MA SOUND ART

Master in Contemporary Music Practices
www.labavalencia.net



Rehearsals for improvisation concert directed by Ilgin Icozu with the ensemble formed by the students Theon Adam, Annabel Johnstone, Joao Figueiras, Bianca Quigley and special guest Bilge Günay İçözü.
+ Light Art compositions by Diana Carmenate and Jana Tox in collaboration with the students Arwa Fayed, Luis Ponce and Maryam De Vries.
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LABA VALENCIA
SCHOOL OF ART
DESIGN
& NEW MEDIA

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LABA
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LABA Valencia. School of Art, Design & New Media is the first international campus of the prestigious Italian art and design university LABA, Libera Accademia di Belle Arti, an institution with more than 25 years of history and more than 2,500 students every year across its campuses.

Located in the heart of Valencia, a city that has rapidly established itself as one of Europe's most vibrant creative hubs, LABA Valencia has a clear global outlook: 70% of its students are international, coming from across Europe, the Americas, the Middle East and Asia. Its degrees are validated by Coventry University, placing every qualification within an internationally recognised academic framework, and taught in both English and Spanish.

With a practical, multidisciplinary methodology, LABA Valencia trains its students in graphic design and digital media, photography, video and filmmaking, motion graphics and branding, music and sound art, technology and multimedia creation for live shows and spatial experience design. Classes are small, the relationship with faculty is close and direct, and the teaching team is made up of artists, designers and professionals who bring an up-to-date perspective on both industry demands and the possibilities of creative practice into the classroom.

Through projects developed in collaboration with companies and cultural institutions, and close mentoring throughout each programmme, students develop their own creative voice, build a professional portfolio and gain the tools to confidently enter the international creative industries landscape. Some of its programmes culminate in a public interactive art festival that has become one of the school's defining features.

LABA Valencia is a young, international and ambitious school that has found in Valencia the ideal place from which to train the next generation of creators with a global outlook, solid technical mastery and the freedom to develop a language of their own.

Cristina Casanova and Andrea Contino
Directors of LABA VALENCIA. School of Art, Design & New Media

An immersive journey into contemporary music practices
Student Profile
What will you learn in the master's programme?
programme.
Context. Listening & Musical Language
Extended and Hybrid Instruments and Tools
Integrating Analogue Gear and Digital Tools
Composition and Live
Music Business
Final Major Project. MICME Interactive Art Festival

An immersive journey into contemporary music practices, from language to the most advanced technologies of composition, synthesis and spatial audio.

Welcome to the **Master in Sound Art**, an immersive journey into contemporary music practices, from language to the most advanced technologies of composition, synthesis and spatial audio.

This master is designed for musicians, composers and producers who already have a relationship with sound and are ready to take it further. Over the course of the programme you will deepen your understanding of music history and theory, gain genuine, practical fluency in the software and hardware of contemporary sound making. You will learn to compose in time and in space.

You will work alongside top professionals and cutting-edge experimental technology, building the knowledge and skills you need to create, spatialise, code and perform original sound work to a professional standard.

Ilgin Icozu
Director of the Master Programme

October 2027 to July 2028
100% in person
Monday to Thursday afternoons
Graduation: 2nd week of July
Language: English



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Student Profile

The Master in Sound Art is aimed at musicians, composers and producers interested in deepening their practice and treating sound as their primary artistic material.

The programme is especially designed for people who already have a relationship with sound and want to expand it, musically, technically and conceptually, through music history and theory, cutting-edge sound technology, spatial audio and live performance.

Particularly suitable for:

Electronic and experimental musicians who want to get out of the box and into modular systems, spatial sound and live performance all year.

Producers fluent in a DAW who want to go deeper: building their own instruments in Max/MSP, composing for space, and turning tracks into exhibited, performed work.

Composers from contemporary or conservatory backgrounds who want to move beyond the score into installation, synthesis, spatial audio and electronic performance.

Improvisers and live performers looking for a scene, a stage every month, and collaboration with visual artists.

Trained instrumentalists with little or no software experience who want to become confident producers, sound designers and electronic performers.

Creative coders and technologists with a musical sensibility who want to turn technical skill into an artistic sound practice, working with generative systems, sensors and interactivity.

Sound artists and interdisciplinary makers whose work has become sound-led and who want real fluency in the tools, plus a public festival in which to show it.

Graduates in music, composition, music technology, sound or related creative disciplines who wish to develop a professional, portfolio-grade body of sound work.



What will you learn in the master's programme?

Through a series of core modules, you will explore the technical, aesthetic and conceptual dimensions of sound art as an artistic medium.

Training includes hands-on experience with **industry-standard tools** such as **Ableton Live** for production, sound design and live performance, **Max/MSP and Max for Live** for building your own instruments and effects, expanding your acoustic instruments with sensors and programming. **Modular systems** and **creative coding** for algorithmic composition and performance, and an **octaphonic rig for composing and diffusing sound in space.**

All of this is complemented by a year-long training in **listening, music history and theory**, which trains the ear behind every technical choice.

The **Final Major Project module** cuts across all other modules and guides students toward the development and presentation of live concerts and music interacting with installations at the 5th edition of the **MICME. Interactive Art Festival**, in June 2028, with **LABA Valencia** transformed into a venue for installations and sound proposals created by the master's students and teachers.

programme

The programme combines professional industry tools with critical listening, artistic thinking and portfolio-oriented project development. During the master's programme you will work across four fundamental areas of sound

Context: Listening and Musical Language

- Module: Context. Listening & Musical Language
- Music Theory and Harmony
- Contemporary Sound Art and Its Contexts

Extended and Hybrid Instruments and Tools. Integrating Analogue Gear and Digital Tools

- Max/MSP and Max for Live
- Hybrid Workflows and Machines
- Audio Programming: Modular and Coding

Composition and Live

- Ableton Live. Production, Sound Design, Live
- Spatial Sound Composition. Octaphonic
- Mixing and Mastering

Music Business

- Business overview
- Portfolio, Documentation
- Artist Statement
- Rights, Licensing

programme & concerts

During the academic year, students will prepare concerts open to the public under the direction of the Sound Art master.

The series will culminate in the

MICME. Interactive Art Festival

Every year, Valencia's art scene opens a window onto hybrid and experimental languages with the MICME Interactive Art Festival at LABA Valencia. Over several days, audiences move through immersive installations, light-based experiences, sound art pieces, video mapping projects and proposals rooted in technological interaction, within a programme focused on emerging formats. Established as one of the benchmark events for young interactive art in Spain, MICME approaches technology as a search for expressive and poetic materiality, and places creative intent at the heart of every technical decision.

Students of the **Master in Sound Art** will be able to present their final works at the 5th edition of the **MICME Interactive Art Festival** in June 2028. The festival will include interactive sound installations created jointly with students of the International Master in Multimedia Creation for Live Shows, concerts by the Sound Art students, with live sets and music that interacts with the installations, a room dedicated exclusively to listening, and the closing concert of the festival.



CONDUCTED JAM SESSIONS
Students and teachers of LABA VALENCIA

© Photo by Cristina Casanova

Module: Context. Listening & Musical Language

From: October to May

Context. Listening & Musical Language
Music Theory and Harmony
Contemporary Sound Art

This module runs throughout the entire year and offers an approach to music history through active listening and analysis. It covers the main milestones of sonic creation, from early polyphony to musique concrète, minimalism, spectralism, drone, noise, and contemporary sound art, together with the fundamentals of music theory and harmony needed to understand how these works and languages are constructed.

The aim is to develop a sharp, discriminating ear, broaden one's listening horizon, acquire a critical and functional vocabulary, and understand the historical and aesthetic context from which one's own artistic practice stems.

By the end of the module, students will have gained a broader view of the lineage their work belongs to, along with references that can enrich and guide their creative development.



Sound listening session with musician and composer Pelayo F. Arrizabalaga 2025

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Extended and Hybrid Instruments and Tools. Integrating Analogue Gear and Digital Tools

Modules:

Max / Msp - Audio Programming

Hybrid workflows / machines
Integrating analogue gear and digital tools

modular synthesis + Integrating acustic gear



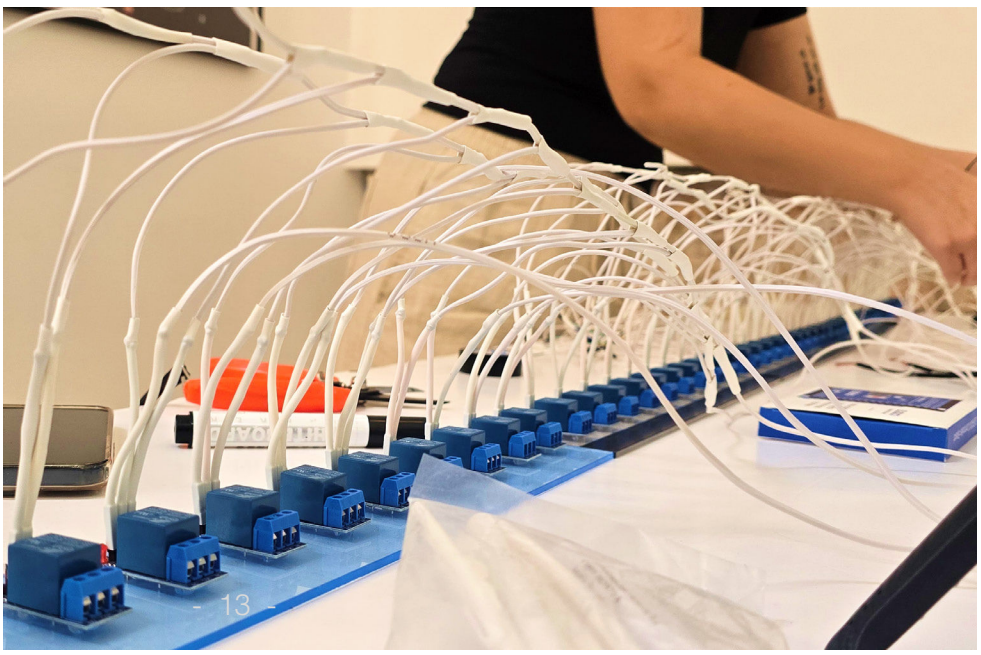
© Photo by Isaac Fernández

These modules offer an in-depth, hands-on exploration of building your own instruments and tools rather than relying on off-the-shelf software. Students learn Max/MSP and Max for Live from the ground up (signal flow, synthesis, sampling, control and mapping) and design custom instruments, effects and processes of their own, which plug directly into their Ableton Live workflow.

The programme then explores the expansion of acoustic instruments into hybrid ones through contact microphones, sensors and programming, bridging physical gear with the digital environment. Students develop hybrid workflows and build their own machines, learning to integrate analogue equipment and digital tools into a single, coherent signal chain, from the sound source to the final performance.

Students move on to modular synthesis and creative coding, patching hardware systems and writing generative algorithms. Patching is approached as a way of thinking and of composing, with feedback, DIY electronics and the integration of acoustic sources. The results are captured and finished in the DAW, so that hardware and software feed each other. Analogue and digital tools are used together for algorithmic composition and live performance, including live coding and sound that responds to data, sensors and visuals.

By the end, students are able to build a personal, self-made setup, and to compose and perform with instruments and systems they have designed themselves.



Sonic Artefacts. Built from 50 electromechanical relays, by Bilge Günay İçözü

© Photo by Isaac Fernández

Composition and Live

Modules:

Ableton Live. Production, Sound Design, Live

Spatial Sound Composition. Octaphonic

Mixing and Mastering



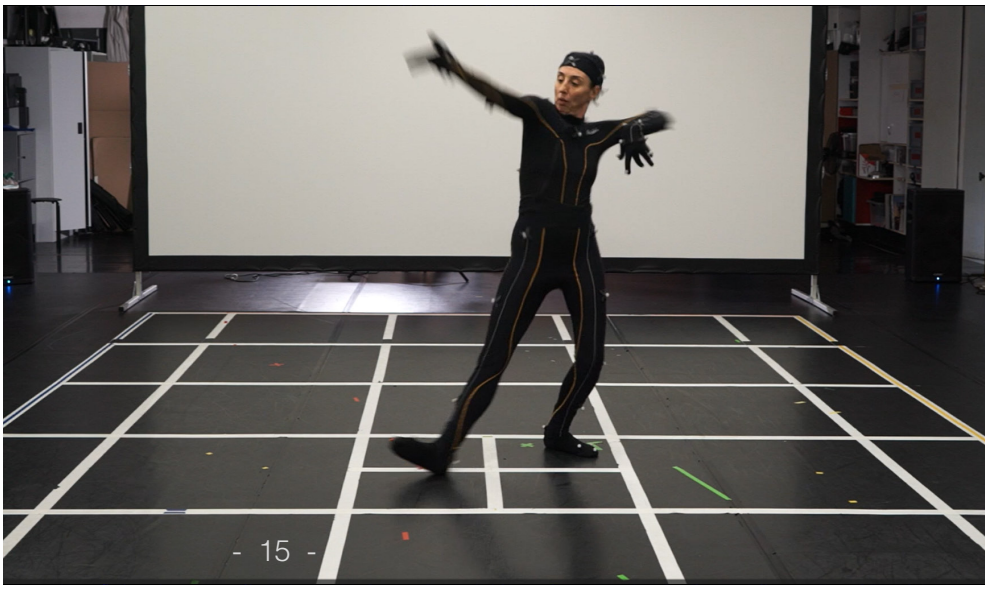
Multimedia concerts at LABA VALENCIA
BIANCA QUIGLEY + ANDREA CARRARA [SEMI-AUTOMATA DUO]
Students of LABA VALENCIA
© Photo by Isaac Fernández

These modules offer a practical, in-depth exploration of turning ideas into finished, performable sound work. Students begin with Ableton Live, gaining fluency in its interface, audio and MIDI, instruments and effects, sampling and sound synthesis. They learn to design original material rather than rely on presets, and to build pieces from first idea to finished arrangement, both as studio compositions and as live performance sets, using clip launching, controllers and mapping. Live performance skills are put into practice early, in the concerts that run throughout the year.

From there the programme moves beyond stereo into spatial composition, working on an octaphonic rig to place, move and diffuse sound around, above and through an audience. Students compose *for* space rather than simply mixing in it, treating the speaker array as an instrument. They explore how a sound occupies a room and how a body moves through it, the acoustic behaviour of real spaces, installation as a discipline, and field recording as source material for spatial work, always with the festival's diffusion setup in mind.

The programme concludes with mixing and mastering, where students bring their own pieces to a professional, venue-ready standard in both stereo and multichannel formats. The focus is on finishing your own work so that it stands up in public, from editing and balancing to preparing the final deliverables for a concert hall, an installation or a festival.

By the end, students are able to produce, spatialise, perform and finish original compositions and installations that combine artistic vision with strong technical command.



"Flute Hesitation".

Pablo Palacio and Muriel Romero

Module:
Music Business

This module gives students a broad, up-to-date overview of how the music business works today: its key players, how value is generated and distributed, and the paths available for sustaining a sound art practice within it. It covers the industry's main revenue models, including streaming, live performance, commissions, publishing and licensing, and the role of labels, distributors, agencies, platforms and cultural programmers, so students understand the ecosystem they'll be operating in beyond artistic creation itself.

The module also covers the practical tools artists need to present themselves professionally: building a portfolio, writing an artist statement, documenting work, and understanding rights, licensing and pricing, while students apply this by researching and submitting real applications to grants, residencies, open calls and festivals.

By the end, students have a clear picture of how the global music business works, a professional portfolio, and at least one real application already submitted.



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Final Major Project. MICME Interactive Art Festival

The Final Major Project guides students to a finished work, presented to a real audience as part of the **MICME. Interactive Art Festival.**

Students on the **Master in Sound Art** can collaborate with the students from **LABA Valencia's International Master in Multimedia Creation for Live Shows (MICME),** who prepare light art installations, video art, laser, sensors and interaction for the festival. Sound Art students can join them as creative partners from the very beginning.

The works, both individual and collective, will be presented at the **5th edition of the MICME Interactive Art Festival in June 2028**. During the festival, **LABA Valencia** is transformed into a venue for installations, sound proposals and concerts created by students and teachers. The festival includes:

- Interactive sound installations created jointly by students from both masters.
- Concerts by Sound Art students, with live sets and music that interacts with the installations.
- A listening room dedicated to pieces composed by the students.
- The closing concert of the festival.

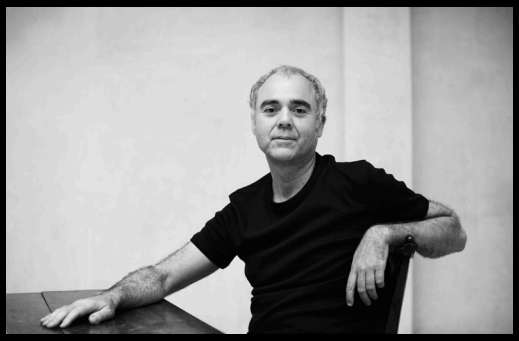
The master’s faculty



Ilgin Icozu

Director of the Master in Sound Art.
Teacher of “Listening & Musical Language [1970 – present]” and “Spatial Sound Compositions [octaphonic]”.

Graduate in Music Composition (Istanbul Bilgi University) with a master’s in Sonic Arts (Istanbul Technical University, MIAM). New media artist working between sound design and generative art, combining immersive audio, interactive visuals and creative coding. Credits include the installations Everything by Nohlab, Matter by Vitamin Arte, and La Ruta. Part of the duo dist.cs, exhibited internationally, including at Art Basel Miami.
https://ilginicozu.com/



Pablo Palacio

Teacher of “Hybrid Workflows / Machines: Integrating Analogue Gear and Digital Tools”.

Composer. Artist in residence in Spain, Switzerland, Germany and Lebanon, with works performed from Europe and the United States to China, India and Brazil, and released by Sub Rosa on *Anthology of Noise and Electronic Music #6*. Active in the performing arts, he collaborates with the Bauhaus-Universität Weimar on interactive virtual instruments for people with disabilities, and teaches workshops at institutions such as the Franz Liszt Hochschule and Birmingham Conservatoire.
https://www.pablopalacio.com/



Carlos Giffoni

Teacher of “Max/MSP – Audio Programming”.

Venezuelan-born electronic composer and improviser, a foundational figure in the global experimental scene since arriving in the United States in 1996. MFA in Design and Technology, Parsons, New York.
His solo work uses custom electronics and analogue and digital synthesizers to create shifting abstract compositions. Released on Room40, Ideologic Organ and Important Records, he curates the No Fun Fest (New York 2026, Valencia 2027). Collaborators include Ikue Mori, Jim O’Rourke, Merzbow and Thurston Moore; residencies at INA/GRM and EMS. Based in Valencia, he presents his new record, *Pendulum* (Room40, 2026).
https://carlosgiffoni.bandcamp.com/



Joan Gómez Alemany

Teacher of “Listening & Musical Language [Early Music to 1970]”.

Composer, visual artist and writer, co-editor of *Sul Ponticello*. His work integrates contemporary sound art, visual arts and film. Trained in composition at the Conservatori del Liceu, in piano at the Conservatori Superior “Joaquín Rodrigo”, and with master’s degrees in Composition and in Opera and Music Theatre at the Kunstuniversität Graz (Austria). PhD (cum laude) in Fine Arts, Universitat Politècnica de Valencia. Resident composer of the Grup Instrumental de Valencia (2026–2027); published by Liquen Records.
https://soundcloud.com/joan-g-mez



Nader Abozied

Teacher of “Modular Synthesis + Integrating Acoustic Gear”.

Musician, producer and audiovisual artist from Cairo’s underground electronic scene, associated with the Kairo Is Koming (KIK) collective, with whom he has toured Europe. He has released music with PanSTARRS and created video art for other Cairo artists. He has performed across Europe, Lebanon and the United States, including immersive concerts at Bombas Gens for the MICME Festival and an immersive AV concert at Berlin New Media Week. MICME graduate, 2024-25.
https://linktr.ee/naderabozied



Bilge Günay İçözü

Teacher of “Music Business”.

Turkish new media artist, creative sound technologist and cultural producer based in Valencia. Degree in Arts and Cultural Management (Istanbul Bilgi University), master’s in Music Management and Business (İTÜ MİAM), and graduate of the MICME master (2024-2025). After years in the live and recorded music industry, she moved into immersive audiovisual projects, video mapping, light installations and creative coding. Part of the duo dist.cs; collaborates with the music project Homurtu.
https://bilgegunayicozu.xyz/



Pablo Iglesias Rosado

Teacher of “Mixing & Mastering”.

Trained in classical percussion and engineering, he works as a mastering engineer and multimedia artist, collaborating with Gui Boratto, Patrice Baumel and Adana Twins, and with studios and labels such as Banjo Soundscapes, DEPT and Guesstimate. Credits include two finalist projects at the Music+Sound Awards 2026, a short film selected at DocsValència, and projects presented at Bombas Gens, CCCC, Oven Club and the Ensems Festival.
https://www.instagram.com/opiodelmono/

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