

## COURSE CONTENT

<b>Course Code</b>	DM2002
<b>Course Title</b>	Sound Art
<b>Pre-requisites</b>	NIL
<b>No of AUs</b>	3
<b>Contact Hours</b>	39 hours studio contact
<b>Course Aims</b>	
<p>This foundation level course will introduce you to the concepts, techniques and tools of sound art, which you will be able to apply in the creation of sound objects and installations, both physical and digital. This learning will build up the foundation for further studies and applications of the creative and the expressive potential of sound art to complex projects.</p>	
<b>Intended Learning Outcomes (ILO)</b>	
<p>By the end of the course, you should be able to:</p> <ol style="list-style-type: none"><li>1. Describe techniques and tools for creating sound art objects and installations in various scenarios.</li><li>2. Develop a range of methodologies and techniques for turning sound into art.</li><li>3. Create sound art objects and installations using gained knowledge and skills.</li><li>4. Present, discuss, evaluate and reflect on the effectiveness and impact of sound art projects.</li><li>5. Identify, constructively discuss and critique various approaches to sound art in a broader context of contemporary culture, music and media art.</li></ol>	
<b>Course Content</b>	
<p>This course is a platform for exploring the creative aspects of sound art using contemporary techniques. It will provide you with the grounding for an understanding of sound as an artistic medium, and as an integral part of multimedia art forms. You will explore acoustic objects and software tools to develop strategies and techniques for creating sound sculptures and installations. You will be exposed to contemporary genres, exponents, practices and aesthetics relevant to the field.</p>	
<b>Sound art in context</b>	
<p>The course begins with an introduction to sound art through several examples, followed by a historical overview of the technical and artistic developments which converged into contemporary sound art. We will explore various concepts of sound art, and look at its current context within the arts and culture.</p>	
<b>Material sound</b>	
<p>An introduction to the material aspects of sound such as acoustics, oscillations, sound waves, harmonies, cymatics and psychoacoustics. This includes the basic physics and math of sound, and an outline of the perceptive and psychological aspects of sonic phenomena.</p>	
<b>Sound recording, editing and manipulation</b>	
<p>A practical overview of essential techniques and tools for sound recording, editing and manipulation. We will focus on modern digital devices such as Zoom H6, and software platforms</p>	

such as Audacity and Pure Data, with an overview of the related alternatives such as Max/MSP, vvvv, TouchDesigner and SuperCollider. We will explore different ways for interfacing and interacting sound with different media using software tools and basic physical computing.

### **Generated sound and sound as generator**

Focusing on contemporary applications of electronics and computer technology, we take an outlook on the conceptual breadth and creative versatility in applying various means to generate sound, and to use sound as a generator in different media environments ranging from visuals to physical events and performances.

### **Sound manipulation and interaction**

Creating sound objects/sculptures individually, and constructing a sound installation working in small team. You will discover which physical and electronic means can be used to design a sound artwork, to link and interface sound interactively with various inputs and outputs. This includes working with MIDI protocol, and an introduction to the OSC.

### **Designing sound artworks, the role of prototyping**

Defining and evolving conceptual frameworks for a sound art project. The importance of developing a project prototype. You will prototype ideas in order to experience your sound art designs before going to the production stage.

### **Developing and producing sound art projects**

Identifying and developing sound art projects through the following stages: elaboration of the project demo (prototype), adjustment of the project goals and outcomes, production, postproduction and presentation.

### **Class assignments**

Assignment 1: You will individually produce one sound artwork in the form of physical object/sculpture.

Assignment 2: You will individually produce one digital sound art work.

Assignment 3: You will individually write a short critical essay (2 pages) on a sound art-related topic, using sources presented in classes, online, and/or the selected essay from the course reading list.

Assignment 4: Working in a team, you will create an original work of sound art: object, sculpture or installation.

Classes will comprise lectures, demonstrations and activities that will be included in the assessment such as tutorials, presentations, class exercises, workshops, and peer/instructor feedback sessions.