**DEPARTMENT OF FINE ART**  
COURSE DESCRIPTION

Sonic cultures in the Arts: listening, resonating, intervening

4,5 ECTS credits

Course Director: Ricardo Atienza  
Participating Teachers: Robin McGinley

**GENERAL INFORMATION**

Welcome to ”Sonic cultures in the Arts: listening, resonating, intervening”.

The aim of this course is to provide a broad perspective on the different sonic cultures present in the Arts: Sound Art, Soundscapes, Electroacoustics, among other forms. We will explore together the main sonic concepts, working methods and tools having fed this field. This will take place through a combination of listening sessions, discussions, lectures and workshops.

**COURSE LAYOUT AND FORMS OF TEACHING**

The programme of the course will be based on three aspects:

- Sonic cultures,

Exploring Sound Art, Soundscape, electroacoustic histories, listening and discussing relevant examples having approached the sonic field from these different perspectives,

Learning to describe sound: an overview of the main concepts, methods, and strategies.

- Audio techniques and tools,

Essentials about sound generation, recording, editing, mixing, space manipulation, real-time and interactive audio, and other forms of audio processing,

Overview of the main audio tools (software / hardware),

Special attention will be given to the free /open-source sound software domain,

- Practice-based learning,

Working with the concepts, methods and techniques explored through workshops, as well as through the realization of a sonic project.

**Course structure and teaching methods:**

The course will be structured around a combination of listening sessions, discussions, lecture, and workshops. The outline of the course will be the following:

- Introduction. Listening exercises. Mapping a sonic environment.

- Collecting and generating sounds: introduction to recording techniques and forms of sound production.

- In between Art & Research: *Soundscapes* and *sonic-Objects*.

- Sound editing and mixing: audio-processing methods and tools.

- The sonic city: listening, resonating, intervening a urban environment.

- Installing sound: from a sonic concept to a situated audio installation.

- Body, Motion and Sound, listening as an embedded experience of place.

- Space and Sound: aural recreation of a sonic space. 3D audio and Binaural techniques.

- Real-time and interactive forms of sound production.

- When Sound Art enters in dialogue with Science and with Architecture.

- Time and Sound: composition processes and variation.

- Sound Poetry and Text Sound Art.

**SCHEDULE**

Weeks 5-7

60 hours distributed along 15 half-day (9.00 to 12.00: Monday / Wednesday / Friday) or full-day sessions (9.00-12.00 and 13.00-16.00: Tuesday / Thursday)

**COURSE REQUIREMENTS AND EXAMINATION**

Each participant student is expected to actively contribute to a collective sound piece to be developed along the course. The aim of this exercise is to provide a fruitful and flexible frame for exploring, hands-on, some of the questions and tools shared during the course, and each participant is welcome to take part in this collective effort from her/his personal questions and interests.

Students are expected as well to take active part in the corresponding group discussions and workshops, and contribute with a number of personal explorations and audio materials to feed the collective working process.

**INTENDED LEARNING OUTCOMES AND GRADING CRITERIA**

**The grade pass is awarded a student who:**

- take active part in the group discussions and workshops preparing and developing the sound installation,

- individually contribute to this installation with personal explorations and audio materials based on some of the strategies, methods and tools provided.

**COURSE LITERATURE**

**Augoyard, Jean-François / Torgue, Henry** (éds.) (2006) : *Sonic Experience. A Guide to Everyday Sounds.* McGill-Queen's University Press, Montreal, 216 p.

**Cage, John** (1961): *Silence: Lectures and Writings*, Wesleyan University Press Paperback

**Cardiff,** **Janet** (2005): *The Walk Book,* Edited by Thyssen-Bornemisza Art Contemporary

**Michel Chion** (2019): *Audio-vision: sound on screen* Columbia University Press, NY.

**Collins, Karen** (2008): *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design*. (Cambridge: MIT Press)

**Daniels, Dieter**, and **Naumann, Sandra** eds. (2015): *See This Sound: Audiovisuology: A Reader.* (Köln: Walther König)

**Deutsch, Diana** (2019): *Musical Illusions and Phantom Words: How Music and Speech Unlock Mysteries of the Brain* (Oxford: Oxford University Press)

**Dolar, Mladen** (2006): *A Voice and Nothing More.* (Cambridge: MIT Press)

**Eyene, Christine** (2019): *Sounds Like Her: Gender, Sound Art and Sonic Cultures* (Nottingham: Beam Editions)

**Franinović, Karmen**, and **Serafin, Stefania**, eds. (2013): *Sonic Interaction Design.*(Cambridge, MA: MIT Press)

**Hellstrom, Björn** (2003): *Noise design : architectural modelling and aesthetics of urban acoustic space.* Bo Ejeby Forlag, Goteborg

**Khan, Douglas** (1999): *Noise, Water, Meat: A History of Sound in the Arts.* MIT Press

**Stjerna, Åsa & Engström,** **Andreas** (Eds.) (2019): *Ljudkonst*. OEI Editör.

**Krogh Groth, Sanne** and **Schultz, Holger** (2020): *The Bloomsbury Handbook of Sound Art* (London: Bloomsbury)

**Kubisch, Christina** (2000): *KlangRaumLichtZeit. Arbeiten von 1980 bis 2000.* (Heidelberg: Kehrer)

**Labelle, Brandon** (2018): *Sonic Agency: Sound and Emergent Forms of Resistance* (London: Goldsmith’s/MIT Press)

**Labelle,** **Brandon** (2010): *Acoustic Territories. Sound Culture and Everyday Life.* Continuum

**Labelle,** **Brandon** (2006): *Background Noise. Perspectives on Sound Art.* Continuum

**Lane, Cathy** and **Carlyle, Angus** (2021): *Sound Arts Now* (Devon: Uniform Books)

**Murray Schafer, Raymond** (1977): *The tuning of the world.* McClelland and Steward, Toronto

**Oliveros, Pauline** (2004): *Deep Listenng: A Composer’s Sound Practice,*Deep Listening Publications

**Rodgers, Tara** (2010): *Pink Noises: Women on Electronic Music and Sound* (Durham, NC: Duke University Press)

**Schaeffer,** **Pierre** (1966): *Traité des objets musicaux.* Ed. Seuil, Paris

**Sterne, Jonathan**, ed. (2012): The Sound Studies Reader. New York, Routledge

**Theme Ament, Vanessa** (2013): *The Foley Grail: The Art of Performing Sound for Films, Games and Animation* (2nd Edition). (Burlington, MA: Focal Press)

**Truax, Barry** (éd.) (1978): *Handbook for Acoustic Ecology.* ARC Publications, Vancouver

**Truax, Barry** (1983): *Acoustic Communication.* Ed. Ablex Publishing Co., New Jersey

**Voegelin, Salomé** (2010): *Listening to Noise and Silence. Towards a Philosophy of Sound Art* (London: Continuum)

**Voegelin, Salomé** (2018): *Sonic Possible Worlds: Hearing the Continuum of Sound* (London: Bloomsbury Academic)

**Wishart, Trevor**(1990): *On Sonic Art*, Harwood Academic Publishers.

**Xenakis, Iannis** (1990): *Formalised Music – Thoughts and Mathematics in Music*, Pendragon Press, Stuyvesant, NY.