



SOUND FORMS

A one-week cross disciplinary course about sound.

Instructor: Jenny Gräf Sheppard, associated professor at the Laboratory for Sound, the Royal Danish Academy of Fine Arts.

The course is hosted by CAKI.

The SOUND FORMS course includes discussions of readings, listening, looking of works, and 4-5 group exercises. Homework will consist of small group projects and/ or short texts on sound. Attendance and punctuality each day is required.

Most days the course starts with discussion and examples from 10 – 12:30, lunch from 12:30 – 1:30 and exercises and assignment time from 1:30 – 5:00. Readings are done as homework.

WHEN	February 12 – 17, 2018, every day from 10.00 –17.00 Attendance and punctuality each day is required.
WHERE	Charlottenborg and Holmen
WHAT	All kinds of exciting stuff around sound forms. You will get to work in groups with students from other artistic disciplines than your own, and at the end of the course, we will have a public performance/viewing/listening/screening of some sort in a not yet specified venue. The course will be taught in English For more information, contact Pernille Skov from CAKI by e-mail or tel. 27 37 75 67
HOW	The course is limited to 18 participants from the MA-programs. Sign up by sending an e-mail to pernille@caki.dk

READINGS Some required and some optional. All provided as copies or pdf.

From *SOUND STUDIES READER* edited by Jonathan Sterne, 2012:

Ancient Acoustic Spaces, by Barry Blesser and Linda-Ruth Salter, 2007

The Soundscape, R. Murray Schafer, 1994

The ontology of Vibrational Force, Steve Goodman, 2010

(not required: <https://www.youtube.com/watch?v=GkAzvzwiZRY>)

Noise: The Political Economy of Music, Jacques Attali, 1977

Sonic Imaginations, Jonathan Sterne, 2012

DAY 1 SOUND AND BODY

This section deals with the first instrument for producing and receiving sound and considers the various ways in which we have evolved into sonic creatures. What is the experiencing of sound? How does the body produce, store and transmit it, and what is the relational quality of sound? Aside from music, and communicative speech, how does sound affect us and what is the purpose of our own sounds?

Discussion Physics of Sound - Neuroscience and Sound - Interacting Senses
Listen: I am sitting in a Room (Alvin Lucier)
Examples of artists dealing with sound and perception
Exercise: Listening, Sounding Bodies exercises, vocalizations
Assignment: TBA
Reading: The ontology of Vibrational Force, Steve Goodman, 2010

DAY 2 SOUND, FORM and MOVEMENT

How do sound and form rely on one another? How does sound animate objects and allow us to perceive objects, receive and interpret information and conjure place.

Discussion Sound and location, direction, speed, rhythm
Listening: Film, sculpture and visual artist examples
Exercise: Graphic Scores, Experiments with film and sound
Assignment: TBA
Reading: TBA

DAY 3 WRITINGS on SOUND

This day is dedicated to presenting our questions, understanding and reactions to readings.

Discussion: Groups respond to readings with examples, experiments and overview of texts
Listen: Early noise artists, contemporary noise artists, sound and identity
Assignment: TBA
Reading: TBA

DAY 4 IMPROVISATION

Discussion: What is improvisation, techniques, histories

Listen: Improvised forms – (Peruvian Icaros, Indian Raga, John Cage, Jazz, Noise)
Exercises: Sound tag, Sound hand off, laughing, sound oracle, Sound scores
Reading: TBA
Assignment: TBA

DAY 5 DOCUMENTING SOUND

Representation, Re-enactment and Intervention
Course feedback

DAY 6 Public performance or screening at local venue or at the Art Academy Student Café.
