Course Syllabus
MUCP 5910/4910, 701 – Special Problems
Acoustic Ecology and Sound Art

Course Overview
This course is intended to re-tune our ears and to increase personal and social awareness of our complex sound environment. We will question predominate ideas regarding the relationships between location, environment, sound, meaning, silence, music, and noise, and test these ideas through individual and group research as well as hands-on sound art projects. This course will combine sound-walks, theoretical readings, seminar discussions, field recordings, listening and analysis sessions, technical labs, independent research and collaborative creative projects.

Basic Information
Instructor: Panayiotis Kokoras (Office: MU 2004)  
Email: Panayiotis.Kokoras@unt.edu
Time and place: Monday, Wednesday, Friday 1 PM - 1:50 PM  
Phone: 1(940) 565-4651
Location: MU 2009, MEIT Storeroom  
Office hours: Tuesday 1-3 p.m. or by appointment.

Grading
Final grades will be based upon composition or research projects, supplementary assignments, presentation and attendance/class participation distributed as follows:
- Attendance and Participation in weekly discussions and presentations 35%
- Weekly assignments 35%
- Final project and presentation 30%
Grading requirements for students enrolled as 4910 will be adjusted accordingly.

Final Project
The final project will consist of one of the following: 1) a soundscape composition of 6-15 minutes duration or 2) a new interface or instrument (with or without electronic components) or, 3) an extended analysis of a soundscape composition (12 -15 pages) or 4) a research paper (12-15 pages) investigating related issues.

Attendance / Participation
Class attendance is expected of all students. Participation and interaction with others is a critical component of an overall quality learning experience. For each seminar session students are expected to complete reading, listening, and score analysis assignments prior to the dates listed on the schedule below.

Course Materials
Shared only to registered students through Google Classroom, name: MUCP 5910/4910, 701
A Facebook group will also be used for quick announcements and to share information, ideas, questions, project results, etc.

Labs
Small electronics prototyping labs are set up in Room 2008 and the MEIT Storeroom. For access to 2008 please go through the regular CEMI studio access process. Use of the MEIT Storeroom will be restricted to regular CEMI Office Hours. You will need to check in with the on-duty CEMI Staff person, who will let you into the space. Check out before you leave. Please leave these spaces as clean and organized than when you arrived.

Equipment
Some interfaces and electronic parts are available for general use. For any consumable items (resistors, etc.) please contact me if we are running low. You will likely need to invest some money in items for your own projects. In lieu of required textbooks, consider setting aside approximately $50 for expenses throughout the semester.
<table>
<thead>
<tr>
<th>DATES</th>
<th>TOPICS</th>
<th>NOTES</th>
</tr>
</thead>
<tbody>
<tr>
<td>01a Aug 27</td>
<td><strong>Intro</strong>: overview</td>
<td></td>
</tr>
<tr>
<td>01b Aug 29</td>
<td><strong>Intro</strong>: listening</td>
<td></td>
</tr>
<tr>
<td>01c Aug 31</td>
<td><strong>Acoeco</strong>: definitions</td>
<td></td>
</tr>
<tr>
<td>02a Sep 03</td>
<td><strong>LABOR DAY</strong></td>
<td></td>
</tr>
<tr>
<td>02b Sep 05</td>
<td><strong>Acoeco</strong>: soundwalk</td>
<td>#1 Soundwalk</td>
</tr>
<tr>
<td>02c Sep 07</td>
<td><strong>Tech</strong>: field recording mics</td>
<td></td>
</tr>
<tr>
<td>03a Sep 10</td>
<td><strong>Tech</strong>: field recording mics</td>
<td>#2 Creative recording</td>
</tr>
<tr>
<td>03b Sep 12</td>
<td><strong>Tech</strong>: field recording technics</td>
<td>[Sound of the week 1]</td>
</tr>
<tr>
<td>03c Sep 14</td>
<td><strong>Acoeco</strong>: creative field recording</td>
<td></td>
</tr>
<tr>
<td>04a Sep 17</td>
<td><strong>Acoeco</strong>: cartography</td>
<td>#3a Field recordings/ UNT Sound Map</td>
</tr>
<tr>
<td>04b Sep 19</td>
<td><strong>Acoeco</strong>: sound map</td>
<td>[SndotWe2]</td>
</tr>
<tr>
<td>04c Sep 21</td>
<td><strong>Acoeco</strong>: Geolocative Music</td>
<td></td>
</tr>
<tr>
<td>05a Sep 24</td>
<td><strong>Comp</strong>: comp technics &amp; tools</td>
<td>#3b Interactive Geolocative</td>
</tr>
<tr>
<td>05b Sep 26</td>
<td><strong>Comp</strong>: soundscape composition</td>
<td>[SndotWe3]</td>
</tr>
<tr>
<td>05c Sep 28</td>
<td><strong>Comp</strong>: soundscape composition</td>
<td></td>
</tr>
<tr>
<td>06a Oct 01</td>
<td><strong>Spat</strong>: Ambisonics history</td>
<td></td>
</tr>
<tr>
<td>06b Oct 03</td>
<td><strong>Spat</strong>: Ambisonics Definition</td>
<td>[SndotWe4]</td>
</tr>
<tr>
<td>06c Oct 03</td>
<td><strong>Elec</strong>: Physical Computing I</td>
<td></td>
</tr>
<tr>
<td>07a Oct 08</td>
<td><strong>Guest lecturer</strong></td>
<td>#4 3D E/A Miniature</td>
</tr>
<tr>
<td>07b Oct 10</td>
<td><strong>Guest lecturer</strong></td>
<td></td>
</tr>
<tr>
<td>07c Oct 12</td>
<td><strong>Guest lecturer</strong></td>
<td></td>
</tr>
<tr>
<td>08a Oct 15</td>
<td><strong>Spat</strong>: Ambisonics Software</td>
<td>#5 555 synth, Breadboard, Protoboard, Tinkercad Box design</td>
</tr>
<tr>
<td>08b Oct 17</td>
<td><strong>Spat</strong>: Ambisonics Hardware</td>
<td>[SndotWe5]</td>
</tr>
<tr>
<td>08c Oct 19</td>
<td><strong>Spat</strong>: Ambisonics recording</td>
<td></td>
</tr>
<tr>
<td>09a Oct 22</td>
<td><strong>Spat</strong>: Ambisonics mixing</td>
<td>[SndotWe6]</td>
</tr>
<tr>
<td>09b Oct 24</td>
<td><strong>Spat</strong>: Ambisonics composition</td>
<td></td>
</tr>
<tr>
<td>10a Oct 29</td>
<td><strong>Elec</strong>: circuit bending I</td>
<td>#6 Arduino/ Maxuino (led, pot, solenoid, motor, button)</td>
</tr>
<tr>
<td>10b Oct 31</td>
<td><strong>DigiFab</strong>: 3d design/ printing</td>
<td>[SndotWe7]</td>
</tr>
<tr>
<td>10c Nov 02</td>
<td><strong>DigiFab</strong>: synth kit assembly</td>
<td></td>
</tr>
<tr>
<td>11a Nov 05</td>
<td><strong>PhComp</strong>: synth kit assembly</td>
<td></td>
</tr>
<tr>
<td>11b Nov 07</td>
<td><strong>PhComp</strong>: intro2 arduino</td>
<td>[SndotWe8]</td>
</tr>
<tr>
<td>11c Nov 09</td>
<td><strong>PhComp</strong>: design, prototyping</td>
<td></td>
</tr>
<tr>
<td>12a Nov 12</td>
<td><strong>PhComp</strong>: programming</td>
<td></td>
</tr>
<tr>
<td>12b Nov 14</td>
<td><strong>PhComp</strong>: design</td>
<td>Final Project Thesis Proposal</td>
</tr>
<tr>
<td>12c Nov 16</td>
<td><strong>PhComp</strong>: prototyping</td>
<td></td>
</tr>
<tr>
<td>13a Nov 19</td>
<td><strong>DigiFab</strong>: 3d printing</td>
<td></td>
</tr>
<tr>
<td>13b Nov 21</td>
<td><strong>DigiFab</strong>: assembly</td>
<td></td>
</tr>
<tr>
<td>13c Nov 23</td>
<td><strong>Thanks Giving Break</strong></td>
<td>(no class)</td>
</tr>
<tr>
<td>14a Nov 26</td>
<td><strong>Final Project Presentations</strong></td>
<td></td>
</tr>
<tr>
<td>14b Nov 28</td>
<td><strong>Final Project Presentations</strong></td>
<td></td>
</tr>
<tr>
<td>14c Nov 30</td>
<td><strong>Final Project Presentations</strong></td>
<td></td>
</tr>
<tr>
<td>15a Dec 03</td>
<td><strong>Final Project Presentations</strong></td>
<td></td>
</tr>
<tr>
<td>15b Dec 05</td>
<td><strong>Final Project Presentations</strong></td>
<td></td>
</tr>
<tr>
<td>15c Dec 07</td>
<td><strong>READING DAY</strong></td>
<td>(no class)</td>
</tr>
<tr>
<td>16 Dec 14</td>
<td><strong>Final Project Upload, until 5PM</strong></td>
<td># Final Project Upload, until 5PM</td>
</tr>
</tbody>
</table>
## Readings Schedule

### Week 1:
- **Reading:** John Cage - The future of music- Credo
- **Music:** David Dunn (1998) Purposeful Listening in Complex States of Time
- **Documentary:** Listen (2009) by David New with Murray Schafer [https://www.nfb.ca/film/listen/](https://www.nfb.ca/film/listen/)

### Week 2:
- **Reading:** Francisco López (1997) Schizophonia vs. l’objet sonore: soundscapes and artistic freedom
- **Music:** Francisco Lopez (2003) Untitled #148 and #150
- **Documentary:** Soundtracker (2010) by Nicholas Sherman

### Week 3:
- **Reading:** Butler, T. (2006) 'A walk of art: the potential of the sound walk as a practice in cultural geography' Social & Cultural Geography 7, (6) 889-908a
- **Music:** John Levack Drever (1999) Phonographies from Glasgow: Walk

### Week 4:
- **Reading:** Jacqueline Waldock (2011) SOUNDMAPPING: Critiques And Reflections On This New Publicly Engaging Medium. Journal of Sonic Studies, volume 1, nr. 1 (October 2011) [http://journal.sonicstudies.org/vol01/nr01/a08](http://journal.sonicstudies.org/vol01/nr01/a08)
- **Music:** Murray Schafer (1970) Here The Sounds Go Round

### Week 5:
- **Music:** Reed Ghazala – Voxinsecta Thren 1 & 2
- **Music:** Ryoji Ikeda (1997) One Minute
- **Documentary:** BEND: A Circuit Bending Documentary [https://www.youtube.com/watch?v=y4z8EQ5czPq & /watch?v=KHDL9iGxDPM](https://www.youtube.com/watch?v=y4z8EQ5czPq & /watch?v=KHDL9iGxDPM)

### Week 6:
- **Music:** Michael Prime. Borneo - Year Of The Cock

### Week 7:
- **Music:** Bill Fontana - Sound sculptures

### Week 8:
- **Reading:** Barry Truax (2012) From soundscape documentation to soundscape composition.
- **Music:** Barry Truax (1986) Riverrun
- **Music:** Luc Ferrari (1989) Presque rien
- **Documentary:** Whispering in the Leaves - an interview with Chris Watson

### Week 9:
- **Reading:** Arduino Comic by Jody Culkin [http://playground.arduino.cc/uploads/Main/arduino_comic_v0004.pdf](http://playground.arduino.cc/uploads/Main/arduino_comic_v0004.pdf)

### Week 10:
- **Reading:** Plotr Grella-Mozejko (2007) Earle Brown—Form, Notation, Text.

### Week 11:
Music: John Cage (1952) 4’ 33

CVAD Studio work


CVAD Studio work

**Week 13:** Reading: Denis Smalley (1996) The listening imagination - Listening in the ea era
Reading: Schafer R. Murray (1992) A Sound Education 100 Exercises in Listening and Soundmaking. Arcana Editions
Music: christian calon (1988) La Disparition
Music: Ambrose Field (2006) Storm!, Gum

**Week 14:** Final Project Presentations

**Week 15:** Final Project Presentations

---

**Supplementary Readings**

Arduino Programming Notebook, written and compiled by Brian W. Evans


The World Soundscape Project
[http://www.sfu.ca/~truax/wsp.html](http://www.sfu.ca/~truax/wsp.html)


**Software/ Hardware**

Arduino download Software

Maxuino - MaxMSP to Arduino communication
[http://www.maxuino.org](http://www.maxuino.org)

Arduino Starter Kit
[http://amzn.com/B00BT0NDB8](http://amzn.com/B00BT0NDB8)
Course Policies

ACADEMIC INTEGRITY
Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, 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 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); or e. any other act designed to give a student an unfair advantage. 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 acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

LINK: http://vpaa.unt.edu/dcgcover/resources/integrity

STUDENT BEHAVIOR
Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc.

LINK: Student Code of Conduct - https://deanofstudents.unt.edu/conduct

ACCESS TO INFORMATION – EAGLE CONNECT
Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

LINK: eagleconnect.unt.edu/

ODA STATEMENT
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.

LINK: disability.unt.edu, (Phone: (940) 565-4323)

2018-2019 Semester Academic Schedule (with Add/Drop Dates)
http://catalog.unt.edu/content.php?catoid=20&navoid=2120

Academic Calendar at a Glance, 2018-2019
https://www.unt.edu/catalogs/2018-19/calendar

Final Exam Schedule
https://registrar.unt.edu/exams/final-exam-schedule/fall

Financial Aid and Satisfactory Academic Progress
Undergraduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility. Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being done.

LINK: http://financialaid.unt.edu/sap

Graduates
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility. If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

LINK: http://financialaid.unt.edu/sap

RETENTION OF STUDENT RECORDS
Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard/Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university’s policy in accordance with those mandates.

Link: http://ferpa.unt.edu/

COUNSELING AND TESTING
UNT’s Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center’s website for further information: http://studentaffairs.unt.edu/counseling-and-testing-services. For more information on mental health issues, please visit: https://speakout.unt.edu.

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu