**Ecological sound design - ER-MEDI-BA-202102-04**

The course is an introduction to the relation between soundscape, field recording and sound art.

Theory: the basics and history of acoustic ecology (R. Murray Schafer, Barry Truax, Hildegard Westerkamp) will be discussed, followed by 21st century challenges (Milena Droumeva, Jonathan Sterne and others).

Task: writing an essay (cca. 5,000 characters) with a chosen topic.

Practice: "ear cleaning", sound walk, field recording, editing and processing, exercises and composition.

Task: creating a small etude or composition based on a field recording.

Prerequisites for study: none. The training includes the minimum required basic knowledge of device use (recording, use of DAW software).

Recommended readings

Schafer, R. Murray The Soundscape - Our Sonic Environment and the Tuning of the World. Destiny Books, Rochester, Vermont, 1977

Feld, Steven: Sound and Sentiment; Birds, Weeping, Poetics, and Song in Kaluli Expression, (2012)

Gilmurray, Jonathan: Ecology and Environmentalism in Contemporary Sound Art PhD Thesis, University of the Arts London, 2018

Blesser, Barry - Salter, Linda-Ruth: Spaces Speak, Are You Listening? Experiencing Aural Architecture. The MIT Press, Cambridge, Massachusetts, London, England

2006 Chion, Michel: Audio-Vision. Columbia University Press, NYC, 1994

Krause, Bernard L .: Great Animal Orchestra. Profile Books, GB, 2012

Pallasmaa, Juhani: The Eyes of the Skin. Architecture and the Senses. Wiley, UK, 2012

Rothenberg, David: Why Birds Sing: One Man’s Quest to Solve an Everyday Mystery. Penguin, London, 2005

Thompson, Emily: The Soundscape of Modernity. Architectural Acoustics and the Culture of Listening in America, 1900-1933. The MIT Press Cambridge, Massachusetts; London, England. 2002

Truax, Berry: Acoustic Communication. Ablex Publishing Corporation, Norwood, New Jersey 1984

Westerkamp, Hildegard: Linking Soundscape Composition and Acoustic Ecology. In: Organized Sound, An International Journal of Music and Technology, Volume 7, Number 1, 2002. Cambridge, UK

Recommended listening

Andrea Polli - Sonic Antarctica (2009)

Chris Watson - Vatnajökull (2003)

David Dunn - The Sound of Light in Trees (2006)

Douglas Quin - FATHOM (2010) TAIGA records Minneapolis, MN USA French,

Jez Riley: a Quiet Position | Emplacement. Engraved Glass, eg055. 2013

Hildegard Westerkamp - Beneath the Forest Floor (1992) - Kits Beach Soundwalk (1989) Transformations CD

Jana Winderen - + 4 ° C (2007) / Evaporation (2009) / Energy Field (2010)

Lockwood, Annea: a Sound Map of the Danube. Lovely Music 2083

Peter Cusack: Sounds from Dangerous Places

Rothenberg, David: Nightingale Cities / Nightingales in Berlin

The Vancouver Soundscape, 1973/1996.

Truax, Barry: Islands. Cambridge Street Records. CSR-CD 0101, 2001

Voices of the Rainforest. Ed. Jeff Stirling - Steven Feld. CD. Rykodisc RCD 10173, 1991

Time: Fridays 10 - 12.50. Space requirements: small speaker with good sound and projector, or for approx. half of the Sound Studio T \_-105 Capacity limit: 10 people. Background: the course is open to the entire university audience. In case of less than ten applicants, it can also be opened to Erasmus students, in which case there will be Hungarian-English mixed language training. In Neptune: The aim of the course: The aim of the subject is to contribute to the student's individual learning goals and the realization of his / her learning plan by providing an opportunity to look beyond the boundaries of his / her own narrower and wider field of study; or provides an opportunity to further delve into the investigation of a particular problem. Learning outcomes targeted by the subject / KNOWLEDGE: Understands contexts, suggestions, approaches outside or in your narrower field of expertise.

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