

When: February 12.-17. 2018, from 10:00-17:00 every day
Where: Charlottenborg and Holmen

DAY 1: EMBODIED SOUND

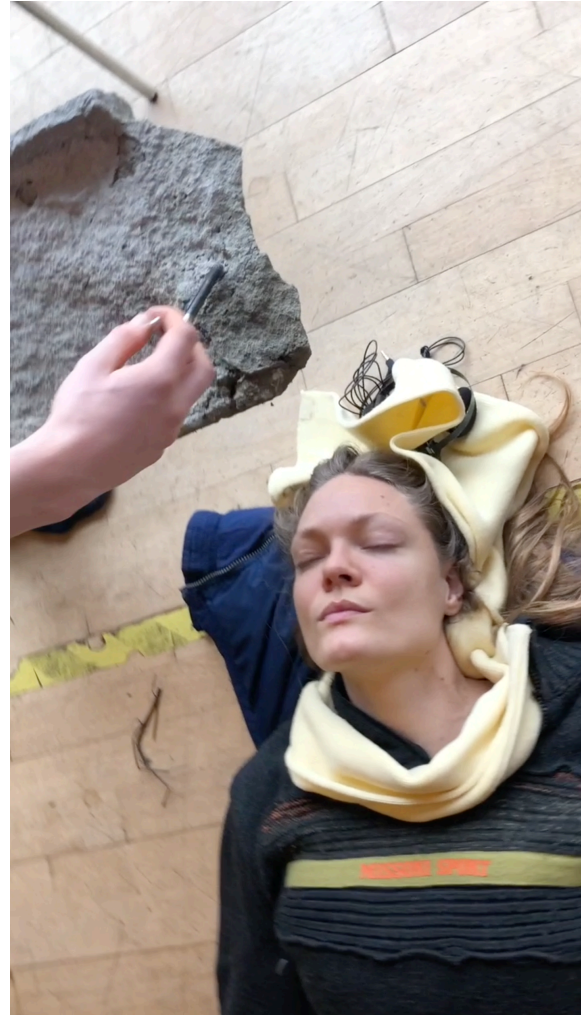
Discussion: 1 sound you have a particular relationship with and talk about why it is important for you. Generate a list of Earcons-
 iconic sounds that provoke us.

Experiment: EARCONS

Form small groups and create a sound to be used as a new Earcon, determine what it should activate in people's behaviour etc. and when it should occur. Continue to generate this sound throughout the week.

Exercise: SOUND AND BODY

To sensitize, tune, attenuate and observe how sound is apprehended by the body, to open up to sound in a broad way and to how it is perceived by the body as an experience that is dependent on many things. Observe how the senses interact and where in the body awareness comes in.



Step 1: Find something that makes a sound and something that has a particular texture, sound or weight that you can bring back. Put in a pile.

Step 2: 3-4 people use the gathered objects plus a singing bowl and tuning forks to provoke a range of senses of all other people lying on the floor with eyes closed. Groups switch to give everyone an opportunity to experience both roles.

Discussion/Lecture: Physics of Sound in the body, Physics of sound and perception and artists/musicians/projects that draw from the body sounding such as Milford Graves and heartbeats, Marianne Amacher and Otoacoustic Emissions, The Pink Trombone and Human Speech, Binaural Beats.



Exercise: EMBODIED SOUND

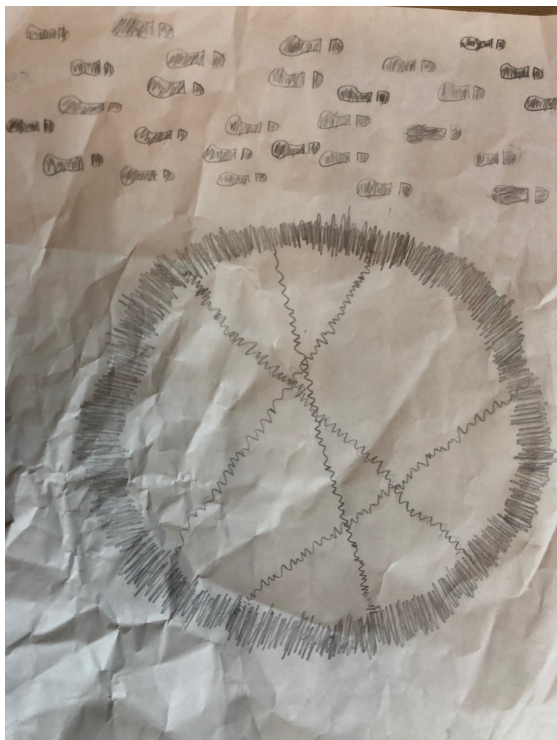
Listen to a rhythm or sound in headphones and allow your body to move - not in a particular dance but in relation to the sounds. Study your own movement and bring back to group to share and discuss.



DAY 2: SOUND, FORM, SPACE AND MOVEMENT

Discussion/Lecture: Expand on the idea of rhythm as something beyond the length of a beat, or a song. Sound as animator of day, of day's rhythm of our rhythm of group's shared experience.

Screen: Len Lye Animations and uses of sound Jacques Tati film excerpts - Sonic interventions in his films.



Screening: THE BLACK HAIR, by Kobayashi with soundtrack by Toru Takemitsu.

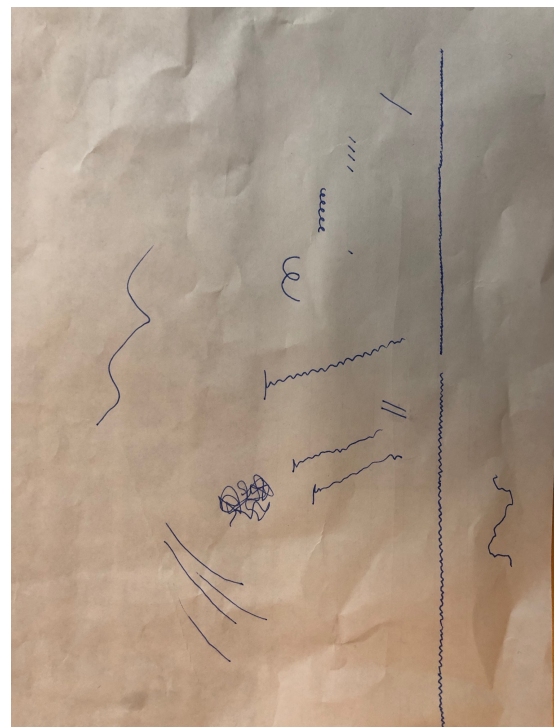
How do sound and form rely on one another?
How does sound animate objects and allow us to perceive objects, receive and interpret information and conjure place?

Exercise: SOUND AND SPACE

Find an object that can generate sound. Explore in group the architecture by using the object throughout the space. The castle was used to explore the sound in various acoustic environments. To understand the relationship between sound and space.

Exercise: GRAPHIC SOUND SCORE -

(include a key for other's to easily read it)
Respond to the sound in an environment by creating a visual representation of your experience of 1-3 sounds indicating at least 3 aspects to the sound (such as duration, pitch, volume and more). Refine your notation when you return and create a key for people to read the symbols or graphic notation. Return and Discuss.



DAY 3: READINGS, DISCUSSION AND SOUND/EXERCISES

Group discussion of ½ of readings.

Exercise: GRAPHIC SCORE pt. 2

Trade scores and form groups to create a sound piece using the Graphic Score as a guide. Make field recordings that can be used to represent the sounds in the sound score you work with.

Visit/Field Recording: Construction

Laboratory to record metallic sounds for use in exercises. Experiment with placement of mic to pick up different resonances. Each person is given time to “perform” the metallic instruments and time is given for exploring recording in terms of placement, movement of metal and distance.



Work time: Edit sounds for sound piece following the score.

Exercise: Video of a space - groups create a 1-2 minute still video shot of a space.

Experiment: SOUND AND IMAGE + SOUND SCORE

Each group screens their sound piece with a different video to see how sound and image reinforce or conflict.

DAY 4: READINGS AND IMPROVISATION

Discussion: Reading discussions in small groups then larger groups - key points/questions.

Exercise: IMPROVISATION-DEEP LISTENING-SONIC MEDITATION.

Listen: Several Improvised Forms (Indian Raga, John Cage, Jazz, Noise)
What is improvisation, techniques, histories, decision making.

Read: On Sonic Meditation: Pauline Oliveros and select 3 compositions to do.

Exercise: Select and perform 3 exercises/scores of Pauline Oliveros's in Sonic Meditation reading.



DAY 5: SOUND ARTISTS

Lecture/Discussion: Sound Artists exploring space, body, sound:

- I am sitting in a room, Alvin Lucier: <https://youtu.be/fAxHLLK3Oyk>
- Tim Hawkinson- Uberorgan: <https://youtu.be/Pd9nU1J7QMo>
- Kaffe Mathews - Sonic Bed

Experiment: Alvin Lucier score as a template for exploring spatial resonance of a sound in space

1. Edit a sound recording from metal field recordings taken the day before
2. Playback and record live playback over and over until the sound disappears and the resonances appear.
3. Try this with the room sound alone

Course wrap up, feedback.

READINGS ASSIGNED OVER WEEK

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