

Department	International College of Liberal Arts		
Semester	Fall 2025	Year Offered (Odd/Even/Every Year)	Odd Years
Course Number	MUSC/ARTS260		
Course Title	Sound Art		
Prerequisites	None		
Course Instructor	BLOW Michael	Year Available (Grade Level)	2
Subject Area	Interdisciplinary Arts: Music	Number of Credits	3
Class Style	Lecture	Language of instruction	English

(NOTE 1) Depending on the class size and the capacity of the facility, we may not be able to accommodate all students who wish to register for the course

Course Description	<p>Sound art is a fascinating mixture of music and visual art which uses audio to explore and express ideas common to wider arts practice. It includes practices such as composition with noise, spoken word and environmental sounds, site specific sound installations, multichannel work and experimental performance. By necessity, a study of sound art involves an appreciation of both musical ideas and those from the visual arts, especially sculpture and installation art.</p> <p>During this course, students will be introduced to important figures in sound art including John Cage, David Tudor, Rolf Julius, Christina Kubisch, Steve Reich, Alvin Lucier, Max Neuhaus, Max Eastley, Susan Philipsz and Bernhard Leitner, and ideas such as music concrete and experimental composition, field recording and sound installations.</p> <p>The course is delivered through lectures, reading and discussion, and practical sessions. Assessment is by two practical projects with a written component.</p> <p>DP1: To Value Knowledge Having high oral and written communication skills to be able to both comprehend and transfer knowledge</p> <p>DP2: To Be Able to Adapt to a Changing World Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world</p> <p>DP4: To Act from a Sense of Personal and Social Responsibility Having good ethical and moral values to make positive impacts in the world</p>
Class plan based on course evaluation from previous academic year	<p>Modified syllabus to have more practical examples.</p> <p>More focus on composition for place project.</p>
Course related to the instructor's practical experience (Summary of experience)	<p>Mike Blow has a PhD in sonic arts from Oxford Brookes University, as well as experience in traditional music, computing and electronics.</p>
Learning Goals	<p>Upon completing this course students should be able to:</p> <ol style="list-style-type: none"> 1) understand the relationship between music, visual art and sonic art, and the phenomenology of sound 2) apply these insights to their own practice 3) critically reflect on and discuss their work and contribution to projects 4) become more reflective, curious, and open-minded 5) discuss sound art with reference to the history of the form and the major artists and ideas within it.

iCLA Diploma Policy	DP1/DP2/DP4
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iCLA Diploma Policy

(DP1) To Value Knowledge – Having high oral and written communication skills to be able to both comprehend and transfer knowledge

(DP2) To Be Able to Adapt to a Changing World – Having critical, creative, problem-solving, intercultural skills, global and independent mindset to adopt to a changing world

(DP3) To Believe in Collaboration – Having a disposition to work effectively and inclusively in teams

(DP4) To Act from a Sense of Personal and Social Responsibility – Having good ethical and moral values to make positive impacts in the world

Active Learning Methods	Problem-Based Learning/Discussion, Debate/Group Work/Presentation/Workshop, Fieldwork				
More details/supplemental information on Active Learning Methods	Group practicals, readings and discussion, fieldwork recording sounds and composing for place				
Use of ICT	Standard classroom equipment Computers / audio software for editing and playing sound.				
Contents of class preparation and review	Students will be expected to work on projects outside of class time and to review and read around the artists and subjects discussed in class.	Hours expected to be spent preparing for class (hours per week)	2 hours	Hours expected to be spent on class review (hours per week)	3 hours
Feedback Methods	Discussion, tutorials: verbal Project: verbal and written				

Grading Criteria		
Grading Methods	Grading Weights	Grading Content
Music Concrete project and report	50%	
Located sound work project and report	50%	

Required Textbook(s)	None
Other Reading Materials/URL	<p>We will read from some of the following authors during the course but the following are recommended for further study. All are available in the YGU library:</p> <p>J. Cage. Silence. Marion Boyars C. Kelly. Documents of Contemporary Art: Sound. Whitechapel Gallery Press. B. Labelle. Background Noise: Perspectives on Sound Art. Continuum. A. Licht. Sound Art. Rizzoli. P. Oliveros. Deep Listening: A Composer's Sound Practice. Iuniverse S. Voegelin. Listening to Noise and Silence. Continuum. Michael Nyman. Experimental music : Cage and beyond, : pbk, 2nd ed (Cambridge University Press 1999)</p>
Plagiarism Policy	Plagiarism is the dishonest presentation of the work of others as if it were one's own. This includes material copied or paraphrased from online sources, or generated by AI. Duplicate submission is also treated as plagiarism. Depending on the nature of the plagiarism you may fail the assignment or the course. Repeated act of plagiarism will be reported to the University which may apply additional penalties.

Other Additional Notes (Outline crucial policies and info not mentioned above)	<p>1) A Note on A.I. It is my observation that A.I. writes terrible papers. They are typically full of complicated words but do not contain much information, they often include chronic repetition of information from one paragraph to the next, and they do not include proper referencing. Papers on this course will be strictly graded according to academic standards. It is my strong recommendation that, if you use A.I., you use it for research only and any writing that you submit is hand-written by yourself. An insightful written piece containing your own thoughts and observations, even if the spelling or grammar is not perfect, will earn you a better grade than the superficial nonsense that A.I. tends to produce.</p> <p>2) Please note this syllabus is indicative only and may change due to external events or for pedagogical reasons</p>
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(NOTE 2) Class schedule is subject to change

Class Schedule	
Class Number	Content
Class 1	Lecture: Introduction
Class 2	Lecture: Introduction
Class 3	Lecture: History 1: Early-mid 20th Century, classical and experimental music
Class 4	Introduction to Assignment 1 and Music Concrete
Class 5	Worksheet: Noise as Music (Russolo, Cage)
Class 6	Practical: Introduction to recorders and specialist microphones
Class 7	Worksheet: Process and Randomness
Class 8	Practical: Introduction to Audacity
Class 9	Lecture: History 2: Mid-late 20th Century, Improvisation and Sound Art
Class 10	Practical: Audacity
Class 11	Workshop: Free Improvisation

Class 12	Project Tutorial
Class 13	Lecture: Translations and Correspondences (Synaesthesia, Visual Music, Electromagnetic Sonification)
Class 14	Project Tutorial
Class 15	Project Presentations
Class 16	Project Presentations
Class 17	Assignment Brief 2, discussion
Class 18	Worksheet: Sound and Image Juxtapositions
Class 19	Worksheet: Soundscape
Class 20	Practical: Soundwalk and field recording
Class 21	Lecture: Sound Sculpture and Installation Indoors
Class 22	Practical: Multichannel Installation
Class 23	Lecture: Sound Sculpture and Installation Outdoors
Class 24	Practical: Multichannel Field Recording
Class 25	Project Tutorial

Class 26	Project Tutorial
Class 27	Project Tutorial
Class 28	Project Tutorial
Class 29	Project Assessment / Paper Tutorials
Class 30	Project Assessment / Paper Tutorials