

## Technologie: STOP, REWIND, REPLAY (Terrestrial Presence in Recorded Audio)

### Angebot für

Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Grundstudium > Technologie  
Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Hauptstudium > Technologie

Nummer und Typ BKM-BKM-Te.18H.014 / Moduldurchführung

Modul Technologie

Veranstalter Departement Fine Arts

Leitung Billy Davis

Anzahl Teilnehmende maximal 10

ECTS 3 Credits

Voraussetzungen Good English language skills

Lehrform Seminar / Workshop

Zielgruppen BA Art & Media

Inhalte The course will cover the fundamental elements of acoustics as it relates to hearing in the natural world, and how it is implemented to create a sense of presence in recorded audio.

There will be short historical survey starting with the Victor/electrical-era and the Edisonian technological divergence in the 1930, where the standard form of recording presence was introduced.

The course will also cover classic recording audio formats (Mono, Stereo and Multi-Channel) and how each format has intrinsic properties and artefacts that effect the sense of presence in the output diversely.

Another point of examination is the intrinsic qualities and deficiencies found in Analog vs Digital recording platforms as it relates to the topic.

There will be a practical portion that involves exercises in sound generation and recording that are relevant to the subjects discussed in the course and can be extended, or appropriated into one's own practice.

Thesis Listening Samples:

Emory Cook, Out of This World, 1952-1953 Hi/fi recording

Enoch Light, Persuasive Percussion, 1959, Hi/fi recording

Stockhausen, No.8: Gesang Der Jünglinge,  
4-channel electroacoustic music

1956 [13'14"]

Christian Marclay, Guitar Drag, audio work, 2000

Charles Ives, Fourth of July, 3rd Movement from the Symphony Holidays,  
1913

Many mores samples will be discussed.

Billy Davis is a composer, recording artist, music producer and founder of workhorsesong studio in Berlin.

Recently, he has started working with the Richard Thomas Foundation (London/Berlin), developing artists' projects related to music, sound and performance. Currently, he is a guest teacher in Video and Sound at Umea Academy of Fine Arts, Umea, Sweden.

Bibliographie / Literatur	Perfecting Sound Forever, The Story of Recorded Music, Greg Milner, 2009 Sounds of Modern History: Auditory Cultures in 19th-and 20th-Century Europe, Daniel Morat, 2014
Leistungsnachweis / Testatanforderung	Mandatory attendance (minimum 80%); active participation
Termine	Block Week 3: 26 - 30 November Time: 09:15 - 17:00 o'clock
Bewertungsform	bestanden / nicht bestanden
Bemerkung	Language of instruction: English