

ACOUSTIC ECOLOGY AND AUDIO ARTS

COURSE OUTLINE

1. GENERAL			
SCHOOL	School of Music and Optoacoustic Technologies		
ACADEMIC UNIT	Department of Music Technology and Acoustics		
LEVEL OF STUDIES	Undergraduate		
COURSE CODE	0807.7.012.1	SEMESTER	1st
COURSE TITLE	Acoustic Ecology and Audio Arts		

INDEPENDENT TEACHING ACTIVITIES if credits are awarded for separate components of the course	WEEKLY TEACHING HOURS	CREDITS
	0	6
Total	0	6

COURSE TYPE general background, special background, specialised general knowledge, skills development	Εμβάθυνσης Γνώσεων
PREREQUISITE COURSES	None
LANGUAGE OF INSTRUCTION and EXAMINATIONS	English
OFFERED TO ERASMUS STUDENTS	Yes (in English)
COURSE WEBSITE (URL)	https://eclass.hmu.gr/courses/SMOT129/

2. LEARNING OUTCOMES
Learning outcomes
The aim of the course is to introduce the Theory and Practices of Acoustic Ecology and their application to Sound Arts. • Understand and use the specialized terminology of Acoustic Ecology in issues related to Sound. • To learn and apply the research methodologies of the field (sound maps, categorization of sound sources and events, interpretation of the sounds of the environment as a means of acoustic communication etc) to the study and analysis of the sound environment. • Create sound environments and/ or musical soundscape compositions.
General Competences
The course aims to acquire the following general competencies: a) Search, analysis and synthesis of data and information, using the necessary technologies. b) Decision making. c) Autonomous work. d) Design and management of projects. e) Exercise of criticism & self-criticism f) Promotion of free, creative and inductive thinking g) Production of original artistic creation

3. SYLLABUS

- What is Acoustic Ecology? – Basic Terminology.
- Historical retrospection and evolution of Acoustic Ecology.
- Acoustic Communication, Soundscape research methodologies
- Acoustic Ecology in the sound arts. – Soundscape music.
- Soundwalking and field work practices- an introduction
- Soundscape Analysis I – indicative audio recordings, audio map and audio calendar.
- Soundscape Analysis II– methodology for recording data and drawing conclusions.
- Field exercise: Design of audio map and audio calendar.
- Field exercise: Audio recording
- Field Exercise: Soundwalk
- Composition of soundscape music.
- Listening and Analysing Sessions (3) selected relevant sound arts works

4. TEACHING and LEARNING METHODS - EVALUATION

DELIVERY Face-to-face, Distance learning, etc.	Πρόσωπο με πρόσωπο.	
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY Use of ICT in teaching, laboratory education, communication with students	eclass	
TEACHING METHODS The manner and methods of teaching are described in detail.	Activity	Semester workload
	Course total	
STUDENT PERFORMANCE EVALUATION Description of the evaluation procedure	I. Written Paper and Public presentation: - Soundscape Analysis of a chosen area using methodologies presented in the course- participation rate in the final score of 50% II. Soundscape composition:- Original sound art work based on the findings, ideas and sound recordings of the specific area of the first assignment. participation rate in the final score of 50%	

5. ATTACHED BIBLIOGRAPHY

- Blesser, B. and Salter, L.R. (2007), Spaces Speak, Are You Listening?, Cambridge, Mass.: MIT Press.
- Kelman, A.Y. (2010), 'Rethinking the Soundscape-A Critical Genealogy of a Key Term in Soundscape Studies', Senses & Society, 5(2), pp. 212-234, London: Berg.
- Krause, B. (2002), Wild Soundscapes – Discovering the Voice of the Natural World, Berkeley: Wilderness Press.
- Lopez, F. (2004), 'Profound Listening and Environment Sound Matter', In Cox, Ch., Warner, D., (eds.), Audio Culture: Readings in modern music, pp. 82–87, New York: Continuum.
- Oliveros, P. (2005), Deep Listening - A Composer's Sound Practice, iUniverse, Inc, USA.
- Schafer, R.M. (2006), 'The Music of the Environment', in Cox, Ch. and Warner, D., (eds.), Audio Culture: Readings in modern music, pp. 29-39, New York: Continuum.
- Smalley, D. (2007), 'Space-form and the acousmatic image', Organised Sound, 12(1), pp. 35-58.

