

**DEREE COLLEGE SYLLABUS FOR:
MU 4043 EXPERIMENTAL SOUND ART**

3/0/3

**UK LEVEL: 6
UK CREDITS: 15**

(Revised Fall 2022)

PREREQUISITES:	None							
CATALOG DESCRIPTION:	In this course students will explore the key ideas and artistic practices found within the field of experimental sound art. They will establish an understanding of the evolution of sound art and its context within the wider arts, while at the same time gaining a technical foundation in working artistically with sound. Considerable attention will be given to practical activities, where students will engage with the creation of sound art works in order to develop their practical skills and their ability to realize personal creative concepts in the domain of sound.							
RATIONALE:	Sound art has been a significant artistic innovation in the 20 th and 21 st centuries, with many of the old boundaries between musical practice and wider artistic use of sound becoming ever more indistinct. The course will enable students to gain stronger skills in the manipulation of sound from a technical perspective alongside a greater understanding of the key concepts and artists found working in the field. The practical creative work will enable students to develop key skills connected to working with sound in artistic practice as well as develop their experience in the management of technical issues and self-directed project work.							
LEARNING OUTCOMES:	<p>After successfully completing this course students should be able to:</p> <ol style="list-style-type: none"> 1. Outline the aesthetic concepts and issues within and around experimental sound art. 2. Identify how sound art ideas may be applied across a range of different creative contexts. 3. Utilize appropriate tools, techniques and technologies in a competent manner to produce sound elements for wider artistic projects. 4. Plan a self-directed project that creates a sound artwork, managing technical and time-management issues in the creation of a personal artistic work that engages with sound. 							
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • lecture and seminar sessions exploring creative and technical concepts and principles; • structured practical work in a sound and studio facility; • extensive private study using freely available software on a student's own computer; • peer feedback workshops; • use of a learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources; • students are encouraged to make full use of their instructor's office hours, where they can ask questions, see their assigned work results and/or go over lecture material; • support from the Student Academic Support Services (SASS), who offer one-to-one and group workshop sessions to support the development of academic and study skills. 							
ASSESSMENT:	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2" data-bbox="618 1719 1338 1766">Summative:</td> </tr> <tr> <td data-bbox="618 1766 1338 1860"> First assessment: <ul style="list-style-type: none"> • A collection of directed sound art exercises ranging across different creative approaches and technical resources. </td> <td data-bbox="1338 1766 1472 1860" style="text-align: center;">30%</td> </tr> <tr> <td data-bbox="618 1860 1338 1946"> Final assessment: <ul style="list-style-type: none"> • An individual folio of creative work, the scope and content of which is agreed with the tutor. </td> <td data-bbox="1338 1860 1472 1946" style="text-align: center;">70%</td> </tr> </table>		Summative:		First assessment: <ul style="list-style-type: none"> • A collection of directed sound art exercises ranging across different creative approaches and technical resources. 	30%	Final assessment: <ul style="list-style-type: none"> • An individual folio of creative work, the scope and content of which is agreed with the tutor. 	70%
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	<p>Formative:</p> <table border="1" data-bbox="634 165 1417 233"> <tr> <td>Creative Exercises 1</td> <td style="text-align: center;">0</td> </tr> <tr> <td>Creative Exercises 2</td> <td style="text-align: center;">0</td> </tr> </table> <p>The formative assessments prepare students for both summative assessments. Learning Outcomes 1, 2 & 3 are assessed in the first assessment. Learning Outcomes 3 & 4 are assessed in the final assessment.</p> <p>Students are required to resit failed assessments in this course.</p>	Creative Exercises 1	0	Creative Exercises 2	0
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<p>INDICATIVE READING:</p>	<p>REQUIRED READING: Cox, Chris & Warner, Daniel, <i>Audio Culture: Readings in Modern Music</i>, Bloomsbury, 2017. Collins, Nicholas, <i>Handmade Electronic Music</i>, Routledge, 2020.</p> <p>RECOMMENDED READING: Cage, John, <i>Silence: Lectures and Writing</i>, Marion Boyars, 1973. Nyman, Michael. <i>Experimental Music - Cage and Beyond</i>, Cambridge University Press, 1999.</p>				
<p>INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i></p>	<p>REQUIRED MATERIAL: Students will be directed to sources of audio-visual recordings documenting the artistic practice of key figures in the 20th and 21st century. These will be drawn from online sources available via the ACG Library as well as open online resources such as Ubuweb.</p>				
<p>COMMUNICATION REQUIREMENTS:</p>	<p>Students will be expected to make use of a learning management system (Blackboard) and have an active ACG email account. All written work should follow current MLA standards for formatting, style and citation.</p>				
<p>SOFTWARE REQUIREMENTS:</p>	<p>The course will also make extensive use of specialist software for sound capture, manipulation and presentation. This software will be provided in a computer lab and recording studio space on campus. As far as is possible, this software will be freeware or open source and so available for installation on student's own computers.</p> <p>An example list of software in current use is:</p> <ul style="list-style-type: none"> • Reaper (www.reaper.fm). • MaxMSP (www.cycling74.com). • PureData (www.puredata.org). • IntegraLive (www.integralive.org). • VCV Rack (www.vcvrack.com). 				
<p>WWW RESOURCES:</p>	<p>There are extensive online resources for audio software. The course will make use of the support resources available for all of the core software packages in use. Further details can be found at the support pages of each package:</p> <ul style="list-style-type: none"> • Audacity (www.audacityteam.org) • Reaper (www.reaper.fm) • MaxMSP (www.cycling74.com) • PureData (www.puredata.org) • VCV Rack (www.vcvrack.com) <p>Students will be directed to sources of audio-visual recordings documenting the artistic practice of key figures in the 20th and 21st century. These will be drawn from online sources available via the ACG Library as well as open online resources such as Ubuweb.</p>				

INDICATIVE CONTENT:

Aesthetics and Context

- Musical ideas and compositional language of post 1945
- Musical modernism as a context for the emergence of experimental sound art
- Russolo and *The Art of Noise*
- Varèse and *The Liberation of Sound*
- The creative practice works and writings of Cage.
- Sound art as it emerges from visual arts practice.
- Current approaches to sound art
- Acoustic ecology and the soundscape
- Experimental musical practice.

Creative Concepts

- Indeterminacy & aleatoric ideas
- Algorithmic & stochastic ideas
- Field recording and soundscape composition
- Circuit bending and hacking
- Coding for creativity

Technical Skills

- How sound works - acoustics, psychoacoustics
- Fundamentals of sound in analog and digital forms
- Recording sound in the field and the studio
- Sound editing and transformation using digital tools
- Basic skills for building, hacking, and bending electronic sound devices
- Sound presentation and diffusion in creative practice