

Sound Studies and Sonic Arts

Summer Semester 2022

Phase Focus

Module Practice, Listening

Course Title Klanglandschaften | Workshop

Course Times and Location 9-13 May 2022 | Hobrechtsfelde, Brandenburg

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Course Description

This is a workshop for artistic praxis in collaboration with the Klanglandschaften Festival Neue Musik und Natur [1], HNEE (Eberswalde University for Sustainable Development) [2] and SoundS. We will be participating in the festival in Hobrechtsfelde, Brandenburg on the June 26 showcasing the results of the workshop.

The 5-day workshop will be dedicated for field research and development of our collaborative projects on site in Hobrechtsfelde where we will stay for 4 nights together.

Before the workshop on **Sunday, 24 April 2022** we will visit the site and receive an introduction by a local ranger about the surroundings and their issues. Please prepare the following reading for this first meeting:

- **Wrightson**, Kendall. "An Introduction to Acoustic Ecology." *Soundscape: The Journal of Acoustic Ecology* 1, no. 1 (Spring 2000): 10–13. https://ciufo.org/classes/ae_fl13/reading/Intro_AE.pdf
- **Pijanowski**, Bryan C., Luis J. Villanueva-Rivera, Sarah L. Dumyahn, Almo Farina, Bernie L. Krause, Brian M. Napoletano, Stuart H. Gage, and Nadia Pieretti. "Soundscape Ecology: The Science of Sound in the Landscape." *BioScience* 61, no. 3 (March 2011): 203–16. <https://doi.org/10.1525/bio.2011.61.3.6>.

Further reading for the workshop will be announced once the course is booked.

Although various approaches are welcome, we would like to critically engage with the topic by acoustic ecology, artistic intervention, sound installation in public space/nature and so on through "walking".

[1] <https://www.klanglandschaften.eu>

[2] <https://www.hnee.de/>

Requirements for attending

Attendance and active participation are mandatory on **26 April**, the workshop week between **9-13 May** and the festival on **26 June**.

Various artistic approaches are welcome. However, you are expected to have basic knowledge and skills with the chosen equipment and material to realize your project. E.g., if you want to work with field recording, you need to have basic knowledge of the equipment and be able to carry out the recording, edit, and arrange the sound on your own. If you need to borrow equipment from the department, organize it yourself with the tech team in time.

Max. number of students: 10

Sound Studies and Sonic Arts

Schedule

- Apr 26: Site visit
- May 9-13: on site research and development
- June 26: Showcase at the festival

Exam/Credit Points

2CP (graded: Practice, Listening):

1. Attending the workshop.
2. Showcasing of the project in the Klanglandschaften festival.
3. Turn in the materials below, separate due dates tba.
 - A. A budget estimate and written proposal
 - B. A Project description (max 250 words)
 - C. A tech rider for your piece

Passing the first assignment is mandatory for submitting the second assignment.

Consecutive assignment leading to 4CP for the course (optional; graded: Practice, Listening; grading: mean of both grades): Above plus,

1. Your project needs to be finalized if necessary and
 2. Documentation of your project, including a written statement and reflection (max. 2-pages A4), and
 3. Documentation of the development process (max 10 pages, photos, sketches, text, audio/video also possible).
- Due 1 November 2022.

Supporting Media

Dunn, David. "Nature, Sound Art, and the Sacred." In *The Book of Music and Nature: An Anthology of Sounds, Words, Thoughts*, edited by David Rothenberg and Marta Ulvaeus, 2e édition. Music/Culture. Middletown, [Connecticut]: Wesleyan University Press, 2009.

Kelman, Ari Y. "Rethinking the Soundscape: A Critical Genealogy of a Key Term in Sound Studies." *The Senses and Society* 5, no. 2 (July 2010): 212–34. <https://doi.org/10.2752/174589210X12668381452845>.

López, Francisco. "Schizophrenia vs l'objet Sonore: Soundscapes and Artistic Freedom," January 1997. <http://www.franciscolopez.net/schizo.html>.

Morton, Timothy. *The Ecological Thought*. Cambridge (Mass.) London: Harvard University Press, 2010.

Piekut, Benjamin. "Chance and Certainty: John Cage's Politics of Nature." *Cultural Critique* 84, no. 1 (2013): 134–63. <https://muse.jhu.edu/article/517439/pdf>

Schafer, R. Murray. *The Tuning of the World: A Pioneering Exploration into the Past History and Present State of the Most Neglected Aspect of Our Environment: The Soundscape*. Toronto: McClelland and Stewart, 1977.

Sterne, Jonathan. "Soundscape, Landscape, Escape." In *Soundscapes of the Urban Past: Staged Sound as Mediated Cultural Heritage*, edited by Karin Bijsterveld, 181–94. transcript Verlag, 2013. <https://doi.org/10.1515/transcript.9783839421796.181>.

Thompson, Emily Ann. *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*. Cambridge, Mass: MIT Press, 2002.

Sound Studies and Sonic Arts



Truax, Barry, ed. *Handbook for Acoustic Ecology*. originally published by the World Soundscape Project, Simon Fraser University, and ARC Publications, 1978. 2nd ed. Cambridge Street Publishing, 1999.

<https://www.sfu.ca/sonic-studio-webdav/handbook/index.html>.

Uexküll, Jacob von. "A Stroll Through the Worlds of Animals and Men: A Picture Book of Invisible Worlds (1934)." In *Instinctive Behavior: The Development of a Modern Concept*, edited and translated by Claire H. Schiller, 5–80. New York: International Universities Press, 1957.

Voegelin, Salomé. *Sonic Possible Worlds: Hearing the Continuum of Sound*. New York: Bloomsbury Academic, 2014.

Westerkamp, Hildegard. "Soundwalking." In *Sound Heritage: The World Soundscape Project*, edited by R. Murray and W. J. Langlois, 1st ed., III:18–27. 4. Victoria B.C.: Aural History, Provincial Archives of British Columbia, 1974.