

## CAT 2A

### *The Process of Music: A Study of Listening, Composing, and Performing*

Prof. Joe Bigham, Ph.D.

dbigham@ucsd.edu

Office: CAT Annex Conference Room Office Hours: Wednesdays 12:30pm-2:30pm

Lecture: Solis 107, 3:30-4:50pm

TA info:

891979	A01	TuTh	8:00a-8:50a	HSS	1106B	mhuertaa@ucsd.edu	Huerta, Marco
891980	A02	TuTh	9:00a-9:50a	HSS	1106B	mhuertaa@ucsd.edu	Huerta, Marco
891981	A03	TuTh	10:00a-10:50a	HSS	1106B	cczacki@ucsd.edu	Czacki, Catherine
891982	A04	TuTh	11:00a-11:50a	HSS	1106B	cczacki@ucsd.edu	Czacki, Catherine
891983	A05	TuTh	12:00p-12:50p	HSS	1106B	mjdelgad@ucsd.edu	Delgadillo, Maria Jose
891984	A06	TuTh	1:00p-1:50p	HSS	1106B	mjdelgad@ucsd.edu	Delgadillo, Maria Jose
891985	A07	TuTh	2:00p-2:50p	HSS	1106B	yjackson@ucsd.edu	Jackson, Yvette
891986	A08	TuTh	5:00p-5:50p	HSS	1106B	jlfierro@ucsd.edu	Fierro, Jaclyn
891987	A09	TuTh	6:00p-6:50p	HSS	1106B	jlfierro@ucsd.edu	Fierro, Jaclyn
891988	A10	TuTh	7:00p-7:50p	HSS	1106B	<a href="mailto:jvizcarr@ucsd.edu">jvizcarr@ucsd.edu</a>	Vizcarra, Jael
891989	A11	TuTh	8:00p-8:50p	HSS	1106B	<a href="mailto:jvizcarr@ucsd.edu">jvizcarr@ucsd.edu</a>	Vizcarra, Jael

891990	A12	TuTh	5:00p-5:50p	HSS	2305B	yjackson@ucsd.edu	Jackson, Yvette
891991	A13	TuTh	6:00p-6:50p	HSS	2305B	tkokinis@ucsd.edu	Kokinis, Troy
891992	A14	TuTh	7:00p-7:50p	HSS	2305B	tkokinis@ucsd.edu	Kokinis, Troy
891993	A15	TuTh	6:00p-6:50p	MANDE	B-146	aprokop@ucsd.edu	Prokopyev, Anton
891994	A16	TuTh	7:00p-7:50p	MANDE	B-146	aprokop@ucsd.edu	Prokopyev, Anton

### Course Description:

This course examines how we actively negotiate music as listeners and performers by examining music's layers of process and procedure. We will consider how music is learned, performed, composed, recorded, and experienced in examples including French Punk, Jazz (Miles Davis' *Bitches Brew*), Hip-hop (J-Dilla's *Donuts*), Rock (Radioheads' *In Rainbows*), and Art-music (Terry Riley's *In C*). We will give special attention to the technologies that have transformed musical processes, ranging from Auto-tune to YouTube. Section work will draw parallels between musical processes and rhetorical composition. You will describe the layers and procedures of musical activity through written and graphical descriptions. A final essay project will construct an argument about the nature of musical listening processes in the 21<sup>st</sup> century. We will ultimately develop the skills to document process, evaluate and critique process, and consider music as a system of activities rather than a fixed product.

### Course Website:

Important information for the class can be found on the course website at <http://tritoned.ucsd.edu>. Your user name and password is the same used to login to Tritonlink. Make sure that you can login to the system by the first day of class. A copy of this syllabus, assignment details, video links, and important reminders will be posted to the site.

The instructor reserves the right to alter the syllabus during the course of the quarter. Any changes made will be posted to an updated syllabus on the TED website.

### Course Readings:

Complete readings **before** the week for which they are assigned (with the exception of the first week).

- Losh, Elizabeth, Jonathan Alexander, Kevin Cannon, Zander Cannon. 2014. *Understanding Rhetoric: A Graphic Guide to Writing*. Bedford/St. Martin's Press.
- Other course readings and materials will be posted on our class web site (<http://tritoned.ucsd.edu>), as indicated in the schedule of readings.

### **Proxy server:**

Please note: *Access to the TED and reserves websites may be restricted to UCSD IP addresses.*

To access the reserves materials off campus you may need to use UCSD's "proxy server." Visit <http://www-no.ucsd.edu/documentation/squid/> for more info. Alternatively, you may login from off-campus using the Virtual Private Network. Details to configure VPN found here:

<http://libraries.ucsd.edu/services/computing/remote-access/vpn-virtual-private-network.html>

### **Assignments/Grade Breakdown:**

Failure to complete any of the assignments will result in failing the course. Late assignments (including Turnitin submission) will result in 1/3 grade letter deduction (e.g. A to A-, A- to B+ , etc.) for every 2 days past the due date.

**Listening Assignment 1: 20%** After taking daily notes regarding your encounters with music throughout your day (posted online to TritonEd), you will write a two page argument about how you and those around you use music "in everyday life." The DeNora reading will provide you with a few different perspectives to support your argument.

**Listening Assignment 2: 25%** You will write a three page essay concerning the experience of live music. You will construct an argument regarding the nature of your experience relative to "outside" influences (your environment, your social circles, etc.), fusing aspects of Christopher Small's concept of "musicking." Your attendance at a live concert of your choosing (any style of music or venue is acceptable as long as it is in public.)

**Final Essay: 35%** Write a five page essay that builds a nuanced argument about the overlapping processes of music making and listening that characterize 21<sup>st</sup> century music in everyday life (i.e. your daily experience of music). Your argument will suggest the ways in which technology and social systems relate to

each other. For example: how do changes in distribution technologies affect our listening habits? How do modern instrument technologies change our expectations of live music performance? A well-constructed thesis will suggest the ways in which music production and consumption affect each other. Your evidence will consist of your own activities, and interviews and observations of others (e.g. friends, families, people in public, people online). You will include a graphic representation that depicts people, technology, and activities and their relationships to each other (e.g. a flow chart or graphic representation of a system of activities, or photographic evidence taken in ethnographic research). You may also want to include a counter-argument to some of the readings from class or from interviewees.

**Section Participation: 15%** - Section attendance and participation are mandatory. Drafts for individual essays and required one-on-one TA meetings are considered part of section participation. Any absences must be cleared with the TA in advance, or justified with written documentation (e.g. letter from student health, etc.). More than 3 unexcused absences from section meetings may result in either a F for section participation or failure of the course.

**Lecture Participation: 5%** -The instructor will (at his discretion) give a short lecture quiz, take lecture attendance, or give a brief assignment announced only in lecture.

## **Schedule, Readings, and Assignment Due Dates**

### **UNIT 1: Listening and Concert Going**

**Week 1:** Course Introduction, Ethnomethodology and Ethnography

**Reading:** \*\* Pattison, Louis, 2017. "[Review: Punk45: Les Punks](#)" (read and print for first section meeting) Pitchfork.com (Accessed Jan 1, 2017)

Christopher Small. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press, 1998. <http://muse.jhu.edu/book/1837>. Read "Prelude" (p1-18)

Losh, Elizabeth. 2014. *Understanding Rhetoric*, Issue 1: Why Rhetoric? (p.36-65)

**Week 2:** Using and Experiencing Music in Everyday Life

**Reading:** De Nora, Tia. 2000. *Music in Everyday Life*. Chapter 3 (p.47-74), selection from Chapter 5 (p121-150)

**Week 3:** Experiencing Live Music

**Reading:**

*Musicking*: Read Chapter 1(p19-29), chapter 3 (39-49), “Interlude 1: The Language of Gesture” (p50-63)

*Understanding Rhetoric*, Issue 3: Writing Identities

**\* First Listening Assignment due in lecture Tuesday 1/24**

**Week 4:** Reflective Practice, Deep Listening

**Reading:**

Oliveros, Pauline. 2003. “Deep Listening: A Composer's Sound Practice” iUNIVERSE <http://www.deeplisting.org/site/content/deep-listening-composers-sound-practice>

*Musicking* “Chapter 4: A Separate World” (p64-74)

*Understanding Rhetoric*, Issue 4: Argument Beyond Pro and Con

**Unit 2: Music Creation and Performance**

**Week 5:** Compositions about Process, Music Notation

**Reading**

*Musicking: The Meanings of Performing and Listening*. Read Chapter 7 (p110-119), “Interlude 3” (p130-143)

Delfino, Diego. 2015. “[Outer-Space Minimalism: Understanding Hans Zimmer’s Score for Interstellar.](#)” DiegoDelfino.com. (Accessed Jan 5, 2017).

Hall, Dave. “[The Art of Visualizing Music.](#)” (Accessed Jan 5, 2017)

*Understanding Rhetoric* “Introduction: Exploring Visual Literacy” p.14-31

**\*Draft of Second Listening Assignment due Tuesday in lecture**

**Week 6:** Instrument Technologies Changing Music-Making, Technology as Actor

**Reading:** Prior, Nick. 2008. “Putting a Glitch in the Field: Bourdieu, Actor Network Theory and Contemporary Music.” *Cultural Sociology* 2 (3): 301-319.

McSwain, Rebecca. 2002. “The Social Reconstruction of a Reverse Salient in Electrical Guitar Technology. Noise, the Solidbody, and Jimi Hendrix.” In *Music and Technology in the Twentieth Century*, ed. Hans-Joachim Braun. Baltimore: Johns Hopkins University Press: p186-198.

**Week 7:** The Recording Studio in action

**Reading**

Hennion, Antoine. 1989. “An Intermediary between Production and Consumption: The Producer of Popular Music.” *Science, Technology, and Human Values* 14 (4): 400-424.

Porcello, Thomas. 2004. “Speaking of Sound: Language and the Professionalization of Sound-Recording Engineers.” *Social Studies of Science* 34 (5):733-758.

**\*Final draft of Second Listening Assignment due Thursday in lecture**

**Week 8:** Music Distribution, Listening Technologies

**Reading** Ganz, Jacob. "[What 'Mastered for Itunes' Really Means.](#)" NPR.org (Accessed Jan 5, 2017).)

Rowan, Nick. 2016. "[Why Music Streaming is Bad For Democracy.](#)" TheFederalist.com (Accessed Jan 5, 2017).

Stélomane. 2016. "[8 Reasons Why Artists Should Embrace Music Streaming Services.](#)" Stélomane.com (Accessed Jan 5, 2017).

**Week 9:** Socializing Through Music

**Reading:**

Brown, Barry and Abigail Sellen. 2006. "Sharing and Listening to Music." *Consuming Music Together*. p37-56

Perlman, Marc. 2004. "Golden Ears and Meter Readers: The Contest for Epistemic Authority in Audiophilia." *Social Studies of Science*. Vol 34, 5. P783-807.

*Understanding Rhetoric*, Issue 5: Research: More than Detective Work

**\*Draft of Final Assignment due Tuesday in lecture**

**Week 10:** Coming Full Circle: Musicking as "Pro-sumers," Course Conclusion

*Musicking*. Read "Postlude: Was it a Good Performance and How Do You Know?"

**\*Individual TA meetings, no section meetings.**

**Final Assignment Due week 11, Tuesday 3/21 between 3-4pm in lecture hall and via Turnitin submission**