final work can be recovered. The practices carried out throughout the course will not be recoverable.

SECOND REGISTRATION:

In case of second enrollment, students may take a single synthesis test consisting of a theoretical-practical exercise. The grade of the course will correspond to the grade of the synthesis test.

PLAGIUM. VERY IMPORTANT:

In case the student performs any irregularity that may lead to a significant variation in the grade of an evaluation act, this evaluation act will be graded with 0, regardless of the disciplinary process that may be instructed. In case of several irregularities in the evaluation acts of the same subject, the final grade of this subject will be 0.

This subject doesn't provide for the single assessment system.

AI: In this course, the use of Artificial Intelligence (AI) technologies is not permitted at any stage. Any assignment containing content generated by AI will be considered a breach of academic integrity and may result in a partial or total penalty to the assignment grade, or more serious sanctions in severe cases.

Bibliography

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CASE, A. Mix Smart: Pro Audio Tips For Your Multitrack Mix,

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ROMÁN, A. (2017). Análisis Musivisual, guía de audición y análisis de la música cinematográfica. Madrid: Editorial Visión Libros.

ROMERO, B. & ROMÁ, M. Electroacústica. Altavoces y micrófonos. Universidad de Alicante, Ed. Pearson/Prentice Hall.

SAITTA, C. (2002). El Diseño de la Banda Sonora. Buenos Aires: Saitta Publicaciones Musicales.

SANTACREU O.A. (2002). La Música en la Publicidad. Universidad de Alicante.

SCHIFRIN, L. (2011). Music Composition for Film and Television. Boston: Berkley Press.

Software

Free audio editing software will be used (such as Cakewalk by Bandlab).

Course groups and languages

The information provided is provisional until November 30. After this date, you will be able to consult the language of each group through this [link](#). To access the information, you will need to enter the course CODE

Type of teaching	Group	Language	Semester	Shift
(TE) Theory	6	Catalan	second semester	afternoon
(PLAB) Practical laboratories	61	Catalan	second semester	afternoon