

SOUND STUDIES

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Office Hours by appointment



This course examines central themes in the emerging field of “Sound Studies”. We explore a range of histories, archeologies and ethnographies of sound and listening, as it intersects with topics in media studies, science and technology studies, political economy and musicology. How has our experience of sound changed as we move from the piano to the personal computer, from the phonoautograph to the mp3? How have political, commercial, and cultural forces shaped what we are able to listen to, and how we listen to it? Finally, how have performers, physiologists, acousticians, engineers and philosophers worked to understand this radical transformation of the senses?

Students should be able to describe and analyze technologies of sound production and reproduction over the last two centuries. They should also be able to describe, contrast and analyze (1) disciplinary, (2) metaphysical, (3) ideological, and (4) musical approaches to sound and listening over the last two centuries. Finally, students should be able to critically assess the way various communicative media have shaped how sound is made, used and heard in our times.

Readings

There are some books that are essential to this course. While it is not mandatory to purchase them, you may want them for your library. All are in print and available through major booksellers.

The Auditory Culture Reader (eds. Michael Bull and Les Back). 2006. Oxford and New York: Berg.

Sterne, Jonathan. 2003. *The Audible Past: Cultural Origins of Sound Reproduction*. Durham and London: Duke University Press

All the assigned book excerpts and articles listed on the course schedule will be made available through the New York University Blackboard system.

I will also try to upload as many audio examples as possible. These will also be found on the Blackboard site under “Course Documents” (in the folder named “Audio Examples”). Any CDs or videos that are placed on reserve will be in the Avery Fisher Center for Music and Media (on the second floor of the Bobst Library).

There will be no laptop usage in class:

http://www.eric.ed.gov/ERICWebPortal/search/detailmini.jsp?_nfpb=true&_ERICExtSearch_SearchValue_0=EJ893903&ERICExtSearch_SearchType_0=no&accno=EJ893903

Assignments

Weekly Assignments

For most weeks you will be asked to post a short response paper or a fragment of your research to the “Forums” Section of NYU Classes.

Sound/Video/Web Examples

You will frequently be expected to upload a sound, video or web example that illustrates some of the major themes covered in the reading for that particular week. There will be folders for this purpose on the website. Also, insofar as it's possible, you should bring these examples with you to class.

Research Paper

In addition to the in-class assignments, a final research paper on an original topic that highlights aspects of modern aural culture is required for this course. We will discuss options for this paper throughout the semester (eg. an analysis of the advertising campaign for Apple's iPod, an ethnography of the sonic environment of New York's public spaces, a concert report on a musical event or concert, an account of the aesthetics of sound for the 2010 election campaigns, a diagnosis of recent music/sound/recording software and its cultural impact, a history of a musical genre, etc.) This paper should be in the range of ten to fifteen pages. Further information on this assignment will be given in class. The paper will be due by the last day of class.

Evaluation Standards and Policies

A=Excellent. Outstanding work in all respects. Demonstrates comprehensive and solid understanding of course material, and presents thoughtful interpretations, well focussed and original insights, and well reasoned commentary and analysis. Includes skilful use of source materials, illuminating examples and illustrations, fluent expression, and contains no grammatical or typographical errors.

B=Good. This work demonstrates a complete and accurate understanding of course material, presents a reasonable degree of insight and broad levels of analysis. Work reflects competence, but stays at a general or predictable level of understanding. Source materials and examples are used appropriately and articulation/writing is clear. Paper has been carefully proofread.

C=Adequate/fair. This work demonstrates understanding that hits in the ballpark but which remains superficial, incomplete, or expresses some significant errors or weaknesses. Source materials may be used inadequately or inappropriately, and arguments lack concrete, specific examples and illustrations. Writing or articulation may appear vague, hard to follow, or loaded with typos and other technical errors.

D=Unsatisfactory. This work demonstrates a serious lack or error in understanding, and fails to express the most rudimentary aspects of the course. Sources may be used entirely inappropriately or not at all, and writing is deficient.

F=Failed. Work not submitted or attempted.

Grading Rubric

five written assignments (10 % each)
one oral presentation (10 %)
final research paper (20%)
class participation (20%)

COURSE SCHEDULE

Current Themes in Historical Perspective

Week 1: Introduction

Week 2: Mass-Mediated Sound: Radio, Television, and Music Industries after World War II

Adorno, Theodor W. and Horkheimer, Max. 1972. "The Culture Industry: Enlightenment as Mass Deception". *Dialectic of Enlightenment* (trans. John Cumming). New York: Herder and Herder, 120-167

Theodor W. Adorno. 2002. "On Popular Music". *Essays on Music* (transl. Susan H. Gillespie) Berkeley, Los Angeles, London: California University Press, 437-468

Suisman, David. 2009. "When Songs Became a Business," *Selling Sounds: The Commercial Revolution in American Music*. Harvard University Press.

Remarks made at the Forum on Media Ownership Rules held at Columbia University on January 16, 2003, Webcast of proceedings available at HYPERLINK

http://www.law.columbia.edu/media_inquiries/news_events/2003/January_2003/media_owner

Douglas, Susan. 2004. "Introduction". *Listening In: Radio and the American Imagination*. Minneapolis and London: University of Minnesota Press, 3-21

Foegen, Eric. 2008. "The Backlash". *Right of the Dial: The Rise of Clear Channel and the Fall of Commercial Radio*. New York: Faber and Faber, 187-205

(See also, Krugman, Paul. "Channels of Influence," *New York Times*, March 25, 2003. HYPERLINK <http://www.nytimes.com/2003/03/25/opinion/channels-of-influence.html>)

Klein, Naomi. "The Brand Expands," *No Logo*, 27-61

Kline, Ronald and Pinch, Trevor. "Users as Agents of Technological Change: The Social Construction of the Automobile in the Rural United States," *Technology and Culture* 37, 1996, 763-795

Bull, Michael. 2006. "Soundscapes of the Car: A Critical Study of Automobile Habituation". *The Auditory Culture Reader* (eds. Michael Bull and Les Black). Oxford and New York: Berg, 357-374

Additional Reading:

On Blockbusters: http://news.harvard.edu/gazette/story/2013/10/the-case-for-blockbusters/?utm_source=SilverpopMailing&utm_medium=email&utm_campaign=10.08.daily%2520%281%29

Wurtzler, Steve. 2009. "Sound Design: Everywhere!" (unpublished)

Bagdikian, Ben. 1997. *The Media Monopoly*. Boston: Beacon Press.

Cloonan, Martin and Garofalo, Reebee et al (eds.). 2003. *Policing Pop*. Philadelphia: Temple UP

Gramsci, Antonio. 1988. "Popular Culture". *An Antonio Gramsci Reader: Selected Writings, 1916-1935* (ed. David Forgacs). New York: Schocken

Hall, Stuart. 1992. "Notes on Deconstructing the Popular". *Cultural Studies* (eds. Lawrence Grossberg, Cary Nelson, Paula A. Treichler). New York: Routledge

Hebdige, Dick. 1990. "After the Masses". *New Times: The Changing Face of Politics in the 1990s* (eds. Stuart Hall and Martin Jacques). London and New York: Verso

Lukaçs, Georg. 1971. "Reification and the Consciousness of the Proletariat". *History and Class Consciousness: Studies in Marxist Dialectics*. Cambridge, MA: MIT Press, 83-110

Negus, Keith. 1999. *Musical Genres and Corporate Cultures*. New York and London: Routledge

Williams, Raymond. *Marxism and Literature*. Oxford and New York: Oxford University Press, 11-20 and 108-114

Seiler, Cotton. 2000. "The Commodification of Rebellion: Rock Culture and Consumer Capitalism," *New Forms of Consumption: Consumers, Culture, and Commodification* (ed. Mark Gottdiener). New York et al: Rowman and Littlefield, 203-223

Starr, Paul. 2004. *The Creation of the Media: Political Origins of Modern Communications*. New York: Basic. 153-190, 327-384

Williams, Raymond. 2003. *Television, Technology and Cultural Form*. New York and London: Routledge

Witkin, Robert W. 2003. *Adorno on Popular Culture*. London and New York: Routledge: 2003, 1-115

On Song Factory 2012: HYPERLINK

http://www.newyorker.com/reporting/2012/03/26/120326fa_fact_seabrook

On Pitchfork: HYPERLINK

<http://nplusonemag.com/54>

On Sameness in songs over the last half century: HYPERLINK

<http://www.guardian.co.uk/music/2012/jul/27/pop-music-sounds-same-survey-reveals>

Listening:

Creed, Nickelback, Three Doors Down

Lady Gaga (various)

A current piece of popular (a.k.a.) successful recent radio (Billboard Top 40) music of your own choice

Viewing:

"Intel Inside Analysis," by Phil Tagg (cf. tagg.org) HYPERLINK

<http://www.youtube.com/watch?v=p5ZsmHHmDGA>

See also HYPERLINK: pumpaudio.com and

"Adorno on Popular Music" on youtube.com

See also, alteredzones spoof: HYERLINK

<http://alteredzones.com/posts/1171/oesb-pays-creedance-creed/>

See also Colbert's "Sell Out Off", HYPERLINK

<http://www.colbertnation.com/the-colbert-report-videos/370725/january-11-2011/metunes---grammy-vote---dan-auerbach--patrick-carney---ezra-koenig>

Week 3: Censored Sound: Case Study – September 11, 2001 and Consequences

Cloonan, Martin. 2003. "Call that Censorship? Problems of Definition". *Policing Pop*. Philadelphia: Temple University Press, 13-29

Cloonan, Martin. "Musical Responses to September 11th: From Conservative Patriotism to Radicalism," *9/11 – The World's All Out of Tune: Populäre Musik nach dem 11. September 2001* (edited by Dietrich Helms and Thomas Phelps). Bielefeld: transcript Verlag, 11-32

Rossmann, Gabriel. "Elites, Masses and Media Blacklists: The Dixie Chicks Controversy". *Social Forces* 83:1, September 2004, 61-79

Scherzinger, Martin and Smith, Steve. "From Blatant to Latent Protest (and Back Again): On the Politics of Theatrical Spectacle in Madonna's 'American Life'," *Popular Music*, Vol. 26, No. 1, 2007, 211-29

Taruskin, Richard. "Music's Dangers and the Case for Control". *New York Times*, December 9, 2001

Buchanan, Elizabeth A. "Deafening Silence: Music and the Emerging Climate of Access and Use," *Cybersounds: Essays on Virtual Music Culture* (ed. Micahel D. Ayers). New York, et al: Peter Lang, 2006, 9-20

Garofalo, Reebee. "I Want My MP3: Who Owns Internet Music?". *Policing Pop*. Philadelphia: Temple University Press, 30-45

Barbara Browning. "This Balaclava is Too Hot"

Anya Bernstein, "An Inadvertent Sacrifice":

http://criticalinquiry.uchicago.edu/an_inadvertent_sacrifice_body_politics_and_sovereign_power_in_the_pussy_ri/

Additional Reading:

Barnet, Richard D. and Burriss, Larry L. "Freedom of Expression: Filth or Freedom?" *Controversies of the Music Industry*. Westport CT and London: Greenwood, 2001, 187-212
Garofalo, Reebee. 2007. "Pop Goes to War, 2001-2004: U.S. Popular Music After 9/11". (eds. Martin Daughtry and Jonathan Ritter). *Music in the Post-9/11 World*. New York: Routledge, 3-26

Viewing/Listening:

Dixie Chicks, *Shut Up and Sing!*

Madonna, "American Life" (on *American Life*)

John Adams, *Death of Klinghoffer*

On Pussy Riot (2012): <http://news.yahoo.com/blogs/lookout/russian-punk-band-verdict-found-guilty-hooliganism-115937812.html>

On censorship in a global frame: <http://freemuse.org/sw41758.asp>

On live censorship:

http://www.slate.com/articles/news_and_politics/explainer/2012/10/fox_news_live_suicide_how_do_you_censor_live_television_.html

Week 4: Sound Unbound: Music Industry in the Age of Digital Networks

Benkler, Yochai. 2007. "Peer Production and Sharing," *The Wealth of Networks: How Social Production Transforms Markets and Freedom*, 59-90.

Frere-Jones, Sasha. 2010. "You, the DJ: Online Music Moves to the Cloud," *The New Yorker*, June 14 & 21, 2010, 1389-139

Wikstrom, Patrik. 2009. "Introduction – Music in the Cloud" and "Music and the Media," in *The Music Industry: Music in the Cloud*. Malden, MA: Polity, 1-11, 85-117

Burkart, Patrick. 2010. *Music and Cyberliberties*. Wesleyan (excerpt)

Terranova, Tiziana. 2000. "Free Labor: Producing Culture for the Digital Economy," *Social Text*, Vol 18, No. 2, 33-58

Virno, Paulo. 2007. "Post-Fordist Semblance," *SubStance* 112, Vol. 36, No. 1, 42-46

Additional Reading:

On royalties and streaming services: <http://pitchfork.com/features/articles/8993-the-cloud/>

See also, http://www.nytimes.com/2013/01/29/business/media/streaming-shakes-up-music-industrys-model-for-royalties.html?_r=1&

See also, <http://pitchfork.com/news/51515-thom-yorke-and-nigel-godrich-pull-music-from-spotify-speak-out-against-their-business-model/>

See Scooter Braun, and other "talent scouts"

On memes, Limor Shifman, "An Anatomy of a youtube Meme":

<http://ezproxy.library.nyu.edu:2940/content/14/2/187.full.pdf+html>

On data mining (facebook and instagram): <http://www.buzzfeed.com/mattbuchanan/youre-officially-for-sale-on-instagram>

On organic viruses or engineered social networking? <http://soundcheck.wnyc.org/2012/dec/26/>

On "Harlem Shake" (Feb 2013, Baauer) (cf. also Lana del Rey; "Gangam Style", Aug 2012):

<http://qz.com/67991/you-didnt-make-the-harlem-shake-go-viral-corporations-did/>

On "Gangam Style" hitting 2 Billion Views (May 31 2014, NPR, Eyder Peralta):

http://www.npr.org/blogs/thetwo-way/2014/05/31/317700116/a-modern-milestone-psys-gangnam-style-hits-2-billion-views?utm_source=npr_email_a_friend&utm_medium=email&utm_content=20140602&utm_campaign=storyshare&utm_term=

Byrne, David. 2007. "David Byrne's Survival Strategies for Emerging Artists – and Megastars," *Wired Magazine*, Issue 16.01

On Beck and new amateurism. <http://www.newyorker.com/online/blogs/culture/2012/11/beck-a-preface-to-song-reader.html>

Currie, James. 2007. "Spookier than Spooky," *Popular Music* 26/3, 505-512

See also HYPERLINK

<http://www.ephemeraweb.org/journal/index.htm>

See also HYPERLINK

http://cyber.law.harvard.edu/publications/2011/Rethinking_Music

See also HYPERLINK

http://online.wsj.com/article/SB10001424052748703727804576017592259031536.html?mod=googlenews_wsj

See also HYPERLINK

<http://futureofmusic.org/blog/2009/10/14/29-streams>

See also HYPERLINK

<http://vimeo.com/14912890>

See also HYPERLINK

<http://www.carseywolf.ucsb.edu/mip/net-worth-roundtable-3-compensation-and-creative-labor>

See also HYPERLINK

<http://bits.blogs.nytimes.com/2012/02/28/tk-ios-gives-developers-access-to-photos-videos-location/>

On outsourcing labor

http://www.npr.org/blogs/thetwo-way/2013/01/16/169528579/outsourced-employee-sends-own-job-to-china-surfs-web?utm_source=npr&utm_medium=facebook&utm_campaign=20130116

Johannes Kreidler, *Fremdarbeit*:

http://www.youtube.com/watch?v=L72d_0zIT0c

On Crowdfunding:

<http://wi.mobilities.ca/crowdfunding-culture/>

Week 5: Piracy, Copyright, and Paradoxes of Technical Reproducibility

Johns, Adrian. *Piracy: The Intellectual Copyright Laws from Gutenberg to Gates*. Chicago University Press, 2009 (Chapter 1 and 13)

Lessig, Lawrence. 2008. *Remix: Marking Art and Commerce Thrive in the Hybrid Economy*. Penguin: New York (Preface and Introduction)

Leibovitz, Liel. 2011. "A Tangled Web: The Misguided Battle Against Online Copyright Infringement," *Dissent*. January 25. HYPERLINK

<http://dissentmagazine.org/online.php?id=435>

Hyde, Lewis. *Common as Air*. Chapters 1 and 2. 2010

Chander, Anupam and Madhavi Sunder. 2004. "The Romance of the Public Domain," *California Law Review* 1331

Scherzinger, Martin. 2013. "Musical Property: Widening or Withering?"

Sinnreich, Aram. "Mash it Up!" unpublished article (summary of *Mashed Up!*, 2010)

Karaganis, Joe et al (eds). "Media Piracy in Emerging Economies. "Chapter 3: South Africa," (Natasha Primo and Libby Lloyd), 2011, 99-147

Larkin, Brian, "Pirate Infrastructures," *Structures of Participation in Digital Culture* (ed. J Karaganis), SSRC, 2007, 75-84 HYPERLINK
http://www.ssrc.org/workspace/images/crm/new_publication_3/%7B6a130b0a-234a-de11-afac-001cc477ec70%7D.pdf

Zemp, Hugo, 1996. "The/An Ethnomusicologist and the Record Business," *Yearbook for Traditional Music*

Kernfeld, Barry, 2011. "Song Sharing," in *Pop Song Piracy: Disobedient Music Distribution Since 1929*. Chicago.

Additional Reading:

On strategic use of piracy for commercial reasons: HYPERLINK

<http://www.citeworld.com/consumerization/22803/iron-maiden-musicmetric>

On SOPA Bill, 2012: HYPERLINK

http://www.nytimes.com/2012/01/02/business/media/the-danger-of-an-attack-on-piracy-online.html?_r=1

Comic Rebuttal on SOPA (Rob Reid): HYPERLINK

<http://www.youtube.com/watch?v=GZadCj8O1-0&feature=youtu.be>

Social Sciences Research Council on Piracy: HYPERLINK

<http://piracy.ssrc.org/>

On deliberate censorship (K'naan): HYPERLINK

http://www.nytimes.com/2012/12/09/opinion/sunday/knaan-on-censoring-himself-for-success.html?hp&_r=1&

On copyrights and memes: eg. Gangnam Style (Aug 2012) and Harlem Shake (Jan 2013): HYPERLINK:

http://www.nytimes.com/2013/03/11/arts/music/baauers-harlem-shake-hits-no-1-with-unlicensed-samples.html?_r=1&hp=&adxn1=1&adxn1x=1363099341-zKQ4JKXKz/7xOp7olllyuA

On remix as cultural dominant:

<http://dismagazine.com/blog/37255/the-word-remix-is-corny/>

On paradoxes of patents: "When Patents Attack ...": <http://www.thisamericanlife.org/radio-archives/episode/496/when-patents-attack-part-two?act=2>

On fair use and its strategic use (Lessig):

<http://www.npr.org/blogs/alltechconsidered/2013/09/27/226834651/record-label-picks-a-fight-over-copyright-with-the-wrong-guy?sc=fb&cc=fmp>

Schur, Richard L. 2009. *Parodies of Ownership: Hip-Hop Aesthetics and Intellectual Property Law*. Ann Arbor: University of Michigan Press (Chapter 2)

Scherzinger, Martin. "Music, Spirit Possession and the Copyright Law: A Cross-Cultural Comparison," *Yearbook for Traditional Music*, Vol. 31, 1999, 102-125

Hilderbrand, Lucas. *Inherent Vice: Bootleg Histories of Videotape and Copyright*, 2011

Manovich, Lev. "Remix and Remixability," *New Media Fix*, 2005. HYPERLINK

<http://newmediafix.net/daily/?p=204>

McGill, Meredith. *American Literature and the Culture of Reprinting: 1834-1853*. Philadelphia: University of Pennsylvania Press, 2003

Sousa, John Philip. 1906. "The Menace of Mechanical Music" HYPERLINK

<http://www.phonozoic.net/n0155.htm>

Scherer, F.M. 2004. "The Economics of Music Publishing," *Quarter Notes and Bank Notes*. Princeton UP

Cruger, Roberta. "The Mash-Up Revolution," salon.com, 2005 HYPERLINK

http://www.salon.com/entertainment/music/feature/2003/08/09/mashups_cruger

Lanier, Jaron. 2010. *You are Not a Gadget: A Manifesto*. New York: Knopf, 77-116

Saxon, Elijah, "The Price of Free," *Social Text*, November 2009

Lemos, Ronaldo, and Castro O. 2008. *Tecnobrega: Para Reinventing the Music Business*. Rio de Janeiro: Aeroplano Ed. (optional)

- Kembrew McLeod and Peter DiCola, *Creative License: The Law and Culture of Digital Sampling* (Duke University Press, 2011).

- Kembrew McLeod and Rudolf Kuenzli, *Cutting Across Media: Appropriation Art, Interventionist Collage, and Copyright Law* (Duke University Press, 2011).

- Paul K. Saint-Amour, *Modernism and Copyright* (Oxford University Press, 2010).

- Lewis Hyde, *Common as Air: Revolution, Art, and Ownership*, First Edition. (Farrar, Straus and Giroux, 2010).
- Mario Biagioli, Peter Jaszi, and Martha Woodmansee, *Making and Unmaking Intellectual Property: Creative Production in Legal and Cultural Perspective* (University Of Chicago Press, 2011).
- Marcus Boon, *In Praise of Copying* (Harvard University Press, 2010).

Viewing

RIP! A Remix Manifesto (dir. Brett Gaylor)

Good Copy, Bad Copy (dir. Andreas Johnsen, et al)

<http://www.everythingisaremix.info/watch-the-series/>

Metaphysics of Listening

Week 6: Reason and Resonance: Figures of Musical Sound in 19th-Century Philosophy

Kant, Emmanuel. 1996. *Critique of Practical Reason*. New York: Prometheus, 326-330

Schopenhauer, Arthur. "On the Metaphysics of Music". *The World as Will and Representation* (trans. E.F.J. Payne). New York, Dover, 1969, 447-457.

Hegel. G.W.F. "Sense Certainty," *Phenomenology of Spirit*. Miller

Nietzsche, Friedrich. 1980. "On Music and Words," in Carl Dahlhaus, *Between Romanticism and Modernism: Four Studies in the Music of the Later Nineteenth Century* (trans. Mary Whittall). Berkeley, Los Angeles, and London: University of California Press, 106-119

Heidegger, Martin. "The Nature of Language" (extract). 91-108

Scherzinger, "On Sonotropism," *Contemporary Music Review*, Vol 31, 5-6, 2012

Sorgner, Stefan Lorenz et al. 2010. "Kant," "Schopenhauer," "Nietzsche" in *Music in German Philosophy*. Chicago.

Belasz, Bela. 1985. "Theory of the Film: Sound," *Film Sound: Theory and Practice* (eds. Elizabeth Weis and John Belton. New York: Columbia UP, 116-125.

Shafer, Murray R. 2003. "Open Ears," *Auditory Culture Reader*, 25-40

Brillenburg Wurth, Kiene. *Musically Sublime: Indeterminacy, Infinity, Irresolvability*, 72-138

Additional Reading:

Arthur Schopenhauer on Noise: <http://www.schopenhauervereinigung.com/articles/arthur-schopenhauer-on-noise/>

Connor, Steven. 1997. "The Modern Auditory I," *Rewriting the Self*. London: Routledge, 203-223

Dahlhaus, Carl. 1989. *The Idea of Absolute Music* (trans. R. Lustig), London and Chicago: University of Chicago Press, 1-17. (Optional: 18-41 and 128-140)

Chua, Daniel. 1999. *Absolute Music and the Construction of Meaning*. Cambridge: Cambridge University Press, 3-22, 224-227. (Optional: 287-290)

Bonds, Mark Evan. 1997. "Idealism and the Aesthetics of Instrumental Music at the Turn of the Nineteenth Century," *Journal of the American Musicological Society*, Vol.50, Nos.2-3, Summer-Fall 1997, 387-420.

(See also: Abbate's Preface)

Erlmann, Veit. *Reason and Resonance*

Goehr, Lydia. 2006. "The Curse and Promise of the Absolutely Musical: Tristan und Isolde and Don Giovanni," *The Don Giovanni Moment: Essays on the Legacy of an Opera* (eds. Lydia Goehr and Daniel Herwitz). New York: Columbia University Press, 137-160.

Plantinga, Leon. 1984. "Introduction," *Romantic Music: A History of Musical Style in Nineteenth-Century Europe*. New York and London: W.W. Norton and Co., 1-22.

Schelling, Friedrich Wilhelm Joseph von. 1978. *System of Transcendental Idealism* (trans. P. Heath). Charlottesville: University of Virginia

Schumann, Robert. *On Music and Musicians* (trans. R. Rosenfeld), New York: Pantheon, 1946.

Wackenroder, Wilhelm Heinrich and Tieck, Ludwig. 1938. "Symphonien," *Phantasien über die Kunst für Freunde der Kunst in Werke und Briefe von Wilhelm Heinrich Wackenroder*.

Wagner, Richard. 1911-16. "Das Kunstwerk der Zukunft" and "Oper und Drama" in *Sämtliche Schriften und Dichtungen*. Leipzig

Listening:

Selected examples from Beethoven, Schubert, Liszt, Chopin, Mahler, and others

Week 7: Negative Dialectics, Productive Rhizome, Third Ears, Deconstruction, and Communism: Figures of Musical Sound in 20th- and 21st-Century Philosophy

Adorno, Theodor W. 2006. "Schoenberg and Progress". *Philosophy of New Music* (trans. Robert Hullot-Kentor). Minneapolis: University of Minnesota Press, 27-102

Badiou, Alain. *Five Lessons on Wagner*. 2010. New York and London: Verso

Deleuze, Gilles and Guattari, Félix. 1987. "1837: Of the Refrain," and "1440: The Smooth and the Striated". *A Thousand Plateaus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 310-350 and 474-500

Derrida, Jacques. "Différance," *Margins of Philosophy*

McLuhan, Marshall, "Visual and Acoustic Space," *Audioculture: Readings in Modern Music*. New York: Continuum, 67-72

Schaefer, Pierre. "Acousmatics," *Audioculture: Readings in Modern Music*. New York: Continuum, 76-81

Barthes, Roland. "Listening" *Responsibility of Forms*

Chion, Michel, "The Three Listening Modes," *Audiovision: Sound on Screen*. New York: Columbia UP, 1994, 25-34

Additional Reading:

Neuroscience and listening:

<http://www.nytimes.com/2012/11/11/opinion/sunday/why-listening-is-so-much-more-than-hearing.html?hp>

Freud, Sigmund, "Recommendations to Physicians Practicing Psycho-Analysis"

Reikh, Theodor. 1949. *Listening with the Third Ear: The Inner Experience of a Psychoanalyst*. New York: Farrar Strauss

Nancy, Jean Luc. *Listening*

Listening:

Selected examples from Anton Webern, Arnold Schoenberg, Pierre Boulez, Luciano Berio, John Cage, Helmut Lachenmann, Mozart, and Beethoven

Sensory Turn: Immediacy, Presence

Week 8: Performance, Sensation, Liveness

Abbate, Carolyn. 2004. "Music – Drastic or Gnostic?" *Critical Inquiry* 30, no. 3: 505-536

Auslander, Philip. 1999. "Tryin' to Make it Real," *Liveness: Performance in a Mediatized Culture*. London; New York: Routledge.

Gumbrecht, Hans Ulrich. 2004. "Epiphany, Presentification, Deixis," *Production of Presence: What Meaning Cannot Convey*. Stanford, Calif.: Stanford University Press.

Massumi, Brian. "The Autonomy of Affect," *Parables of the Virtual: Movement, Affect, Sensation*. Durham: Duke UP, 2002

Monson, Ingrid. 2007. "Hearing, Seeing, and Perceptual Agency," *Critical Inquiry*

Additional Reading

"Is it Live, or is it Memorex?" 1970s advertisement

Fales, Cornelia. "Short Circuiting Perceptual Systems: Timbre in Ambient and Techno Music," *Wired for Sound: Engineering and Technologies in Sonic Cultures*, edited by Paul D. Greene and Thomas Porcello, 156-180. Middletown: Wesleyan University Press, 2005.

Dean, Jodi. "Affective Networks," *MediaTropes eJournal* Vol II, No 2, 2010, 19-44

Gumbrecht, Hans Ulrich and Michael Marrinan. 2003. "Presence." *Mapping Benjamin: The Work of Art in the Digital Age*. Stanford, Calif.: Stanford University Press.

Haraway, Donna Jeanne. 2004. "The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others." *The Haraway Reader*. New York; London: Routledge.

Lombard, Matthew and Theresa Ditton. 1997. "At the Heart of It All: The Concept of Presence." *Journal of Computer-Mediated Communication* 3, no. 2

Week 9: Voice, More or Less

Roland Barthes, "The Grain of the Voice," in *The Responsibility of Forms*. Berkeley: University of California Press, 1995, 267-77.

Dolar, Mladen. "Metaphysics of Voice," *A Voice and Nothing More*

Ihde, Don, "A Phenomenology of Voice," *Listening and Voice: Phenomenologies of Sound*, 2007, 185-202

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Chion, Michel. "The Acousmètre," *The Voice of Cinema*

Wolfe, Charles. "Historicizing the 'Voice of God: The Place of Voice-Over in Classical Documentary"

Additional Readings

Cavarero, Adriana. *For More Than One Voice: Toward a Philosophy of Vocal Expression* (excerpt)

Eidsheim, Nina. "Voice as a Technology of Selfhood: Towards an Analysis of Racialized Timbre and Vocal Performance," PhD dissertation, UCSD, 2008 (excerpt)

Olwage, Grant. "The Class and Colour of Tone: An Essay on the Social History of Vocal Timbre," *Ethnomusicology Forum*, 13/2, 2004, 203-26.

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Dyson, Frances. 2009. *Sounding new media : immersion and embodiment in the arts and culture*. Berkeley: University of California Press. (Ch. 1)

Law, John. 2004. *After Method: Mess in Social Science Research*. London: Routledge.

Grover-Friedlander, Michal. 2005. "The Afterlife of Maria Callas's Voice," *The Musical Quarterly* 88 (1):35-62.

Nichols, Bill, "The Voice of Documentary"

Hankins, Thomas L., and Robert J. Silverman. 1995. *Instruments and the imagination*. Princeton, N.J.: Princeton University Press. ("How to Become a Ventriloquist")

Schmidt, Leigh Eric. 2000. *Hearing things: religion, illusion, and the American enlightenment*. Cambridge, Mass.: Harvard University Press. ("Vox Mechanica: History of the Speaking Machine")

Weidman, Amanda J. 2006. *Singing the classical, voicing the modern : the postcolonial politics of music in South India*. Durham: Duke University Press. ("Can the subaltern sing?")

Stanyek, Jason and Piekut, Benjamin. "Deadness," forthcoming

Toop, David. 2010. *Sinister Resonance: The Mediumship of the Listener*. Continuum.

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See also, HYPERLINK http://brandstory.typepad.com/writer/2007/01/thinking_about_.html

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See also, HYPERLINK <http://nuweb9.neu.edu/goodale/>

See also, HYPERLINK <http://news.yahoo.com/video/politics-15749652/president-obama-sings-soul-in-harlem-27938648.html>

On "Die Antwoord," HYPERLINK <http://www.nytimes.com/2012/01/29/magazine/die-antwoord.html>

Ideologies of Listening

Week 10: Iconographies of Race and Place: Case Study – Africa

Kofi Agawu, *Representing African Music: Postcolonial Notes, Queries, Positions*. "Colonialism's Impact" (optional), "The Invention of 'African Rhythm'," "Polymeter, Additive Rhythm and Other Enduring Myths," New York and London: Routledge, 2003, 1-22, 55-116.

Radano, Ronald. "Hot Fantasies: American Modernism and the Idea of Black Rhythm," *Music and the Racial Imagination* (eds Ronald Radano and Philip V. Bohlman). Chicago: University of Chicago Press, 2000, 459-480.

Meintjes, Louise. *Sounds of Africa! Making Music Zulu in a South African Studio*. Durham and London: Duke University Press, 2003 (selections)

Scherzinger, Martin. "Curious Intersections, Uncommon Magic: Steve Reich's 'It's Gonna Rain' (1965)," *Current Musicology*, Issue 79-80, 2005, 7-45

Scherzinger, Martin, "Negotiating the Music Theory/African Music Nexus: A Political Critique of Ethnomusicological Anti-Formalism and a Strategic Analysis of the Harmonic Patterning of the Shona Mbira Song *Nyamaropa*," *Perspectives of New Music*, Vol. 39, No. 1, 2001, 5-117

Andrew Eisenberg, "Vocalization and Identification in Mombasa Old Town," in *The Resonance of Place: Vocalizing Swahili Ethnicity in Mombasa, Kenya* (Columbia University, PhD thesis, 2009), pp. 94-190.

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Mowitz, John, "Different Strokes for Different Folks," *percussion: drumming, beating, striking*, Durham: Duke University Press, 2002, 67-115

Olwage, Grant. "Black Musicality in Colonial South Africa: A Discourse of Alterities," *Gender and Sexuality in South African Music*. Stellenbosch: Sun E Press, 2005, 1-10

Technologies of Listening

Week 11: Sound and Signal: A Short History of Sound Reproduction

Sousa, John Philip. 1906. "The Menace of Mechanical Music" HYPERLINK
<http://www.phonozoic.net/n0155.htm>

Edison, Thomas. 1878. "The Phonograph and its Future" HYPERLINK
<http://www.phonozoic.net/n0020.htm>

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Katz, Mark. 2004. *Capturing Sound: How Technology Has Changed Music*. Berkeley, Los Angeles and London: University of California Press, 1-47

McLuhan, Marshall. 1964/1994. "The Medium is the Message". *Understanding Media: The Extensions of Man*. Cambridge, Mass.: MIT Press, 7-21

Sterne, Jonathan. 2003. "Techniques of Listening," in *The Audible Past: Cultural Origins of Sound Reproduction*. Durham and London: Duke University Press, 87-136

Levin, Thomas Y. "Tones from Out of Nowhere": Rudolph Pfenninger and the Archaeology of Synthetic Sound," *Grey Room*, Summer 2003, 32-79

Additional Readings:

Heidegger, Martin. 1977. "The Question Concerning Technology". *The Question Concerning Technology and Other Essays*. Garland

See website: "Earliest Sound Reconsidered" NPR – All things considered, 2009

See website: HYPERLINK

http://videointerchange.com/audio_history.htm

"Fractions of a Second: An Olympic Musical" (New York Times, Feb 26, 2010) HYPERLINK

<http://www.nytimes.com/interactive/2010/02/26/sports/olympics/20100226-olysymphony.html?hp>

"Secret Language of Elephants" HYPERLINK

<http://www.cbsnews.com/stories/2010/01/01/60minutes/main6045121.shtml>

Week 12 a.: Audible Futures: From High Fidelity to Hyper Fidelity

Baudrillard, Jean. 1994. "The Precession of Simulacra". *Simulacra and Simulation* (Transl. Sheila Faria Glaser). Michigan, 1-42

Katz, Mark. 2004. *Capturing Sound: How Technology Has Changed Music*. Berkeley, Los Angeles and London: University of California Press, 48-71

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Sterne, Jonathan. 2003. "The Social Genesis of Sound Fidelity". *The Audible Past: Cultural Origins of Sound Reproduction*. Durham and London: Duke University Press, 215-286

Thompson, Emily. 2004. *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*. Cambridge MA, London: MIT, 1-12 and 115-168

DeNora, Tia and A. Bergh. "From wind-up to iPod: techno-cultures of listening." In *The Cambridge Companion to Recorded Music*, eds. Eric Clarke, Nicholas Cook, Daniel Leech-Wilkinson and John Rink. Cambridge: Cambridge University Press, forthcoming

Mowitt, John. "The Sound of Music in the Era of Its Electronic Reproducibility," in *Music and Society: The Politics of Composition, Performance and Reception*, edited by Richard Leppert and Susan McClary, 173-197. New York: Cambridge University Press, 1987

Théberge, Paul. "The New 'Sound' of Music: Technology and Changing Concepts of Music," *Any Sound You Can Imagine: Making Music/Consuming Technology*, 186-213. Hanover: Wesleyan University Press, 1997

Additional Readings:

On Synthetic Stars: http://www.cbsnews.com/8301-205_162-57547707/hatsune-miku-the-worlds-fakest-pop-star/?tag=contentAux;mostPopular

See Edgar Choueiri on "3-D Sound", HYPERLINK

<http://www.studio360.org/2011/apr/29/adventures-3d-sound/>

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Altman, Rick. 1992. "'She Sang Live, But the Microphone was Turned Off: The Recorded and the Subject of Representation'". *Sound Theory/Sound Practice* (ed. Rick Altman). New York and London: Routledge, 87-103

Read, Olivier and Welch, Walter. *From Tinfoil to Stereo: The Acoustic Years of the Recording Industry*

Sterne, Jonathan. 2003. "Audible Futures". *The Audible Past: Cultural Origins of Sound Reproduction*. Durham and London: Duke University Press, 335-351

Week 12 b.: Mobile Sound, Cybersound, and Customization

Sterne, Jonathan. "Is Music a Thing?" Forthcoming in *MP3: The Meaning of a Format*. Durham: Duke University Press, 2012

Bull, Michael. "Bergson's iPod? The Cognitive Management of Everyday Life," *Sound Moves: iPod Culture and Urban Experience*, New York: Routledge, 2008

Ling, Rich, and Donner, Jonathan. "Introduction," *Mobile Communication*. Malden: Polity, 2010, 1-29

Handbook of Mobile Communication (ed. James E. Katz). Ch. 10, Sherry Turkle, "Always-On/Always-on-You: The Tethered Self"; Ch. 14, Naomi Baron, "Adjusting the Volume: Technology and Multitasking in Discourse Control"; and Katz, James et al. "Mobile Music as Environmental Control and Prosocial Entertainment," Cambridge: MIT

Beer, David. 2007. "Tune out: Music, Soundscapes and the Urban Mise-en-Scene," *Information, Communication & Society* 10: 6, 846-866

Gopinath, Sumanth. "Ringtones, or the Auditory Logic of Globalization". *First Monday*. HYPERLINK http://www.firstmonday.org/Issues/issue10_12/gopinath/index.html

Sterne, Jonathan, et al. "The Politics of Podcasting". *Fiberculture: the journal*. HYPERLINK http://journal.fibreculture.org/issue13/issue13_sterne.html

Miller, Kiri. "Schizophonic Performance: Guitar Hero, Rock Band, and Virtual Virtuosity," *Journal of the Society for American Music*. Vol. 3 No. 4, 2009, 395-429

Reynolds, Simon. "We are all David Toop Now" or "(Tales from Topographic Oceans)," in *The Wire* # 338, April 2012, and "Xemomania" [HYPERLINK](http://www.mtviggy.com/articles/xemomania-nothing-is-foreign-in-an-internet-age/)
<http://www.mtviggy.com/articles/xemomania-nothing-is-foreign-in-an-internet-age/>

Additional Reading:

Grimshaw, Mark, "Acoustic Ecology of the First Person Shooter," PhD, University of Waikato, 2006
Castells, Manuel, Mireia Fernández, Jack Linchuan Qiu and Araba Sey. "Communication and Mobility in Everyday Life," *Mobile Communication and Society: A Global Perspective*, 77-126. Cambridge: MIT Press, 2007.

Collins, Karen. "Introduction," "Press Reset: Video Game Music Comes of Age," and "Gameplay, Genre and the Functions of Game Audio," *Game Sound: An Introduction to the History, Theory and Practice of Video Game Music and Sound Design*, 1-6, 63-84, 123-137. Cambridge: MIT Press, 2008

Hosokawa, Shuhei. "The Walkman Effect." *Popular Music* 4 (1984): 165-80.

Collins, Karen. *From Pac-Man to Pop Music: Interactive Audio in Games and New Media*. Ashgate

Week 13: Sonic Interpellation, Emplacement, Acoustemology, and Soundscapes

Schafer, Murray R. "Introduction," *The Soundscape: The Tuning of the World*. Rochester, VT: Destiny, 1994, 3-14

Hirschkind, Charles. *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics*. New York: Columbia University Press, 2005 (excerpts)

LaBelle, Brandon. *Acoustic Territories: Sound Culture and Everyday Life*. Continuum, 2010 (excerpts)

Fink, Robert. "Beethoven at the 7-Eleven: Classical Music, Negative Ambience, and Defensible Space," unpublished.

Hirsch, Lily. "Weaponizing Classical Music". *Journal of Popular Musical Studies*, Vol.19, No. 4, 2007, 342-358

Sterne, Jonathan. "Urban Media and the Politics of Sound Space," in *Sound Art and Culture*, special issue of *Open: Cahier on Art and the Public Domain* #9, Fall 2005, 6-15 <http://www.skor.nl/article-2853-en.html>

Sterne, Jonathan. "Sounds like the Mall of America: Programmed Music and the Architectonics of Commercial Space". *Ethnomusicology* 41:1, Winter 1997, 22-50

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Larkin, Brian. *Signal and Noise: Media, Infrastructure, and Urban Culture in Nigeria*

Samuels, David W., Louise Meintjes, Ana M. Ochoa, and Thomas Porcello. Forthcoming. "Soundscapes: Toward a Sounded Anthropology." *Annual Review of Anthropology*.

Connor, Steven. "Edison's Teeth: Touching Hearing." In *Hearing Cultures: Essays on Sound, Listening and Modernity*. Edited by Veit Erlmann. Oxford, UK: Berg Publishers, 2004, pp. 153-172

Porcello, Thomas, Louise Meintjes, Ana Maria Ochoa, and David W. Samuels. Forthcoming. "The Reorganization of the Sensory World." *Annual Review of Anthropology*.

Weheliye, Alexander G. *Phonographies: Grooves in Sonic Afro-Modernity*. Durham: Duke UP, 2005

Wurtzler, "Sound Design: Everywhere!" unpublished

Viewing:

Moolaade, dir. Ousmane Sembene (Senegal, 2004, 120 min.)

Steven Feld on Cosmologous Sounds [HYPERLINK](#)

<http://unseen.scripts.mit.edu/blog/?cat=4>

See also, "Soundscape of Revolution," (Cairo, Egypt, 2011) [HYPERLINK](#)

<http://fieldabuse.com/2011/02/01/alexandria-soundscape-of-revolution/>

See also, soundscapes for tourism, [HYPERLINK](#)

<http://www.nps.gov/moru/naturescience/soundscape.htm>

Week 14: Sonic Warfare

Saunders, Frances Stonor. 1999. "Music and Truth, *ma non troppo*". *The Cultural Cold War: The CIA and the World of Arts and Letters*. New York: New Press, 213-233

Cusick, Suzanne. 2006. "Music as Torture/Music as Weapon". *Transcultural Music Review* # 10.

http://www.sibetrans.com/trans/trans10/cusick_eng.htm

Cusick, Suzanne. 2008. "You are in a place that is out of the world . . .": Music in the Detention Camps of the "Global War on Terror" *Journal of the Society for American Music* (2008) Volume 2, Number 1, pp. 1–26.

Jon Pieslak, *Sound Targets*

Mowitz, John. 2006. "Tune Stuck in the Head," *Parallax*

Goodman, Steven. 2009. *Sonic Warfare: Sound, Affect, and the Ecology of Fear*. Cambridge, MA: MIT Press

Garfalo, Reebee. 2007. "Pop Goes to War, 2001-2004: U.S. Popular Music After 9/11". (eds. Martin Daughtry and Jonathan Ritter). *Music in the Post-9/11 World*. New York: Routledge, 3-26

Additional Reading

Beal, Amy. 2006. *New music, new allies : American experimental music in West Germany from the zero hour to reunification*. Berkeley: University of California Press

Lasch, Christopher, "The Cultural Cold War". *Nation*, September 11, 1967, 198-212

Rancière, Jacques. 2004. *The Politics of Aesthetics* (trans. Gabriel Rockhill). London: Continuum

Saunders, Frances Stonor. 1999. "Music and Truth, *ma non troppo*". *The Cultural Cold War: The CIA and the World of Arts and Letters*. New York: New Press, 213-233

See the trial of Khalid Sheikh Mohammed (May 7, 2012): refusal, silence, hiss, censor, hearing, etc.

<http://www.npr.org/2012/05/07/152171198/sept-11-defendants-make-torture-focus-of-hearing>

Listening:

Selected examples from Metallica, ACDC, Bruce Springsteen, Olivier Messiaen, Pierre Boulez, and others