

## **READING LIST**

*A Field Guide to Getting Lost* by Rebecca Solnit.

- Introduction "Open Door" pp. 3-25

*Audio Culture: Readings in Modern Music* Edited by Christoph Cox and Daniel Warner.

- Chapter 6: *The Future of Music: Credo* by John Cage
- Chapter 28: *Visual Sounds: On Graphic Scores* by Christoph Cox
- Chapter 30: *The Game Pieces* by John Zorn

*A New Way of Walking* by Joseph Hart. Utne Reader, July/August 2004.

*The City System: New York City* by Lee Walton.

## **PROJECT 1: OBJECT IMPROV or 1-Minute Sculptures**

### *Description:*

Inspired by the works of Erwin Wurm and others, you will compose 10 images of 'object improvisation'. This exercise hopefully pushes you to examine the unexpected relationships between everyday objects, the human body, and its larger environments. These images should question the definition of 'sculpture' with a capital 'S' and how photographic documentation of these fleeting arrangements becomes the work itself. This is an opportunity to allow us (the viewer) to consider conventionally ephemeral material (gestures, temporary surfaces, fleeting environments) as 'permanent' sculptures.

Don't labor too much over the planning of these pieces - the idea is to generate spontaneity, creativity, and improvisation. Don't be precious - shoot many more images and ideas - at least twice the number of final images - and pick your final images out of those. Try engaging your analytical brain only after you use the creative brain to loosely generate many ideas. Don't necessarily try to contrive meaning or 'message' while creating the works, rather respond analytically to interpret the images after you have created them.

### *Materials:*

- Camera
- Tripod
- Phone
- Anything and Everything

## **PROJECT 2: SONIC JOURNEY**

### *Description:*

For this project you will be placed in pairs to devise a journey for two independent “travelers” in the class. Curate a journey for your assigned travelers that has them move through and experience the world in new and unexpected ways. To do so, you will produce an audio guide which will take your travelers well out of their usual paths and subject them to spatial experiences and attitudes of being-in-space which they would not normally have. You can think of this as creating an audio tour of an environment, as a soundtrack to an experience, as a guided meditation, living sculpture, street theatre, live film, an expedition, etc. The Sonic Journey can be very open-ended, or scripted down to the last detail.

You will supply the travelers with one (or multiple) MP3 sound file/s. Included within the sound file/s will be all the instructions they will need for the experience. This may take the form of a single, one hour MP3 consisting of step-by-step narrated instructions, or a short introductory track with instructions on when/where to listen to following tracks (i.e. go to this place, look in this direction, play track 2, when track 2 is over, retrace your steps by walking backwards to where you started). Etc.

Your audio guide can take any form you wish, but it must be carefully crafted so that the travelers can take your materials and successfully navigate the instructions on their own with no further help from you. The only restrictions are that you must not ask your travelers to do anything that will be physically dangerous or illegal, and that experiencing the piece should take the travelers no shorter than one hour and no longer than two.

This is a two-part project. The journey you create is as important as the journey you take. Be prepared to fully engage with the sonic journey you receive, allowing yourself the physical and mental time and space to listen, explore, and get lost. You will be using your own devices (phones, MP3 players, iPods/iPads, etc) to listen to and follow your assigned journey. If you do not have an appropriate device let me know ASAP.

### **PROJECT 3: BATTLE OF THE D.I.Y. BANDS**

#### *Part 1: solo instrument and score*

You will each create a “found instrument” - not an instrument in the traditional sense of a flute or a guitar, but instead an object, or combination of objects that makes a sound you find interesting.

You will then write a **one minute** “song,” that includes only your instrument, that you will play for the group. The score for your song must be written, drawn, or presented visually using a method that makes sense to you and that takes into consideration your instrument’s capabilities. You will follow this visual score during your one minute performance.

#### *Part 2: group score and performance*

After hearing each other's instruments you will form into bands and work together to create a collaborative sound piece. Again you will create and follow a visual score. The final group performance should be approximately **3 minutes** in length.

A panel of guest judges will provide final critique and select the winning band. You will be judged (and graded) on the inventiveness of your instruments, performance, and your visual score.

## **PROJECT 4: DO IT THE WRONG WAY**

*It isn't so much that he likes doing things the hard way: Eno actually enjoys approaching tasks the wrong way. "I'm interested in making things with the wrong people or the wrong tools," he says, with a steady glint in his pale eyes. He explains that for his own forthcoming solo album he is trying to conduct a 16-piece orchestra - "the first lot of string players I've met who I thought were vaguely human" - using no sheet music and a set of hand signals of his own invention. He points to the slightly untidy-looking wall of the terrace in the garden outside and recalls its construction. "I got two guys who had never laid a brick in their lives before and told them to be as careful as they could."*

*Why bother? "Because that way you get the most interesting results. I think it's significant that three of the most important guitar players in popular music had serious problems. Les Paul damaged his hand in a car accident, Django Rheinhardt had only two fingers on his left hand, and Jimi Hendrix, who was left-handed, played a right-handed guitar upside down. So the controls were the first things he hit, and it's very clear in his playing that he thought of it primarily as a piece of electronics rather than, as everybody else had up till then, as a loud acoustic guitar." "*

- Brian Eno, talking to the late Robert Sandall back in 1990 for Q Magazine

### *Part 1:*

Investigate the structures and systems of your own life. Break/re-make your own rules! I.e. your morning routine, how you get dressed, how you tell time, how you communicate with friends, how you interact with strangers, how/what you eat, etc. Do 10 things wrong in one day. This should consist of 9 small actions and 1 day-long activity.

### *Part 2:*

How can you turn the process of doing something the wrong way (using the wrong tools, the wrong people, etc.) into an interesting work of art? Inspired by the artist lecture and your own experience of doing 10 things wrong in a day, create a work (in any medium) that explore these ideas. This project is not about breaking the law, but instead about how you might discover something new and interesting by approaching something ordinary from a new/alternate perspective.