

Experimental Sound

Fall 2006 Fridays 9:10-11:55, 1:10-3:55
Instructor Marielle V. Jakobsons
Web www.mariplasma.com
Office Hour Fridays 4-5

This course will focus on manipulating sound, space, and instrument through digital audio techniques, installation, and performance. Instruments will be considered in the widest sense, from microphones and synthesizers to found objects, our bodies, and the surrounding space.

Our primary goal will be to produce original sound works in the form of sketches building towards a final project. Class discussions, critiques, and listenings will concur with hands-on labs demonstrating audio techniques, software (e.g. Audacity, SPEAR, SoundHack, Reason, ProTools) and building of hardware (e.g. contact mics, installing speakers). We will critique examples and theories in the realms of sound as sound sculpture, acoustic ecology, musique concrète, Deep Listening™, fabricated spaces, and aspects of performance art.

Grading

Class Attendance/Participation	40%
Sketches and Presentation	30%
Final Project	30%

Grading

Class attendance is required for success in this course. More than two unexcused absences of class sessions will result in a letter grade deduction. Being more than a half hour late more than three class sessions will also be reflected in your grade. Please notify me in advance if you can't make it to class or labs or cannot turn in assignments on time. Sketches are graded as pass/fail, for a total of 20% of your grade.

Assignments

Assignments will include regular readings, some listening assignments, informal sound sketches, and a final project, which may take the form as a performance, sound design work, recording, installation, etc. No books are required, and readings and listenings will be available through the library online course reserve system or for free online.

Materials

In lieu of buying books, it is highly recommended that students purchase additional materials for completing personal projects. The AV Department's audio resources are limited, therefore, a recording device such as cassette, minidisk, or laptop is highly recommended. Lab fee covers lab materials.

Sept 1	Introductions and <u>Unit One</u> <i>Environment as Instrument</i>
Lecture	Intro to Sound Arts, Acoustics, and Listening
Lab	Listening Practices Field Recording with Digital Cameras and Microtrak

Sept 8	Due: Reading <i>F. Lopéz “Profound Listening”</i> <i>R. Murray Schafer “The Music of the Environment”</i> <i>P. Oliveros Selections from <u>Deep Listening</u></i>
Lecture	Acoustic Ecology; Listening, and Performing Soundscapes
Lab	Field Recording and Digitization in Audacity Listening Practices

Sept 15	Due: Reading <i>Pierre Schaeffer “Acousmatics”</i> <i>John Cage Selections from <u>Silence</u></i>
Lecture	Composed Environments & Musique Concrète [Cutups, Found Sound, Sound Poets, and DJ Culture]
Lab	Building Contact Microphones and Mini Microphones

Sept 22	Due: Reading <i>DJ Spooky “Loops of Perception”</i> <i>William S. Burroughs “the Cut-Up Tapes”</i>
Lab	Introduction to Digital Manipulation, Mixing, and Processing
Lab	(preparation for Sketch 1)

Sept 29	Due: Sketch 1 <i>A Soundplace of Mine</i>
	Listen/Critique Sketches
Lecture	Introduction to <u>Unit Two</u> <i>Instruments of Performance</i>

Oct 6	Due: Reading <i>H. Partch Selections from <u>Genesis of a Music</u></i>
Lecture	Sonic Processes: Hardware Hacking, Found and Modified Instruments
Lab	Long String Instrument (?) or more Digital Audio

Oct 13	
Lab/Lecture	Fabricated Spaces: Sound Design/Synthesis with Reason
Lab	Open Lab Preparation for Sketch 2

Oct 20	Due: Sketch 2 <i>Performing Space</i>
	Listen/View/Critique Sketches
Oct 27	Due: Readings B. LaBelle <i>Selections from Site of Sound</i> B. Fontana <i>Environment as Musical Instrument</i>
Lecture	Introduction <u>Unit Three</u> <i>The Instrument of Space</i> Site-Specificity, Sound Sculpture and Installation
Lab	Installation Techniques
Nov 3	Due: : <i>Final Project Proposal and Student Presentations</i> of Artists/Topics relevant to Final Project
Nov 10	<i>Veterans' Day Holiday:: No Class</i>
Nov 17	Due: Sketch 3 <i>A Sound in Its Place</i>
	View/Critique Sketches
Nov 24	<i>Thanksgiving Holiday:: No Class</i>
Dec 1	<i>Open Labs and Individual Meetings: Work on Final Projects</i>
Dec 8	<i>Open Labs and Individual Meetings: Work on Final Projects</i>
Dec 15	<i>Final Projects Presented to Class</i>

General Bibliography

Collins, Nicolas. Handmade Electronic Music: the Art of Hardware Hacking. New York: Routledge, 2006.

Cox, Christopher, and Warner, Daniel (ed). Audio Culture: Readings in Modern Music. New York: Continuum, 2004.

La Belle, Brandon, and Roden, Steve (ed). Site of Sound: of Architecture and the Ear. New York: Errant Bodies Press, 1999.

Oliveros, Pauline. Deep Listening: A Composer's Sound Practice. Lincoln, NE: Deep Listening Publishing, 2005