

Introduction to the Language and Practice of Sonic Art (MART 245)

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Course Overview

Basic Info

- Name: Intro to Sonic Art
- Course Number: MART 245.50
- CRN: 73507
- Term: Fall, 2021
- Credits: 3
- Location: Online/Asynchronous (with optional weekly zoom session)
- Moodle Link: <https://moodle.umt.edu/course/view.php?id=43670>
- Main Content Link: <https://montana-media-arts.github.io/intro-to-sonic-arts/>
- Date/Time: Optional weekly zoom session -- TBA
- University Unit: [School of Visual and Media Arts \(SVMA\)](#), [College of the Arts and Media \(CAM\)](#), [University of Montana](#)

Professor/Instructor

- [Michael Musick, PhD](#)
- E-Mail: michael.musick@umontana.edu.
- Office: McGill Hall, 232
- Office Hours:
- In-person (McG 232): Monday's noon-1pm
- Virtual via Appointment from Link: calendly.com/michael-musick
 - Please select a meeting time from availability via the Calendly web service will then provide you with a zoom link

Teaching Assistant

- Cole Grant
- cole.grant@umconnect.umt.edu

Description

Introduction to the Language and Practice of Sonic Art (*Intro to Sonic Art*) introduces students to the field of sonic art. This course is intended as a foundation course to cover shared terminology, skill sets, aesthetics, and techniques for students to utilize as the additional sonic art, sound, or audio courses within the School of Visual and Media Arts (SVMA) or larger College of the Arts and Media (CAM). This course includes the study of notable examples in sound art, music, intermedia, and installation. Starting with the listening, students will examine the practices and innovations that led to the most current ideas about Sonic Art, and from here develop contemporary analytical methods for exploring Sonic Art. Additionally, students will apply this knowledge to the creation of their own sonic art works.

This course will involve a mix of;

- critical listening and deep listening
- analysis of sonic art works
- discussions of articles and readings relevant to weekly topics
- writing about sonic art
- study of the science of sound, hearing, and psychoacoustics
- creation of sonic art works utilizing readily available tools and techniques.

Assessment of students will be conducted through written analyses of artworks and readings, in-class discussions, and the creation of unique sonic artworks.

Objectives & Student Learning Outcomes

Through this course, students are expected to demonstrate an ability to:

- Exhibit basic literacy in the aesthetics and techniques of sonic arts.
- Demonstrate an understanding and basic ability to utilize common ideas and vocabulary from the field of sonic art through writing and discussion.
- Identify and understand the scientific principles underlying sound, hearing, and psychoacoustics.
- Describe sonic arts in broader historical and cultural frameworks.
- Create original sonic art works using common tools for production and analysis

Course Modality/Format

This course will be delivered via an *online/asynchronous* modality. This means all content will be available via the web, and allows you to approach each week on your own schedule.

Additionally, I may hold an additional, optional, Zoom-based lecture. This lecture will not cover new material or material beyond the content available each week via the web. However, it will serve as an opportunity for students to hear about the content from me directly, engage with me, and ask questions.

Course Recording

This serves as an explicit declaration that all course meetings may be recorded via the Zoom platform. These will then be available for further study at a later time by students in the course.

Course Websites

This course will be facilitated via multiple web technologies.

- Moodle -- Moodle will serve as a secure location for you to submit homework, receive feedback, and engage in discussion forums with your colleagues.
- Content Website -- Content for this site will primarily exist on an exterior website hosted via GitHub. This is where you will complete most of your learning. - media-arts.github.io/intro-to-sonic-arts/
 - I will leave the course website up and live at the conclusion of this course. In this way, it can serve as a living resource for you in your sonic art practice work. *Please note: Since I will leave this website live, this also serves as an opportunity for you to 'look ahead' at the content to come. However, content is NOT considered live or required for this course until the week it is active. In other words, I WILL change weekly content from semester to semester, therefore you cannot guarantee what you look at in the future will actually be taught.*

Pre-Requisites

This is an introductory course intended for students interested in the field of sonic art. As such, **there are no pre-requisite courses or skills necessary.**

Books, Supplies, & Technology

This course does require your purchase or acquisition of some software and technology.

Software

You will be required to have a working Digital Audio Workstation on your computer for assignments this semester. For this semester, instruction of technology specific skills will be demonstrated and taught in [Reaper](#). Reaper is a widely used Digital Audio Workstation (DAW) compatible with macOS, Windows, and experimentally on Linux.

Although not an industry standard, per se, Reaper is widely used and includes many benefits to other DAWs. Of particular importance for this fundamentals level class is its financial model. Whereas, most DAWs cost hundreds of dollars, even for student discounted versions, Reaper takes a different approach. Initial downloads of the software include a 60-day trial. After 60 days, the software encourages you to purchase a license but does not require it, and will remain fully functional. Licenses for individuals grossing less than \$20k a year through their work with Reaper are only \$60 and are perpetual (not yet subscription based) until major version updates occur.

Headphones

You will need to acquire a pair of headphones for work in this class. I would suggest you invest in a good pair, as part of your grade will be based on the technical quality of your work. If you cannot hear issues because you have poor quality headphones, then you are risking poor grades.

You are looking for reference quality headphones. That means headphones that present your audio to you as honest and neutral as possible. A bad mix should sound like a bad mix. Hyped headphones that accentuate bass or high frequencies in flattering ways can hide detail and mix issues.

A discussion of headphones will occur on the first day of the course.

Suggested Headphones

Headphones, like all professional media gear can be cheap or incredibly expensive. With that in mind, you can get good quality headphones that don't break the bank. Here are a few of my suggestions.

Highly Suggested

- [Sony MDR7506 Professional Large Diaphragm Headphone - \\$90](#) - (An industry standard for recording and working with headphones)
- [Sennheiser HD280PRO Headphone - \\$100](#) - (I have had a pair of these since I was an undergrad. They are still my main pair of headphones for work when I need them. They are built to last and sound great.)

Other Recommendations

- [Samson SR850 Semi-Open-Back Studio Reference Headphones - \\$34](#) - These are the cheapest that will still "get the job done".
- [AKG K240STUDIO Semi-Open Studio Headphones - \\$67](#) - These are great headphones. However, they are "semi-open" which will both improve sound quality for mixing and make anyone sitting within 10 feet of you potentially stare in annoyance.
- [Sennheiser HD 202 II Professional Headphones \(Black\) - \\$40](#)
- [Audio-Technica ATH-M50x Professional Studio Monitor Headphones - \\$145](#)
 - There is also a wireless/bluetooth version of these, that additionally includes an optional wired connection. If you want bluetooth headphones, I would recommend these.
- [beyerdynamic DT 770 PRO 32 Ohm Studio Headphone - \\$179](#)

For more info, the following guide provides good information on the two major types of headphones and suggestions.

- [Best Studio Headphones: The Ultimate Musician's Guide](#)

Computer

You will need access to a computer capable of running modern audio synthesis and signal processing environments, as well as digital audio workstations (DAWs) and editing software. This computer should also be capable of real-time signal processing through analog inputs and outputs (i.e., using an audio interface or web cam). Please leverage departmental resources whenever necessary.

NOTE: This course will have an optional meeting via Zoom. If you intend to attend the meetings, you will need a computer capable of handling bi-directional video conferencing. This should also include a capable microphone, speakers, camera, and visual display.

Books

There are no required texts that you must purchase for this course. All readings, music, and sound examples will be available to you through web links, the library, or the class Moodle page.

Course Policies

Course Evaluation

Student work and progress will be assessed through:

- In-class participation, discussions and critiques
 - You are expected to engage with class discussions about technical and a issues.
 - You are expected to engage with class discussions about outside reading listening.
- Artistic Projects
 - You will be assigned artistic projects to practice the techniques being discussed in class.
 - These are critical to your development.
 - Each project will involve an artistic component that allows you to explore application of specific techniques/topics to your creative process.
 - These creative works will always be presented in class, followed by a forr critique by the professor so that all may learn collectively.
 - Each project also requires a written report detailing the work you did, the artistic concepts you engaged, your perceived success of the project, an influences on this work.
- Listening and Reading Responses
 - This course will require written engagement with ideas, issues, and techr throughout the semester.
 - These written responses are an opportunity for you to practice incorpora language, information, and ideas presented in class, the readings, and lis into your academic work.

Grades

Final Grades

Grades will be determined according to the following breakdown:

- Forum-based participation, discussions, and critiques: 10%
- Creative and Technical Skill Development Projects: 60%
- Listening and Reading Responses: 10%

- Final Creative Project: 20%
- Initial Proposal: 5%
- Artistic Work: 15%

Letters are assigned according to the following final course percentages:

Grade	% Range
A	[93–100]
A-	[90–93)
B+	[87–90)
B	[83–87)
B-	[80–83)
C+	[77–80)
C	[73–77)
C-	[70–73)
D	[60–70)
F	[0–60)

Late Work

IMPORTANT: Since projects are experienced and critiqued as a group through the discussion forum critique model, late projects are not permissible and will not be accepted.

Documentation assignments or weekly sketches handed in after the due date and time have points deducted for lateness. This will be in addition to any points deducted for content. Those that are uploaded late but within one day of the due date will lose 5% lateness. For those uploaded after that, the number of deducted points will be at the discretion of the professor, who reserves the right to no longer accept it.

COVID-19 Consideration

If you contract COVID-19 during the course of this semester, I will work with you to as all possible, to help you stay caught-up or to catch-up.

Course Workload

This course takes time. Some things might be easier than others.

This course will be broken up into "weekly content modules". Each week, a new module will be released on the same day of the week, you will then have one week from that date to complete that week's module.

Some weeks will be more intense than others. But generally, you should plan to spend 5-7 hours a week on course work (including: working through the content and lectures; completing readings, listenings, and videos; and completing weekly homework assignments).

In addition, there will be a final presentation of materials, which may be broadcast online or presented via an in-person presentation. Since this is an online course, your attendance will be optional, but the presentation of your work will be mandatory.

Zoom Related Information

Classes may be offered via Zoom, at the discretion of the instructor, or as a result of University policies.

Zoom Attendance

When optional class sessions occur via Zoom, you are invited to be present in class. Even though most classes will be recorded and these recordings can be used to experience the conversation that occurred, these do not substitute for an in-class experience.

Zoom Etiquette

When attending class via Zoom, you are expected to act similarly to how you would if attending in-person. This means:

- Students should plan on having their cameras on so that everyone in the class can see and engage with them via discussion. (The Instructor will inform students when it is appropriate or necessary for cameras to be off.)
- Students should ensure that they attend Zoom-based courses somewhere with a sufficiently fast and large-enough-bandwidth internet connection so as to facilitate multi-directional video conferencing.
- Students should ensure that they are presentable visually.

- Students should ensure that their camera background is professional and free of unnecessary visual/audio distractions.
- Students should position themselves so that they do not need to constantly move around their space with their camera.
- Students should ensure sufficient lighting for their faces, so that everyone can engage with them.
- Students should ensure that the quality of their audio (both microphone and speakers) are sufficient to facilitate high-quality conversation.

SVMA, CAM, and University Policies and Information

School of Visual and Media Arts

Information about the School of Visual and Media Arts (SVMA) is available at:

- <https://svma.umat.edu>

Please join SVMA social media to stay informed about events and happenings in our s

- Instagram: https://www.instagram.com/umat_svma/
- Facebook: <https://www.facebook.com/UMTsvma>

Student Art Collective (this is primarily for art students) The collective is a student - organized and student-led group that sponsors art related workshops, events, and the Annual Juried Student Art Show. Look for informational posters. The Director recommends soliciting student participation in art classes.

Academic Honesty, Plagiarism, and Cheating Po

Students are expected to adhere to academic conduct policies of the University of Montana as explained in Section V of your [University of Montana Student Conduct Code](#): "Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. Academic misconduct is defined as all forms of academic dishonesty, including but not limited to: (1) plagiarism, (2) misconduct during an examination or academic exercise, (3) unauthorized possession of examination or other course materials, (4) tampering with course materials, (5) submitting false information, (6) submitting work previously presented in another course, (7) improperly influencing conduct, (8) substituting, or arranging substitution, for another student during an examination or other academic exercise, (9) facilitating academic dishonesty, and (10) Altering transcripts, grades, examinations, or other academically related documents."

Dishonesty will not be tolerated in this course. This includes, but is not limited to, cheating on tests, cheating on assignments, fabricating information or citations, having unauthorized possession of examinations, submitting work of another person or work previously used, tampering with the academic work of other students. Academic misconduct is defined within the Student Conduct Code handbook.

Students who cheat or plagiarize will receive academic sanctions, which may include grade on the assignment, examination, and/or in the course. Students will also be reported to the Dean of Students for possible further disciplinary action.

Using Code or Media Found Elsewhere

It is easy to find code and media (i.e. videos, sounds, images, etc.) online. If you use code or media from elsewhere (which you will at times), I expect you to cite the work and a

If you use found code, you are expected to comment each line, as to what each line does programmatically. *Do not* summarize several lines of code from a high level (i.e., TV Guide). I expect you to comment each line on a granular level. In addition, in these cases, I am looking for significant modification of the code, for you to enact your own ideas and to experiment heavily. Significant modification means beyond variable name and value changes. It is bending these concepts to your idea, especially graphically. It is not a copy and paste job. Also, never more than 40% of your code may be supplied from elsewhere. Period. If you use code from online, whether for inspiration, modification or reference, expect to see a link in your comments from where you got the code and who wrote it. Otherwise it will be considered as plagiarism, and you will fail the assignment. The code must have a reference, along with URL and be commented out LINE BY LINE.

If you use found media, *YOU* are responsible to ensure it is used according to fair-use guidelines. The pieces you make in this course are intended to be portfolio-quality work. Therefore, you should not utilize found media with restrictive use guidelines or license. You can read more about various licenses at;

- [opensource.guide](#)
- [choosealicense](#)
- [GNU Licenses](#)
- [Creative Commons Licenses](#)
- [opensource.org](#)

For found media, you are also expected to cite the media in your documentation for the project.

Sensitive Subject Matter & Censorship

This course operates under a no censorship policy, and you should feel free to experiment with challenging topics in your projects. That said - if you submit work with violent or sexually explicit themes, containing hate speech, racial slurs or other sensitive subject matter, I might contact you to request more background information on your choices.

Art scholarship and art practice along with teaching and learning involve a critical exploration of ideas, theories, art-making practices, and art movements that encompass such things as the human body, sexuality, race, gender, religions, and cultures. This course can touch upon any of the above categories with an expectation that students will actively participate in all course assignments, discussions, and tests. Given this information, it is a student's obligation to determine that the requirements conflict with his or her core beliefs. If the student determines that there is a conflict with his or her beliefs, one of the following actions needs to be taken: 1) drop the class before the last day to drop a course with no penalty; 2) meet with the instructor within the first week of classes to determine if an accommodation can be made. (Note, faculty, are not required to grant content accommodations.)

Be Kind

Be respectful to each other, help each other, and be considerate in your communication with the instructional team. No trolling shared work and ideas. Be constructive with any critical feedback you give.

Diversity Statement

Your experience in this class is important to me. I welcome individuals of all backgrounds, beliefs, ethnicities, genders, gender identities, gender expressions, races, national or religious affiliations, sexual orientations, ages, abilities, and other visible and nonvisible differences. Please know that I will gladly honor your request to address you by an alternate name or gender pronoun. All members of this class are expected to contribute to a welcoming, respectful, and inclusive environment for every other member of this class.

Student Support Resources

Disability and Equity Accommodations

The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and the Office for Disability Equity (ODE). If you anticipate or experience barriers based on disability, please contact the ODE at: (243-2243, ode@umontana.edu, or visit www.umt.edu/disability for more information. Retroactive accommodation requests will not be honored, so please, do not delay. As an instructor, I will work with you and the ODE to implement an effective accommodation. You are welcome to contact me privately if you wish.

The Writing and Public Speaking Center

The Writing and Public Speaking Center provides one-on-one tutoring to students at all levels and at any time in the writing process. Visit now. Visit often. They're ready when you are. www.umt.edu/writingcenter.

Mental Health and Wellbeing Policy

The University of Montana is committed to advancing the mental health and wellbeing of students. If you or someone you know is feeling overwhelmed, depressed, and/or in need of support, services are available. For help, visit <https://www.umt.edu/diversity/resources/mental-health.php>

COVID-19 Specific Information

- Mask use is required within the classroom or laboratory.
- NOTE: All CAM buildings are considered active classrooms and laboratories, due to the nature of work we conduct in the arts. Therefore masks are required within CAM buildings (including the entirety of McGill)
- If you feel sick and/or are exhibiting COVID-19 symptoms, please don't come to class and contact the Curry Health Center at (406) 243-4330.
- If you are required to isolate or quarantine, you will receive support in the classroom to ensure continued academic progress.
- As this is an asynchronous class, all material will remain available to you.
- Please reach out if you need further accommodations due to a COVID-19 case.
- UM recommends students get the COVID-19 vaccine. Please direct your questions and concerns about vaccines to Curry Health Center.
- Where social distancing (maintaining consistent 6 feet between individuals) is not possible, specific seating arrangements will be used to support contact tracing efforts.
- Class attendance and seating will be recorded to support contact tracing efforts.
- Drinking liquids and eating food is discouraged within the classroom.
- Please note this class is being recorded. Notifying students is a requirement if there is a case.
- Up-to-Date COVID-19 Information from the University of Montana
 - UM Coronavirus Website: <https://www.umt.edu/coronavirus>
 - UM COVID-19 Operations Plan: <https://www.umt.edu/coronavirus/campus-covid-plan/default.php>

As a final reminder, we (The University Community) strongly encourage you to remain vigilant outside the classroom in mitigating the spread of COVID-19. The only way for this semester to be successful and to maintain minimal interruptions to our educational mission is to ensure the safety and health of all members of our community. Please remember and make all decisions and choices during this time with this idea above all others; the safety and health of our entire community is our most important goal.

In Case the Instructor Becomes Sick

If I become sick from COVID-19 during the course of this semester, I will do everything to maintain my teaching and mentorship, utilizing the existing modalities established this semester. However, I will obviously be unable to utilize my university office and will therefore have to make adjustments.

If I become unable to attend weekly class sessions, I will alter the course such that you continue with your individual projects in an appropriate manner. I will also likely ask that you continue to meet as a cohort, so that you can support each other in your research and artistic pursuits.

Land Acknowledgement

The Séliš-Qłispé Cultural Committee created the language, *"The University of Montana acknowledges that we are in the aboriginal territories of the Salish and Kalispel people. Today, we honor the path they have always shown us in caring for this place for the generations to come."*

Changes to the Course

I reserve the right to change the intended content of this course throughout the semester. This may be done to adjust for the speed of the class, to better meet educational goals, or to account for changes in technology.