

CAT 2***The Process of Music: A Study of Listening, Composing, and Performing***

Prof. Joe Bigham, Ph.D.

dbigham@ucsd.edu

Office: PCyH 247 (located in the Sixth College Annex)

Office Hours: Tuesday 2:30-4:30

Lecture: 5-6:20pm Ledden Auditorium

TA info:

Section	Sec. #	Day	Time	Building	Room	TA	email
D1	921461	TTH	4-4:50	MANDE	B152	Jessica Buie	jbuie@ucsd.edu
D2	921462	TTH	7-7:50	HSS	1106A	Corey Howard	c4howard@ucsd.edu
D3	921463	TTH	4-4:50	MANDE	B146	Shelby Driscoll Salemi	sldrisko@ucsd.edu
D4	921464	TTH	7-7:50	HSS	2305A	Jonathan Ruiz	jjr026@ucsd.edu
D5	921465	TTH	2-2:50	MANDE	B153	Tina Hyland	thyland@ucsd.edu
D6	921466	TTH	3-3:50	MANDE	B153	Tina Hyland	thyland@ucsd.edu
D7	921467	TTH	2-2:50	CENTR	220	Shelby Driscoll Salemi	sldrisko@ucsd.edu
D8	921468	TTH	8-8:50 PM	HSS	1106A	Corey Howard	c4howard@ucsd.edu
D9	921469	TTH	8-8:50 PM	HSS	2305A	Jonathan Ruiz	jjr026@ucsd.edu
D10	921470	TTH	9-9:50 am	MANDE	B153	Samuel Chan	smc042@ucsd.edu
D11	921471	TTH	10-10:50 am	MANDE	B153	Samuel Chan	smc042@ucsd.edu
D12	921472	TTH	11-11:50 am	MANDE	B153	Jessica Buie	jbuie@ucsd.edu

Course Description:

This course examines how we actively negotiate music as listeners and performers by examining music's layers of process and procedure. Our focus on process allows us to

understand and historicize debates regarding the nature of music consumption and creation. We will give special attention to technologies, ranging from Auto-tune to YouTube, that have transformed musical processes. We will consider how music is learned, performed, composed, recorded, and experienced in examples including jazz (Miles Davis' Bitches Brew), hip-hop (J-Dilla's Donuts), rock (The Beatles' "Strawberry Fields" and Radioheads' In Rainbows), and art-music (Terry Riley's In C) We will develop our writing abilities through describing subjective experiences and use of music, analyzing the socio-cultural context of a live concert, and hypothesizing the role of technology in various musical activities.

CAT 2 Course Goals

- Identify, analyze, and respond to explicit and implicit arguments, and understand why some parts of an argument might not be visible or open to debate. Acknowledge, react, and effectively integrate counterarguments and other points of view (i.e. from readings) into arguments.
- Craft a compelling argument and support it with relevant and carefully evaluated evidence. Develop an ability to read, critique, and create arguments in diverse genres including, when appropriate, multi-media texts.
- Choose a tone that is appropriate to one's subject and audience.
- Practice proper citation and documentation of sources, including in multimodal assignments.

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).

- Graff, Gerald and Cathy Birkstein. *They Say/I Say (CAT Edition)* - Available in the Campus Bookstore
- Woodwarth, Mark and Ally-Jane Grossan eds. 2015. *How Write About Music*. New York: Bloomsbury Academic.
- Christopher Small. 1998. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press.
- Other course readings and materials will be posted on our class web site (<http://ted.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:

See CAT Program Policies below for details regarding assignment submission and participation.

DeNora essay: 20% You will write a 500-750 word essay describing one example of your own use of music to craft your personal identity, framed by one facet of De Nora's concept of "technology of self." In particular you will pay attention to your descriptive language of your musical activities (how and where you listen to music).

Smalls essay: 20% You will write a 500-750 word essay concerning the experience of live music, using Small's concept of "musicking." You will argue how a live concert you attend (determined by the professor) is demonstrative of and reinforces specific socio-cultural relationships. This essay should also reference one other reading from course materials.

Journals: 20% (5% each journal) You will write 500 word reviews each of a song and a concert, an annotated bibliography regarding a debated musical topic, and create a vlog related to course content. These journals will focus on how clearly and specifically you describe what you hear, read, and see.

Final Reflective Portfolio: 15% - 500 word project asking students to briefly reflect on their progress throughout the term (in reference to the CAT course goals laid out in the syllabus). Students will be asked to pick examples of their work from the beginning and end of the class to use as evidence in their reflections.

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: 10% -The instructor will (at his discretion) give a short lecture quiz, take lecture attendance, or give a brief assignment announced only in lecture.

Art+Technology Extra Credit: Throughout the quarter, you will have opportunities to attend other performances, talks, and exhibitions that explore the intersection of culture, art, and technology. You can attend a CAT approved event and write a 500 word

review of the event for extra credit applied to your final grade. Three events allowed maximum.

CAT PROGRAM POLICIES (following pages):

- 1. ASSIGNMENT SUBMISSION**
- 2. ATTENDANCE**
- 3. CAT TECHNOLOGY POLICIES**
- 4. CLASS PARTICIPATION**
- 5. CAT GRADING CRITERIA – PARTICIPATION**
- 6. ACADEMIC INTEGRITY**
- 7. UCSD'S PRINCIPLES OF COMMUNITY**

Receipt of this CAT syllabus constitutes an acknowledgment that you are have understood and are responsible for understanding and acting in accordance with the following CAT and UCSD guidelines, including the UCSD principles of community and guidelines on academic integrity.

1. ASSIGNMENT SUBMISSION

A. Due Dates

- The writing process itself is important in developing writing and argumentation skills. An assignment may receive an F if a student does not participate in **every** phase of the development of the project and **meet all deadlines** for preliminary materials (proposals, drafts, etc).
- Failure to submit **any** of the graded course assignments is grounds for failure in the course.
- If a final draft, plus required addenda, is not submitted **in class on the date due**, it will be considered late and *will lose one-third letter grade for each day or part of a day past due* (A- to B+, etc.).
- You must submit your assignments directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

B. Turnitin

- Assignments are due in hard copy as well as via turnitin (via TritonEd). Final drafts must be submitted to Turnitin **BY MIDNIGHT** on the day they are submitted in class.
- A grade will not be assigned to an assignment until it is submitted to Turnitin via TritonEd. Failure to submit an assignment to Turnitin via TritonEd is grounds for failure of the assignment.

2. ATTENDANCE

- On-time attendance in lecture and section is required. Regular attendance will be taken in both lecture and section.
- Please notify your TA if you must be absent for illness or family emergency.

- You may miss up to three section meetings in a term without significant penalty (C or lower grade)
- Excessive absence is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

3. TECHNOLOGY

- Laptop use in lecture will only be allowed on specified days (e.g. in-lecture writing activities). We ask that you write out lecture notes.
- Please avoid using any other technology (phone, headphones) during lecture or section. The instructor reserves the right to ask students to leave lecture or section for the day for their technology use.

4. CLASS PARTICIPATION

- Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. See the participation evaluation rubric below for more information.

A. CAT Grading Criteria – Participation

- Here is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more fairly, but this is a general description for each letter grade.

A – Excellent

Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

B – Good

Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

C – Satisfactory

Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

D – Unsatisfactory

Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

F—Failing

Failing participation is marked by excessive absences, a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

5. ACADEMIC INTEGRITY

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://students.ucsd.edu/academics/academic-integrity/policy.html>. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's

standards for academic integrity may receive both administrative and academic sanctions.

Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at

length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

6. UCSD's PRINCIPLES OF COMMUNITY

The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.

- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.

Schedule, Readings, and Assignment Due Dates

Week	Topic	Readings	Assignments Due
1	<p><i>UNIT 1: Music and "Self"</i></p> <p>Course Introduction, Musicking</p> <p>Writing About Sound and Music</p>	<p>Small, Christopher. 1998. <i>Musicking: The Meanings of Performing and Listening</i>. Middletown: Wesleyan University Press. https://muse.jhu.edu/. Read "Prelude" (p1-18)</p> <p>"Chp 4 Yes/No/Okay, But" and "Ch 5 And Yet" <i>They Say, I Say</i>.</p> <p>Sheffield, Rob. 2007. "Rob Sheffield on Tommy James and the Shondells, Pixies, The Cure, Rolling Stones and Others." In <i>How To Write About Music</i>, p280-283</p>	
2	<p>Using and Experiencing Music in Everyday Life</p>	<p>De Nora, Tia. 2000. <i>Music in Everyday Life</i>. Chapter 3, p47-74.</p> <p>"Ch 9 Ain't So/Is Not" <i>They Say, I Say</i>, p121-128</p> <p>Gaitskill, Mary. "Nowhere Girl." In <i>How To Write About Music</i>, p73-75.</p>	<p>Draft of "De Nora" essay Thursday in lecture</p>
3	<p>Music and Subjectivity, Listening</p> <p>Writing Tone</p>	<p>Brandt. Anthony. 2011. "2. How Music Makes Sense" In <i>Sound Reasoning</i>. https://cnx.org/contents/R21GFBYj@21.2:riafulvy@22/How-Music-Makes-Sense</p>	<p>Journal #1 (song review) due Thursday via TritonEd submission.</p>

		<p>“Ch 10 But Don’t Get Me Wrong” <i>They Say, I Say</i>, p129-138</p> <p>R.Murray Schafer. “The Music of The Environment.” In <i>Audio Culture: Readings In Modern Music</i>, p29-39.</p> <p>Oliveros, Pauline. “Some Sound Observations.” In <i>Audio Culture: Readings In Modern Music</i> p102-106.</p>	
4	<p>Listening Technologies: Headphones, Spotify, and YouTube Reviews</p> <p>Explicit/Implicit Arguments</p>	<p><i>Musicking: The Meanings of Performing and Listening</i>. Read Chapter 1, p19-29.</p> <p>Chambers, Iain. “The Aural Walk.” In <i>Audio Cultures</i>. p98-101</p> <p>Pierce, David. 2017. “The Secret Hit-making Power of the Spotify Playlists.” https://www.wired.com/2017/05/secret-hit-making-power-spotify-playlist/</p>	Final “De Nora” essay due Thursday in lecture
5	<p><i>Unit 2: Music and “Us”</i></p> <p>Music Producing and Reinforcing Social Connections</p>	<p>Smalls, Christopher “Chapter 3: Sharing With Strangers.” <i>Musicking: The Meanings of Performing and Listening</i>. p39-49.</p> <p>Woodwarth, Mark and Ally-Jane Grossan. 2015 “Chapter 3: The Live Review: Introduction, and Expert Advice From Our Writers” In <i>How Write About Music</i> p43-48.</p> <p>Optional: De Nora, Tia. 2000. <i>Music in Everyday Life</i>. selection from Chapter 5, p121-150.</p>	<p>Reflection on “De Nora” essay due Tuesday in lecture</p> <p>Journal #2 (concert review/Smalls prewrite) due Thursday via TritonEd submission</p> <p>Library Workshop during Thursday section time</p>
6	Musical Divisions and Debates within a	Babbitt, Milton. 1958. “Who Cares if You Listen.” <i>High Fidelity</i> , vol 8. p38-40, 126-127.	Draft “Smalls” essay due Thursday in lecture

	Community	<p>Kelber, Zalman. "Who Cares If They Listen: Milton Babbitt's Legacy" https://entropymag.org/who-cares-if-they-listen/</p> <p>Morley, Paul. "Joy Division, University of London (8 February 1980)" In <i>How To Write About Music</i>, p49-51.</p>	
7	Performers' Roles, Defining Community	<p>Smalls, Christopher. "Chapter 4: A Separate World." <i>Musicking: The Meanings of Performing and Listening</i>. p64-74.</p> <p>"Ch 11 He-says, Contends, Using Templates to Revise" <i>They Say, I Say</i> p139-159.</p>	Journal #3 (annotated bibliography of music reviews) due Thursday via TritonEd submission
8	<i>Unit 3: Music and Systems</i> Week 8: Learning, Performing, and Musicking through Online Communities	<p>Miller, Kiri. 2012. "Ch 5. Music Lessons 2.0" In <i>Playing Along</i>, p155-182</p> <p>YouTube Reviews <i>TBD</i></p>	*Individual TA meetings, no section meetings.
9	Music Notation, Instruments as Agents	Smalls, Christopher. "Ch 7. Score and Parts" In <i>Musicking: The Meanings of Performing and Listening</i> , p110-119.	Final of "Smalls" due Thursday
10	The Recording Studio in Action. Course Conclusion	<p>Eno, Brian. "The Studio as Compositional Tool" In <i>Audio Cultures</i>, p127-129.</p> <p>Burroughs, William S. "The Invisible Generation" In <i>Audio Cultures</i>, p334-340.</p>	<p>Reflection on Smalls essay due Tuesday</p> <p>Journal #4 (vlog review/lesson) due Thursday via TritonEd submission</p>
Finals	Reflective Portfolio due Finals Week, Monday 3/19 by 5pm via TritonEd submission.		