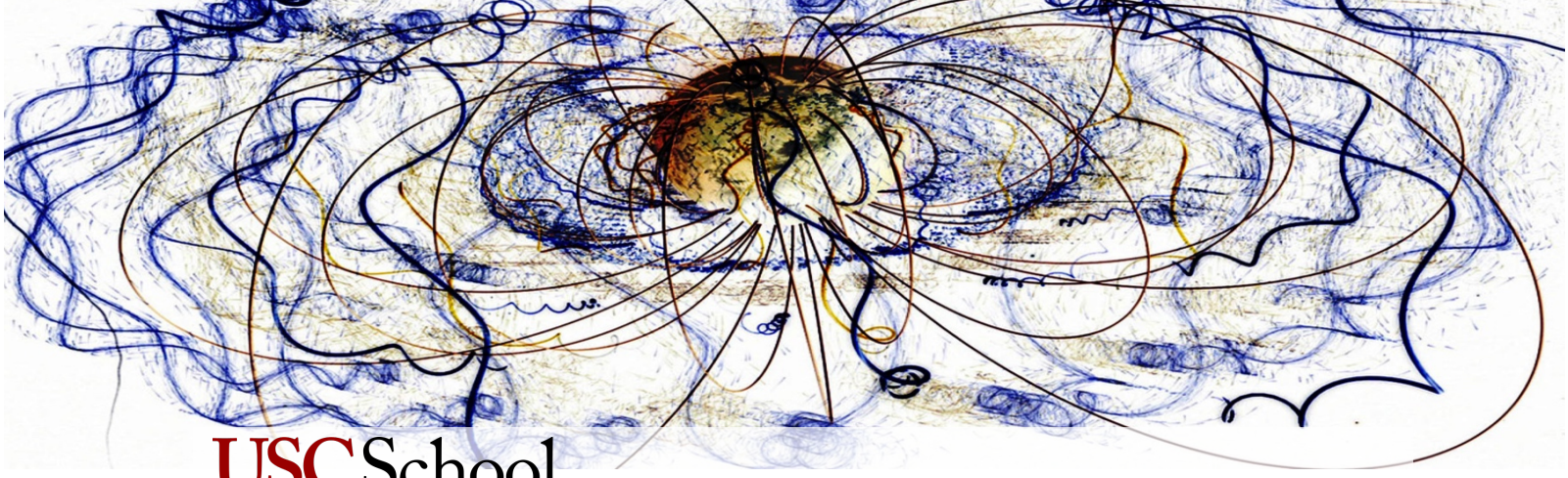

USC School of Cinematic Arts

IML 428: EXPLORING & CREATING SONIC ENVIRONMENTS

SPRING 2023 | 4 Units

Thursdays | 4-6:50pm | SCI Building, Room 106 & SCA Gallery

COURSE DESCRIPTION

Sound is inseparable from its spatial dimensions. Soundscapes are integral to urban development and architecture, musical and cinematic experiences, and is present in every human, technological, and biological ecosystem. This course gives an overview of fundamental theories and practices that address the complex interweave between sound and space, and examines ways that artists and designers capture and create sonic environments that have a dynamic interaction with narratives, physiology, perception, location, geography, and information. Soundscape studies will address global and marginalized sonic landscapes with perspectives from diverse fields of study including science, linguistics, performance and installation art, broadcasting, musicology, film, and cartography. This class builds off skills developed in IML 328: Sonic Media Art and further explores the ways users engage with media and how technology is an essential component in sound experiences. This course will expand on listening techniques as a critical approach to sound's cultural, political, and aesthetic dimensions. Students will gain a broad range of perspectives towards sonic modalities and contexts through theory and production of sound.

Sound has been explored by listeners for thousands of years, but human relationships to sound has drastically changed with mediated sound technologies that range from transmissions and archives – to immersive, interactive, and virtual sound experiences. Sound theories and screenings will give an overview of global, historical, contemporary, and lesser-known works and practices that will give insight into acoustic ecologies, psychoacoustics, transmissions and broadcasting, interference, simulations, image/sound relations, site-specificity, sound mapping, psychogeography, soundwalks, installation, and interactive media design. Technical methods in soundscape design will incorporate field recordings, digital arranging and mixing, multi-track recorders, vocal recording, sampling technologies, and multi-channel amplification methods for installation and presentation. Students will be encouraged to follow their own interests while conceptualizing and producing sound-based media works, and will leave this class with the ability to produce sophisticated immersive sound experiences.

Studio soundscape projects will include a multi-channel sound installation, a research-based project on acoustic ecologies, and a radio program or virtual soundwalk.

Questions? **email:** Kim Zumpfe (zumpfe@usc.edu)

Image: derived from NASA Imaging. Van Allen Space Probes. 2017. Electromagnetic and radio transmissions from electron movement. NASA has released a number of audio recordings from this visual representation of the plasma wave data that create a whistling sound