

Department	International College of Liberal Arts		
Semester	Fall 2023	Year Offered (Odd/Even/Every Year)	Odd Years
Course Number	MUSC/ARTS260		
Course Title	Sound Art		
Prerequisites	None		
Course Instructor	BLOW Michael	Year Available (Grade Level)	2
Subject Area	Interdisciplinary Arts: Music	Number of Credits	3
Class Style	Lecture	Class Methods	Face to face

(NOTE 1) Class Methods are subject to change

(NOTE 2) 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	<p>Cap (registrant capacity): 25 students</p> <p>Sound art is a fascinating mixture of music and visual art which uses audio to explore and express ideas common to wider arts practice. It includes practices such as composition with noise, spoken word and environmental sounds, site specific sound installations, multichannel work and experimental performance. By necessity, a study of sound art involves an appreciation of both musical ideas and those from the visual arts, especially sculpture and installation art.</p> <p>During this course, students will be introduced to important figures in sound art including John Cage, David Tudor, Rolf Julius, Christina Kubisch, Steve Reich, Alvin Lucier, Max Neuhaus, Max Eastley, Susan Philipsz and Bernhard Leitner, and ideas such as music concrete and experimental composition, field recording and sound installations.</p> <p>The course is delivered through lectures, reading and discussion, and there are two practical projects.</p> <p>DP1: To Value Knowledge Having high oral and written communication skills to be able to both comprehend and transfer knowledge</p> <p>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</p> <p>DP4: To Act from a Sense of Personal and Social Responsibility Having good ethical and moral values to make positive impacts in the world</p>
Class plan based on course evaluation from previous academic year	N/A
Course related to the instructor's practical experience (Summary of experience)	Mike Blow has a PhD in sonic arts from Oxford Brookes university, as well as experience in traditional music, computing and electronics.

Learning Goals	<p>Upon completing this course students should be able to:</p> <ol style="list-style-type: none"> 1) understand the relationship between music, visual art and sonic art, and the phenomenology of sound 2) apply these insights to their own practice 3) critically reflect on and discuss their work and contribution to projects 4) become more reflective, curious, and open-minded 5) discuss sound art with reference to the history of the form and the major artists and ideas within it.
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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	Discussion, practical projects
Use of ICT in Class	Audio software
Use of ICT outside Class	Sound recorders, audio software
Expected study hours outside class	All students in this course should preview and review the materials thoroughly and spend about 4 hours each week to do so.
Feedback Methods	Discussion, tutorials: verbal Project: verbal and written

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Music Concrete project and report	50%	
Located sound work project and report	50%	

Required Textbook(s)	None
Other Reading Materials/URL	<p>All the following are available in the YGU library:</p> <p>J. Cage. Silence. Marion Boyars C. Kelly. Documents of Contemporary Art: Sound. Whitechapel Gallery Press. B. Labelle. Background Noise: Perspectives on Sound Art. Continuum. A. Licht. Sound Art. Rizzoli. P. Oliveros. Deep Listening: A Composer's Sound Practice. Iuniverse S. Voegelin. Listening to Noise and Silence. Continuum. Michael Nyman. Experimental music : Cage and beyond, : pbk, 2nd ed (Cambridge University Press 1999)</p>
Plagiarism Policy	<p>Plagiarism is the dishonest presentation of the work of others as if it were one's own. This includes material copied or paraphrased from online sources, or generated by AI. Duplicate submission is also treated as plagiarism. Depending on the nature of the plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.</p>
Other Additional Notes	<p>This syllabus is indicative only, and may change due to external circumstances or pedagogical decisions by the instructor</p>

(NOTE 3) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Lecture: Introduction
Class 2	Lecture: Introduction
Class 3	Discussion: Musical Noise: Russolo / Schaeffer: etude des bruits
Class 4	Brief 1: music concrete composition, Intro to recorders, sound walk
Class 5	Discussion: Time Machines: Robert Morris' Box, drone works
Class 6	Practical: Recording with onboard mics / binaurals
Class 7	Discussion: Small sounds: John Cage: Cartridge music / Rolf Julius / Rie Nakajima

Class 8	Practical: DIY contact mics workshop + recording
Class 9	Discussion: Hidden Forces: Christina Kubisch Electrical Walks
Class 10	Practical: DIY EM pickup workshop + recording
Class 11	Discussion: Expanded music: Steve Reich: Piano Phase / Janet Cardiff 40 Piece Motet
Class 12	Practical: Recording with hydrophone / contact mics / EM pickup / Binaurals
Class 13	Discussion: Composing inside Electronics: David Tudor: Rainforest / Peter Vogel
Class 14	Practical: Audacity workshop / project work
Class 15	Discussion: The Poetry of Physics: Alvin Lucier: I am Sitting and Queen of the South
Class 16	Practical: Audacity workshop / project work
Class 17	Project 1 presentations
Class 18	Project 1 presentations / other material as required / brief 2
Class 19	Discussion: Engaging with Location: Max Neuhaus: Times Square, Sonic Relocation: Bill Fontana and Maryanne Amacher
Class 20	Practical: Project Work
Class 21	Discussion: Sound in Space: Bernhard Leitner, Zimoun
Class 22	Practical: Project Work
Class 23	Discussion: Environment and weather: Joe Jones solar orchestra, Max Eastly aeolian pieces and ice sound sculpture
Class 24	Practical: Project Work
Class 25	Discussion: History: Susan Philipz: Study for strings, Surround Me, WD Musical Instruments
Class 26	Practical: Project Work
Class 27	Tutorials
Class 28	Tutorials
Class 29	Tutorials / project presentations
Class 30	Tutorials / project presentations