“Sound design everywhere!” proclaims Steve Wurtzler in a recent commentary on the ubiquity of music in today’s world.

Course Description
This course investigates the mediation of music and music-like sounds in both private and public life. Commercial venues, from restaurants to rest rooms, pipe Muzak into its spaces; radios broadcast more music than any other content today; soundtracks imprint the texture of signifying associations for television shows and films; we carry personal playlists on mobile music players; and musical media and technologies for making music are more readily available to us on our home computers than ever before. We examine music and media from a variety of perspectives, including its cultural, sensory, technological, ideological and metaphysical dimensions; as well as the relation of music to mass media (radio, television, the internet) and the film and music industries.

Learning Objectives
By the end of the course, students should be able to:
- Describe and analyze technologies of musical production and reproduction over the last hundred years.
- Compare the various media that have shaped how music is produced, distributed, and circulated.
- Analyze how media has been a key form through which music is monetized and consumed.
- Deploy a set of critical tools to assess music’s mediation in its (1) cultural, (2) sensory, (3) technological, (4) metaphorical, (5) ideological, and (6) industrial contexts.
- Critique discourses of mediation and music,
Readings

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 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).

Assignments

Weekly Assignments
For most weeks you will be asked to post a short response paper or a fragment of your research to the Blackboard “Discussion Board.” Your submission will be due by 6.00 p.m. Sunday evening before our next class meeting. This deadline is not negotiable. Remember, this seminar is being conceived of as a collaborative endeavor—your participation, contributions, and insights are essential. Your five best submissions will constitute 50% of your grade. Please respect the other members of this seminar by posting your work by the Sunday evening deadline.

To post to the Discussion Board:
Click on the button labeled “Communication” on the left-hand side of the Blackboard homepage for this course.
Click on “Discussion Board.”
Click on the appropriate topic.
Click on “Add New Thread” button at the top left of the page.

Attach your response to the message (there is not enough space in the box for detailed responses or large files. Note: I believe that you do need to add a subject and at least a character in the box labeled “Message” in order for your thread to be uploaded).
Further information on the weekly assignments will be given in class.

Sound/Video/Web Examples
You might 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 Discussion Board. 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 (e.g., 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 2011 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 five to ten 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 focused 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 online assignments (10 % each)
one oral presentation (10 %)
final research paper (20%)
class participation (20%)

COURSE POLICIES

Absences and Lateness
More than two unexcused absences will automatically result in a lower grade. Chronic lateness will also be reflected in your evaluation of participation. Regardless of the reason for your absence you will be responsible for any missed work. Travel arrangements do not constitute a valid excuse for rescheduling exams. There are no extra credit assignments for this class.

Format
Please type and double-space your written work. Typing improves the clarity and readability of your work and double-spacing allows room for me to comment. Please also number and staple multiple pages. You are free to use your preferred citation style. Please use it consistently throughout your writing. If sending a document electronically, please name the file in the following format Yourlastname Coursenumber Assignment1.doc

Grade Appeals
Please allow two days to pass before you submit a grade appeal. This gives you time to reflect on my assessment. If you still want to appeal your grade, please submit a short but considered paragraph detailing your concerns. Based on this paragraph I will review the question and either augment your grade or refine my explanation for the lost points.

General Decorum
Slipping in late or leaving early, sleeping, text messaging, surfing the Internet, doing homework in class, eating, etc. are distracting and disrespectful to all participants in the course.

Academic Dishonesty and Plagiarism
http://steinhardt.nyu.edu/policies/academic_integrity
The relationship between students and faculty is the keystone of the educational experience at New York University in the Steinhardt School of Culture, Education, and Human Development. This relationship takes an honor code for granted and mutual trust, respect, and responsibility as foundational requirements. Thus, how you learn is as important as what you learn. A university education aims not only to produce high-quality scholars, but to also cultivate honorable citizens.
Academic integrity is the guiding principle for all that you do, from taking exams to making oral presentations to writing term papers. It requires that you recognize and acknowledge information derived from others and take credit only for ideas and work that are yours.

You violate the principle of academic integrity when you
• cheat on an exam,
• submit the same work for two different courses without prior permission from your professors,
• receive help on a take home examination that calls for independent work, or
• plagiarize.

Plagiarism, one of the gravest forms of academic dishonesty in university life, whether intended or not, is academic fraud. In a community of scholars, whose members are teaching, learning, and discovering knowledge, plagiarism cannot be tolerated.

Plagiarism is failure to properly assign authorship to a paper, a document, an oral presentation, a musical score, and/or other materials that are not your original work. You plagiarize when, without proper attribution, you do any of the following:
• copy verbatim from a book, an article, or other media;
• download documents from the Internet;
• purchase documents;
• report from other’s oral work;
• paraphrase or restate someone else’s facts, analysis, and/or conclusions; or
• copy directly from a classmate or allow a classmate to copy from you.

Your professors are responsible for helping you to understand other people’s ideas, to use resources and conscientiously acknowledge them, and to develop and clarify your own thinking. You should know what constitutes good and honest scholarship, style guide preferences, and formats for assignments for each of your courses. Consult your professors for help with problems related to fulfilling course assignments, including questions related to attribution of sources.

Through reading, writing, and discussion, you will undoubtedly acquire ideas from others, and exchange ideas and opinions with others, including your classmates and professors. You will be expected, and often required, to build your own work on that of other people. In so doing, you are expected to credit those sources that have contributed to the development of your ideas.
Avoiding Academic Dishonesty

- Organize your time appropriately to avoid undue pressure, and acquire good study habits, including note taking.
- Learn proper forms of citation. Always check with your professors of record for their preferred style guides. Directly copied material must always be in quotes; paraphrased material must be acknowledged; even ideas and organization derived from your own previous work or another's work need to be acknowledged.
- Always proofread your finished work to be sure that quotation marks, footnotes and other references were not inadvertently omitted. Know the source of each citation.
- Do not submit the same work for more than one class without first obtaining the permission of both professors even if you believe that work you have already completed satisfies the requirements of another assignment.
- Save your notes and drafts of your papers as evidence of your original work.

Disciplinary Sanctions
When a professor suspects cheating, plagiarism, and/or other forms of academic dishonesty, appropriate disciplinary action may be taken following the department procedure or through referral to the Committee on Student Discipline.

Departmental Procedure

- The Professor will meet with the student to discuss, and present evidence for the particular violation, giving the student opportunity to refute or deny the charge(s).
- If the Professor confirms the violation(s), he/she, in consultation with the Program Director and Department Chair may take any of the following actions:
  o Allow the student to redo the assignment
  o Lower the grade for the work in question
  o Assign a grade of F for the work in question
  o Assign a grade of F for the course
  o Recommend dismissal

Once an action(s) is taken, the Professor will inform the Program Director and Department Chair, and inform the student in writing, instructing the student to schedule an appointment with the Associate Dean for Student Affairs, as a final step. Copies of the letter will be sent to the Department Chair for his/her confidential student file and the Associate Dean for Student Affairs. The student has the right to appeal the action taken in accordance with the School's Student Complaint Procedure as outlined in The Steinhardt School of Culture, Education, and Human Development Student’s Guide.
Referral to the Steinhardt Committee on Student Discipline
In cases when dismissal is recommended, and in cases of repeated violations and/or unusual circumstances, faculty may choose to refer the issue to the Committee on Student Discipline for resolution, which they may do through the Office of the Associate Dean for Student Affairs.

The Steinhardt School Statement on Academic Integrity is consistent with the New York University Policy on Student Conduct, published in the NYU Student Guide.

STUDENT RESOURCES
- Students with physical or learning disabilities are required to register with the Moses Center for Students with Disabilities, 719 Broadway, 2nd Floor, (212-998-4980) and are required to present a letter from the Center to the instructor at the start of the semester in order to be considered for appropriate accommodation.
- Writing Center: 269 Mercer Street, Room 233. Schedule an appointment online at www.rich15.com/nyu/ or just walk-in.

SCHEDULE OF CLASSES

NOTE: A selection of readings will be chosen each week from the list of readings listed, the rest will be recommended and resources.

MUSIC, MEDIATION, COMMUNICATION

Week 1: Music as Cultural Text


**Week 2: The Sensory Turn: Immediation of Music**


**MUSIC AND MASS MEDIA**

**Week 3: Radio and Television**


Klein, Bethany. *As Heard on TV: Popular Music in Advertising*. Ashgate (selections)

**Week 4: Cybersound, Mobile Sound**


MUSIC INDUSTRIES

Week 5: Industrial Music and Dissemination


Week 6: Digital Music and Networks


Viewing
RIP! A Remix Manifesto (dir. Brett Gaylor)
Good Copy, Bad Copy (dir. Andreas Johnsen, et al)

MUSIC TECHNOLOGIES

Week 7: Standardization and Reproducibility


Week 8: High Fidelity and Hyperfidelity


Week 9: Ideologies of Sonic Emplacement


MUSIC PHILOSOPHIES

Week 10: Metaphysics and Listening


Barthes, Roland. “Listening” Responsibility of Forms


Derrida, Jacques. “Differance,” Margins of Philosophy


Week 11: Voice and Interiority


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


**Week 12: MUSIC AND AUDIOVISUAL MEDIA**


Chion, Michel. Audio-Vision: Sound on Screen (selections)

Lastra, James. Sound Technology and the American Cinema (selections)

Altman, Rick (ed.). Sound Theory Sound Practice (selections)

Smith, Jeff. The Sounds of Commerce: Marketing Popular Film Music (selections)

**Week 13: LOOP, SAMPLE, DUB, REMIX, MASHUP: MUSIC GENRES TODAY**

Chang, Jeff. “Loop 1”, Can’t Stop, Won’t Stop.


Schumacher, T.G. “‘This is a sampling sport:’ Digital Sampling, Rap Music and the Law in Cultural Production”. Media, Culture and Society 17, 1995, 253-273


Hallowell, Sean. “Adorno and Mashup” (forthcoming)