INSTRUCTOR: John Szwed

COURSE REQUIREMENTS

1. Regular attendance and participation at the seminar
2. Two or three class presentations based on papers of approximately 5 pages
3. A term paper of approximately 15-20 pages due on April 24

REQUIRED READING

Christoph Cox and Daniel Warner, eds. *Audio Culture: Readings in Modern Music*. NY, 2004

Mark Katz, *Capturing Sound: How Technology Has Changed Music*. Berkeley, 2004 (with CD)

Michel Chion, *Audio Vision*

Packet of Readings (All of the required readings, other than the texts listed above, are in the packet)

WEEKLY TOPICS

Week 1: Introduction

Week 2: Noise/Silence vs. Music

Readings:


Eric De Visscher, “‘There’s No Such Thing As Silence...’: John Cage’s Poetics of Silence,” *Musicworks* 52 (Spring, 1992)


"Glossary" and "Chronology," Cox/Warner, pp. 409-418 and pp. 399-408

**Week 3: Listening vs. Hearing**

Readings:


Pierre Schaeffer, "Acousmatics," Cox/Warner, pp. 76-81

Ola Stockfelt, "Adequate Modes of Listening," Cox/Warner, pp. 88-93

Brian Eno, "Ambient Music," Cox/Warner, pp. 94-97


Recommended Reading:

Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*.

**Week 4: Music in the Age of Mechanical Reproduction**

Readings:


Walter Benjamin, “A Small History of Photography,” 1931


Recommended Reading:


Lisa Gitelman, *Scripts, Grooves, and Writing Machines*, 1999


Theodor Adorno, “The Curve of the Needle” and “Opera and the Long-Playing Record” in *October* 55, winter, 1990


**Week 5: The Technology of Sound Recording**

Readings:


Brian Eno, "The Studio as Compositional Tool," Cox/Warmer, pp. 127-130

Recommended Reading:

Philip Auslander, *Liveness: Performance in a Mediatized Culture*, 1999

**Weeks 6 & 7: Music As Industrial/Artistic Product**

Readings:

Mark Katz, *Capturing Sound: How Technology Has Changed Music*. 2004


Sample the readings in Cox/Warner in the sections on "The Open Work," "Experimental Musics," "Improvised Musics," and "Minimalisms."

Recommended Reading:
Evan Eisenberg, “Phonography,” in The Recording Angel, 1987

William Howland Kenney, Recorded Music in American Life: The Phonograph and Popular Memory 1890-1945, 1999


Week 8: Audio Ethnography: Early field recording, Works Progress Administration, Commercial Recordings of Ethnic Music, World Music; Surveillance and Domestic Espionage, Audio Imperialism, Terrorism and Revolution

Readings:

Erika Brady, "Collectors and the Phonograph" in A Spiral Way: How the Phonograph Changed Ethnography, 1999


Recommended Reading:

John Tomlinson, Cultural Imperialism, 1991

Erika Brady, A Spiral Way: How the Phonograph Changed Ethnography, 1999


William Howland Kenney, Recorded Music in American Life: The Phonograph and Popular Memory 1890-1945, 1999

Stephen Paul Miller, The Seventies Now: Culture as Surveillance, 1999 - see “tape” in the index for its use by Nixon and Warhol


Weeks 9 & 10: Originality, Plagiarism, and Copyright: Covers, Answer Backs, Bootlegging & Piracy, Sampling, Multi-tracking, Synthesizers, Drum Machines, DJ-ing

Readings:

Thomas G. Schumacher, “‘This is a Sampling Sport’: Digital Sampling, Rap Music and the Law in Cultural Production,” *Media, Culture & Society* 17 (1995), 253-273


Joost Smiers, “Copyright is Wrong,” *Le Monde Diplomatique*, September, 2001

John Oswald, "Battered By the Borrower," Cox/Warner, pp. 131-137

Chris Cutler, “Plunderphonia,” Cox/Warner, 138-156


Recommended Reading:


Jane Gaines, “’These Boots Are Made For Walkin’: Nancy Sinatra and the Goodyear Tire Sound-Alike,” in *Contested Culture*, 1991

**Weeks11 & 12: The Art of Noise**

Readings:


Christian Marclay & Yasunao Tone, "Record, DC, Analog, Digital," Cox/Warner, pp. 341-47


Karlheinz Stockhausen, "Stockhausen vs the "Technocrats," Cox/Earner, pp. 381-385

Screening: excerpts from Modulations, Scratch, and Ohm

Recommended Reading:

Ulf Poschardt, DJ Culture, 1995

**Week 13: Sound and Vision: The Relation of Sound to Image (soundtracks & voiceovers, soundies, music videos, internet, CD-Rom, etc.)**

Reading:

Michel Chion, Audio Vision

Recommended Reading:

Jeff Smith, The Sounds of Commerce: Marketing Popular Film Music


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