



SOUNDART

SOUND DESIGN
FOR ART AND
ENTERTAINMENT
IN THE CREATIVE INDUSTRIES

FIRST LEVEL MASTER COURSE

Director:

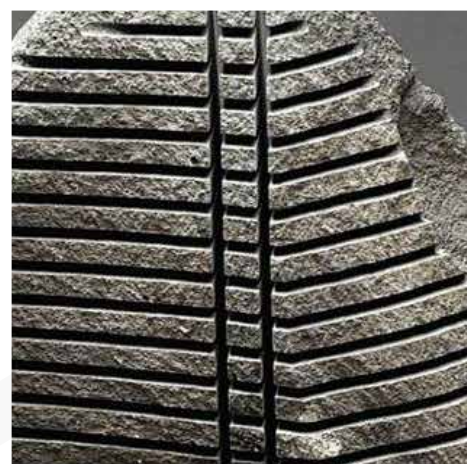
Prof. Roberto Favaro

Framing science. The Sound Design for the arts, performances and entertainment

Numerous and varied disciplines of art, communication and entertainment are now demanding a new and in-depth relationship with the sound discipline. The visual and plastic arts, architecture, design, the performing arts and the exhibition practices, the new technologies and audiovision art, fashion and fashion design, or rather the practices of entertainment in their whole, show more and more, in fact, the need to interact with the world of sound and to equip their own operators of technical and aesthetic skills appropriate to a conscious creative involvement of the sound material.

By definition, the term "Sound Design" means the creation of sound applied to any environment that requires sound. The Sound Design, therefore, as well as a self-sufficient creative scope and an end in itself, it is now also a subject area (set of artistic practice and theoretical studies) very composite that draws people to itself (or orients to) a variety of art and design contexts in which there is the need of the sound component or where the presence of the acoustic sound requires active intervention of manipulation, control, design. The Sound Design, understood as "sound creation" applied to these multiple and diverse contexts of art, entertainment, design, it is now a trans-disciplinary language whom theoretical and practical skills can be acquired and mastered by the various operators in the various fields of activities through a specific training.

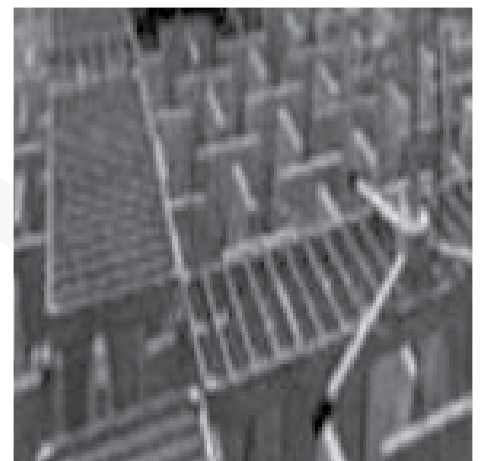
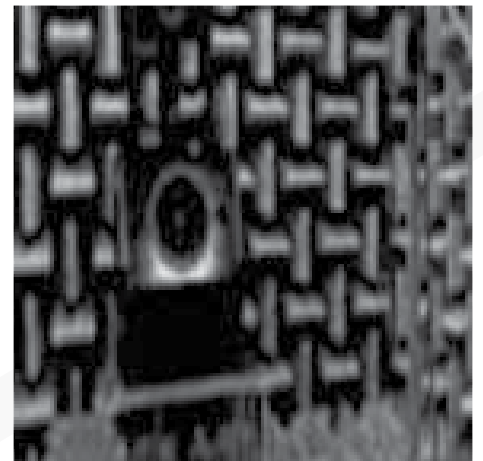
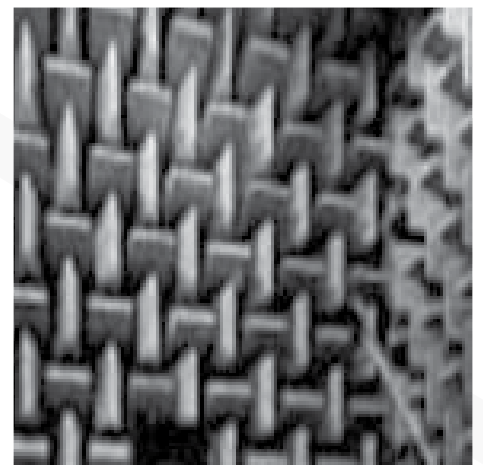
For this reason, there is today the need to train through an adequate professional way this specific skill to allow this to think about the various artistic actions, performing and entertaining in terms of sound. The particularity of this approach is that the scientific, theoretical and technological competences are born and sell out in the specific context of composition and music informatics end in itself, but is aimed at those categories (in fact artists, entertainers, designers, architects, performer, filmmaker, etc..) that now require to acquire comprehensive skills in order to act loudly in their respective fields of activity.



Who is the Master for

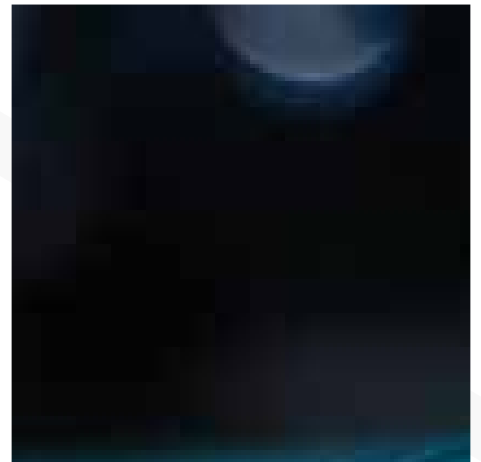
The MSc in Sound Design is aimed at graduates in Design and Architecture, graduates of the Academy of Fine Arts, the Conservatories of Music, the Academy of Dramatic Art and Dance. More generally, however, is addressed to all those who use sound in their practices of entertainment and artistic production for the creative industry.

The Master is then addressed: to the visual artists interested in developing installation projects that involve sound or deepen relations between image and music on the level of sign language, perception, representation of acoustic events; operators of the entertainment industry (fashion, radio, television, multimedia actions); the performers, directors, set designers, choreographers involved in the use of sound in spectacular different ways (musicals, plays, opera, dance, concerts, events of various kinds); designers, for the study of the forms of the sound equipment (speakers, speaker systems, etc..) but also for the sonic potential of the object and the design values in order to "musicality of things"; sculptors, to develop a research project on the sounds of the materials and the assumption of creating sculptures instruments; architects, stimulated to think about the space also in terms of its acoustic properties, such as atmospheric environment and multi-sensory; fitters and their needs and use of conscious control of the subject of music and sound in the exhibition area; wings artists active in the field of audiovision for a specific training on the relationship between sound and image; last but not least, the Master is addressed exactly to sound designers interested in interacting in their creative and professional life with the disciplines of the arts, design, entertainment.



Training goals

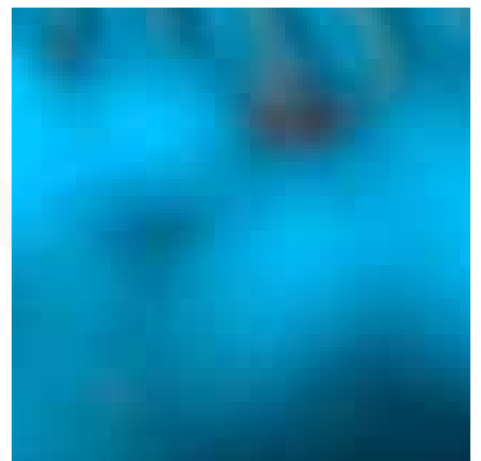
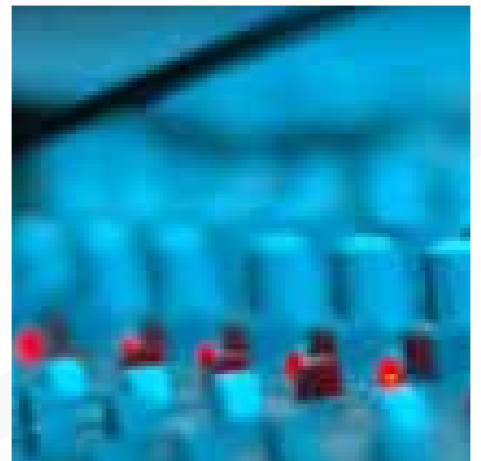
The Master Course in Sound Design responds to the growing need of training a highly qualified and technically-cultural interventions in the field of acoustics as well as in the development, promotion and exploitation of music and the arts. The need for greater professionalism with requirements planning and technical acoustics is underlined by the inadequacy of professional expertise available today in view of the complexity of the phenomena. The objective of the course is to reconstruct the strategic significance of artistic design, architecture, performing with the sound and to its environment as a process of a new connection between formal structures, content, utility and functional requirements to enhance the physical and formal resources, socio-cultural and engineering properties of the sound space. The Master consists of an annual cycle of extensive post-graduate studies post lauream, aiming to specialize this professional figure required for the strategic conduct of programs of intervention in relation to new demands for qualified technical performance in terms of controlling and interdisciplinary operational directing.



Career opportunities

The curriculum of the Master Course has the design skills necessary to work in various professional and artistic as well as programs aimed at the exploitation of natural resources and historical and artistic contexts involved. It is aimed at promoting various initiatives more and more open to the diversity of stimuli that today's society prompts us to think through an integration of artistic and cultural activities of various kinds, and as in this case between music, visual and plastic arts, performing actions, design, architecture, entertainment. The Master offers a variety of employment opportunities in various fields of competence of high complexity and high quality.

The variety of the areas where you can use the Sound Design raises a number of questions and defines a set of skills that artists belonging to various disciplines or the same sound designers must be able to master in order to carry out their profession. In this sense, the Master offers a broad spectrum of applications and addresses already existing professional that require this composite cross-training and artistic, technical, performative one.



Professional opportunities will arise from the deepening of three specific macro-areas that will enliven the Master Course:

Cultural Area / Tools and Strategies

History of Contemporary Art
History of light, color and synaesthesia
History of entertainment and performing arts
History of Design
History of Mass Media
History of sound spaces
Analysis and listening to the soundscape
History of applied arts
Management of the shows entertainment and creative industries
Organization and Production of the Medial Art
History and Theory of Exhibition
Theories of Soundtrack and sound commentary
History of contemporary music
History and theory of sound
Visual and plastic arts in relation to music
Architecture and music
History of dance and gesture
History and theory of fashion

Project Area / Products

Methods and tools for sound design
Project Work 1: The Sound Design in the entertainment industry
Project Work 2: The Sound Design in the visual arts and installation time
Project Work 3: Sound Design in architecture and design
Strategies and Innovation for Creative Industries

Technological Area / Tools

Theory and technology of sound
Informatics music
Perception and cognition of the sound object
Acoustics
costume
Scenography and stagecraft
Sound dramaturgy
Acoustic and cognitive space
Video techniques and audiovision
Narrative Technologies
Musical entertainment
Video techniques and audiovision
Techniques and strategies of entertainment

Who can participate

The Master Course is aimed at graduates of the Old Order and / or Bachelor's Degree and Specialist who are interested to enter and operate within the companies in the areas of entertainment, entertainment industry, creative industry, of installation, performative, musical.

The Master Course can be attended by a maximum of 40 people, who will be selected through a written test and an oral interview, after sending a CV and motivational letter.

Visiting Professors

Giovanni Boscariol, musician, Conservatorio di Parma

Mario Brunello, violoncellista

Roberta Busechian, sound and visual artist, researcher, prof. electronic culture and sound-art.

Prof. Gabriele Cappellato, architect, Accademia di Architettura di Mendrisio, Università della Svizzera Italiana

Prof. Andrea Cera, sound designer, Ircam – Institut de Recherche et de Creation Acoustique Musique, Paris, France

Fabio Ciabattini, senior account manager per digital solution

Painè Cuadrelli, sound designer

Antonio Dali, musician, director Dali Arts, Vicenza.

Pasquale Di Molfetta (in arte Linus), art director radio DeeJay, Milano

Dott. Claudio Farinone, musician, producer and radio DJ, RSI – Radiotelevisione della Svizzera italiana

Prof. Bill Fontana, sound designer, composer, San Francisco, CA, USA

Stefano Lupo, Sound Designer, Producer.

Dott. Matteo Forte, Director Barklays Teatro Nazionale di Milano, Director Stage Entertainment Italy

Dott. Martina Mazzotta, Fondazione Antonio Mazzotta/Edizioni Gabriele Mazzotta, Milan/London

Nicolas Misdariis, Research Fellow, Deputy head of Ircam / Sound Perception and Design Team

Ennio Morricone, composer, "Honorary Oscar"

Prof. Margherita Palli, scenographer, Università luav di Venezia, Accademia Naba di Milano, Accademia di Mendrisio

Leonardo Sangiorgi, founder of Studio Azzurro Produzioni, Milano

Nicola Sani, composer, Art Director Teatro Comunale di Bologna

Pinuccio Sciola, sculptor, San Sperate, Cagliari

Francesco Strizzi, sculptor, luthier, sound-artist and artistic researcher.

Davide Tagliapietra, musician.

Partners/internship possible by

Barclays Teatro nazionale, Milano

Fondazione Antonio Mazzotta, Milano / London

M-Cube S.p.A, Milano / Trieste

Radio DeeJay, Milano

Stage Entertainment Italy, Milano

Studio Azzurro Produzioni, Milano

Studio Ennio Morricone, Roma

Teatro Comunale, Bologna

Faculty

Prof. Matteo Curallo, sound designer, Accademia di Belle Arti di Brera, Milan

Prof. Marco Eugenio Di Giandomenico, cultural manager, Professor of Creative Business Organization at the Accademia di Belle Arti di Brera, Milan

Prof. Roberto Favaro, musicologist, Dean of the Department of Design and Applied Arts, Accademia di Belle Arti di Brera, Milan

Prof. Rosanna Guida, theory of perception and gestalt psychology, Accademia di Belle Arti di Brera, Milan

Prof. Donata Lazzarini, visual artist, Accademia di Belle Arti di Brera, Milan

Prof. Elisabetta Longari, art historian, Accademia di Belle Arti di Brera, Milan

Prof. Alberto Morelli sound designer, Accademia di Belle Arti di Brera, Milan

Prof. Bruno Muzzolini, video-artista, Accademia di Belle Arti di Brera, Milan

Prof. Kim Pilhoon, Professor tecniche animazione digitale e video editing, Accademia di Belle Arti di Brera, Milan

Prof. Loredana Putignani, stage director, Accademia di Belle Arti di Brera, Milan

Prof. Roberto Rosso, photographer, Direttore Scuola di Nuove Tecnologie, Accademia di Belle Arti di Brera, Milan

Prof. Laura Tettamanzi, mass mediologist, Accademia di Belle Arti di Brera, Milan

Prof. Hubert Westkemper, sound designer, Accademia di Belle Arti di Brera, Milan

Content and teaching organization

To obtain credits (Italian CFU) students must attend at least 5 teaching units and a final internship.

At the end of each teaching unit, the students will develop their own insights whose incomes will be shared in a final seminar.

The Master has a 1 year duration, for a total of 1,500 hours divided as follows:

- **FRONT TEACHING | 500 HOURS**

4 teaching units made of 100 hours (1 base unit and 3 specific units) | 400 hours

1 Active teaching unit (Empowerment and soft skills) | 100 hours

- **INTERNSHIP | 300 HOURS**

During the internship experience, students will be called to decline the skills acquired in the theoretical part of the course within specific professional activities. This will bring, from the educational point of view, to the acquisition of operational tools, times and ways in which a designer is asked to measure himself in their professional activities. The internships will be held in companies or professional offices.

- **INDIVIDUAL STUDY | 700 HOURS**

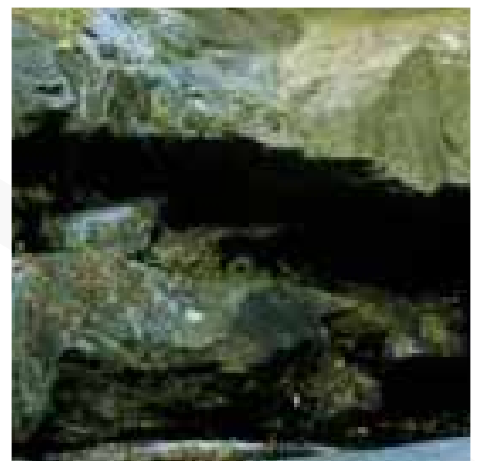
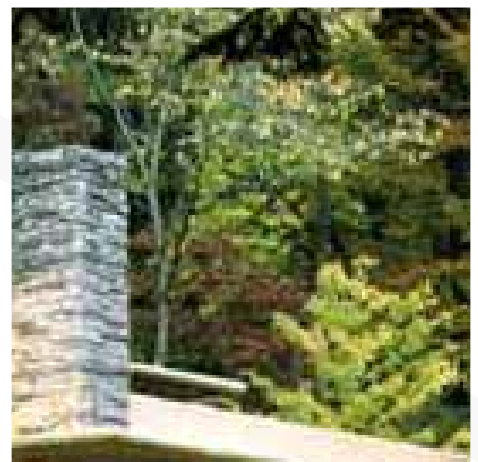
Each Thematic Teaching Unit will be as follows:

Technical-instrumental framework

35 hours frontal lecture

Project work: project carried out in collaboration with an industry reference

65 hours lab



The Masters: general curriculum

BASICS

History of Contemporary Art • History of Mass Media • History and Theory of exhibition • History of Design • History of Contemporary Music • History of entertainment and performing arts • Management for the show, entertainment, and the creative industry • History of Applied Arts • History of Theater • History and theory of fashion

1 COMMON TEACHING UNIT • 100 HOURS TEACHING



SOUND DESIGN FOR ARTS AND ENTERTAINMENT IN THE CREATIVE INDUSTRIES

3 TEACHING UNITS | 300 HOURS

TEACHING UNIT ISSUE 1

A Cultural Area / Strategy

TEACHING UNIT ISSUE 2

Project Area / Product

TEACHING UNIT ISSUE 3

Technological Area



2 COMMON FINAL UNITS

TEACHING UNIT 4 | EMPOWERMENT AND SOFT SKILLS | 100 HOURS

ACTIVE UNIT 5 | INTERNSHIP | 300 HOURS

00. Basic Teaching unit (COMMON TO THE FOUR MASTER COURSES)

100 hours

- History of Contemporary Art
- History of Mass Media
- History and Theory of exhibition • History of Design
- History of Contemporary Music
- History of entertainment and performing arts • Management for the show, entertainment, and the creative industry
- History of Applied Arts
- History of Theater
- History and theory of fashion

01. Teaching Unit Specification 1 - Cultural Area / Strategy

100 hours

- History of light, color and synaesthesia
- Analysis and listening to the soundscape
- Theories of Soundtrack
- Organization and Production of the Medial Art
- Visual and plastic arts in relation to music
- Architecture and music
- History of dance and gesture
- History and theory of fashion
- Developments techniques and practices of Sound-Art, as Art of the Sound-Installation

02. Specific Teaching Unit 2 - Project Area / Product

100 hours

- Methods and tools for sound design
- Project Work 1: The Sound Design in the entertainment and fashion industries
- Project Work 2: The Sound Design in the performing arts
- Project Work 3: The Sound Design in the visual and installation arts
- Project Work 4: Sound Design in architecture and design
- Strategies and Innovation for Creative Industries

03. Teaching Unit Specification 3 - Technological Area / Tools

100 hours

- Theory and technology of sound
- Computer music
- Perception and cognition of the sound object
- Acoustic and cognitive spaces
- Organology applied to sound-art / design and constructive practices



- Scenography
- Sound dramaturgy
- Video techniques and audiovision
- Narrative Technologies
- Musical entertainment
- Video techniques and audiovision
- Techniques and strategies of entertainment

04. Empowerment and cross functional skills

100 hours

- Empowerment (softwares for communication)
- Assisted training to the internship
- Creation and management of the portfolio

05. Internship

300 hours

Contacts

CONSORZIO ARD&NT INSTITUTE

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