

## Theory: Theory of Sound: The Play Head (gLV)

### Angebot für

Bisheriges Studienmodell > Hochschulweites Lehrangebot > Geöffnete Lehrveranstaltungen

Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Grundstudium > Theorie

Bisheriges Studienmodell > Fine Arts > Bachelor Fine Arts > Hauptstudium > Theorie

Nummer und Typ BKM-BKM-Th.19F.014 / Moduldurchführung

Modul Theorie

Veranstalter Departement Fine Arts

Leitung Billy Davis

Anzahl Teilnehmende maximal 20

ECTS 3 Credits

Voraussetzungen English Language

Lehrform Seminar

Zielgruppen BA Art & Media students

Interested students of other study programmes can contact [studium.dkm@zhdk.ch](mailto:studium.dkm@zhdk.ch) and will be informed at the end of calendar week 6 about a possible participation.

**Lernziele / Kompetenzen** The aim of the course is to heighten the participants' awareness of such sonic phenomenon as it relates to tonal preferences and how it may connect to other art forms.

**Inhalte** The Play Head, provides an historical introduction to music and sound recording over the last 150 years.

The course will survey the development of recording technologies and the associated sonic artefacts that have broadened our perceptions of natural acoustical spaces throughout the 20th century.

With wax cylinders, shellac, vinyl, magnetic tape as the main archive materials for recording over that span of time, we will take a deeper look at some of the intrinsic properties and artefacts associated with such materials. As well, compare it in opposition to current digital hard disk recording positions.

Further discussions relating to cognitive psychology and the effects that personal expectations, prejudices, and predispositions may have on listeners' relative evaluations and comparisons of sonic aesthetics from such recording materials will be pursued.

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

Recently, he has started to work with the Richard Thomas Foundation (London/Berlin), developing artists' projects related to music, sound and performance.

Currently, he is a guest lecturer in Video and Sound at Umeå Academy of Fine Arts in 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
	There will be additional reading materials provided.
Leistungsnachweis / Testatanforderung	Active participation in class discussions. 80% mandatory attendance.
Termine	Monday 13:30 - 17:00 o'clock
	25 February
	18 / 25 March
	15 / 29 April
	13 / 20 / 27 May
Bewertungsform	bestanden / nicht bestanden