Survey & Practice of Sound Art

OBJECTIVES, GOALS & METHODOLOGIES: This course provides an overview of the avant-garde history and practice of sonic art-forms that have emerged outside or at the periphery of traditionally defined music disciplines. These forms include, sound poetry, sonic installation, sculpture, machine performance, turntablism, circuit bending, phonography, and noise art, to name only a few. The course is comprised of a combination of lecture-listening sessions, visiting artist presentations and creative project assignments augmented with group critique. Students will create several sound-art works that integrate technical and aesthetic skills within the conceptual framework of the genres and approaches listed above. Students will: (1) actively participate in readings and class discussions, (2) share technical knowledge in collaborative production, (3) meet all deadlines for presentation of creative works, (4) demonstrate a willingness to engage in a critical examination of new artistic paradigms, (5) participate in technical tutorials, where applicable, leading to open, self directed exploration of hardware and software sound tools, (6) participate in guest lecture presentations, (7) develop and present a well conceived final project that demonstrates a synthesis of intellectual rigor, creative acumen and technical skill. Undergraduate students will attend additional technical lab sessions scheduled by the course GA.

TEXT(s): Students will be assigned selected articles & on-line sources

GRADING:
1. Voice-Body Performance (Sound Poetry - extended techniques) 20%
2. Sound Maps / annotated sonic catalogue I 20%
3. MashUp (Sculpture, Instrument or Tape) 20%
4. Final Project (Performance, Installation, Interactive, etc.) 25%
5. Active Critical Participation - Research Assignments * 15%
   (weekly participation + extra effort for final project setup)

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Grading Philosophy / Learning Philosophy
Tradition / Community / Respect / Fairness / Passionate Commitment / Timely Feedback Self Directed Learning / Testing / Rules of Participation / Individual Goals / Self Discovery

Hardware / Software & Media: All equipment and facilities needed to complete creative class assignments should be scheduled through the Sound Art GA who is one of the CEMI staff members. Each student is suggested to have a 7200 rpm portable hard drive and will need to purchase some media supplies appropriate to his or her projects including: thumb drives, blank CD-R, blank DVD-R, etc.
Weekly attendance/participation is essential to the success of both the individual and the class as a whole. Each unexcused absence will result in a 4 point grade reduction.

A grade of INCOMPLETE can be granted in rare situations, however, it is highly unlikely any incomplete grades will be warranted.

GRADUATES STUDENTS: As an expansion of the requirements listed above, graduate students enrolled in the 5890 section are expected to create projects of significant scope and depth. This includes well written historical / theoretical components as part of final project proposals and the completion of short * research assignment for presentation in class as part of the.

CHEATING AND ACADEMIC DISHONESTY:

1) Academic dishonesty - cheating. The term “cheating” includes, but is not limited to:
(a) use of any unauthorized assistance in taking quizzes, tests, or examinations;
(b) dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments;
(c) the acquisition, without permission, of tests, notes or other academic material belonging to a faculty or staff member of the university;
(d) dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s).
(e) any other act designed to give a student an unfair advantage.

2) Academic dishonesty - plagiarism. The term “plagiarism” includes, but is not limited to:
(a) the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement and
(b) the knowing or negligent unacknowledged use of materials prepared by another person or by an agency engaged in the selling of term papers or other academic materials.


It is the policy of the University of North Texas not to discriminate on the basis of sex, race, color, religion, national origin, age, disabled veteran status, veteran of the Vietnam era, or qualifying disability under the Americans with Disabilities Act (ADA) in its programs, activities, admissions, or employment policies. Individuals qualifying under the Americans with Disabilities Act (ADA) who need special assistance to participate in a program, service or activity sponsored by the University Union are asked to contact the Verde Scheduling Office, a minimum of three business days in advance of when they will need the requested assistance to allow time for the request to be handled in an appropriate manner. The Verde Scheduling Office is located on the level 2 of the University Union. Telephone: (940) 565-3804, 565-3806 or TDD access through Relay Texas 1-800-735-2989.

Aug. 30  Intro/Syllabus, Classroom Procedures / expectations & project schedule
Facility & Student introductions / draft student contact list
Facilities Care / Studio Courtesy (Teaching Assistance / Schedules)
- Brief Break  [Add/Drop as needed]
Lecture Presentation # 1 - Sound Art Overview
Hand out Assignment #1 - Voice-Body Performance  / Due in two weeks
Sept. 6 Lecture Presentation # 2 - Sound Poetry / Extended Vocal Techniques
    UR Sonata, JAAP Blonk, etc. / In Class Discussion
    In Class tour of CEMI Facilities - Equipment Overview
    Discuss Performance and Equipment Setup for next class

13 Assignment #1 - Voice-Body Performance Due (Recorded in class)
    In Class Critique & Discussion
    Hand out Assignment #2 - Sound Map / Sonic Diary
    Hand out Assignment #4 - Final Project - discuss possible approaches

20 Lecture Presentation # 3 - The Art of Phonography
    Field Recording Equipment Overview
    Schedule Outside class hardware / software workshops as needed

27 Guest Artist: Frances Marie Uitti - Cellist, Improviser, Composer, Inventor

Oct. 4 Lecture Presentation # 4 - (multi-part presentation researched and presented
    by enrolled Grad Students)
    Sampling / Readymades / Musique Concrete & Turntableism
    Hand out Assignment #3 - MASH-UP - discuss possible approaches

11 Assignment #2 - Sound Map / Sonic Diary DUE
    In Class Critique & Discussion

18 Lecture Presentation # 5 - Visual Music - Hybrid Forms / Noise and
    it’s Antecedents
    Assignment #4 - Written / Oral Final Project Outlines Due
    Mid-Term Week

25 Guest Lecture: David Scwarzh
    Topic - Diamanda Galas

Nov. 1 Assignment #3 MASH-UP Due
    In Class Critique & Discussion
Guest Artist: Ivo Bol - Composer, Sound Artist, Curator
Artists Presentation / Final Exhibit Planning

In Class Work in preparation for performance / exhibition

[Fri 18 Load-in and setup in MEIT
[Sat 19 Rehearsals and Final Performance

Assignment #4
FINAL PROJECT Presentations / Performances in MEIT

Wrap Up Performance Tasks
Thanksgiving Week

[Topic TBA]

Dec. 6 * Final Presentation=Discussion (each student presents topic / experience of their own choosing relevant to the emergent ideas within the course.

Dec. 12 - 16 Finals Week
All Projects Complete

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