

## **SOUND STUDIES: E58.2310**

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Office Hours: Thurs. 4:00 – 5:00 p.m. (or by appointment), 537H 239 Greene St.



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).

### **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 usually be due by 6.00 p.m. the Saturday or 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 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 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 (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: Culture Industry after the Second World War

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

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)  
[http://www.law.columbia.edu/media\\_inquiries/news\\_events/2003/January\\_2003/media\\_owner](http://www.law.columbia.edu/media_inquiries/news_events/2003/January_2003/media_owner)

#### Additional Reading:

Negus, Keith. 1999. *Musical Genres and Corporate Cultures*. New York and London: Routledge  
Suisman, David. 2009. "When Songs Became a Business," *Selling Sounds: The Commercial Revolution in American Music*. Harvard University Press.  
Nichols, John and Robert McChesney. 2000. *It's the Media, Stupid*. New York: Seven Stories Press  
Williams, Raymond. 2003. *Television, Technology and Cultural Form*. New York and London: Routledge

#### Listening:

"Adorno on Popular Music" on youtube.com

#### Week 3: Radio, Mass Culture, and the Age of Unending War

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

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

Foege, 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

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

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:

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 (unpublished)  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

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

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

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

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

**Listening:**

Creed, "With Arms Wide Open" and "Higher" (on *Human Clay*)

Lady Gaga, Various

A current piece of popular (a.k.a.) successful recent radio 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

**Week 4: Censored Sound: Case Study – September 11, 2001**

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

Cloonan, Martin. "Musical Responses to September 11<sup>th</sup>: 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

Rossman, 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

**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*

**Week 5: 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)

**Additional Reading:**

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

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

See also HYPERLINK

[http://online.wsj.com/article/SB10001424052748703727804576017592259031536.html?mod=googlenews\\_wsj](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>

**Week 6: Piracy, Copyright, and Paradoxes of Technical Reproducibility: Case Studies – Hip Hop, Remix & Mashup**

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

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

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

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

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

Sinnreich, Aram. "Mash it Up!" unpublished

Larkin, Brian, "Pirate Infrastructures," *Structures of Participation in Digital Culture* (ed. J Karaganis), SSRN, 2007, 75-84 HYERLINK

[http://www.ssrn.org/workspace/images/crm/new\\_publication\\_3/%7B6a130b0a-234a-de11-afac-001cc477ec70%7D.pdf](http://www.ssrn.org/workspace/images/crm/new_publication_3/%7B6a130b0a-234a-de11-afac-001cc477ec70%7D.pdf)

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

#### **Additional Reading:**

Karaganis, Joe. New unpublished work on South Africa.

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>

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

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](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

#### **Viewing**

*RIP! A Remix Manifesto* (dir. Brett Gaylor)

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

## **Metaphysics of Listening**

### **Week 7: Reason and Resonance: Figures of Musical Sound in 19<sup>th</sup>-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

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:**

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)

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

Erlmann, Veit. *Reason and Resonance*

**Listening:**

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

**Week 8: Negative Dialectics, Productive Rhizome, Third Ears, and Deconstruction: Figures of Musical Sound in 20<sup>th</sup>-Century Philosophy**

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

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. "Difference," *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:**

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*

Badiou, Alain. *Five Lessons on Wagner*

**Listening:**

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

**"Unmediated" Listening: Immediacy, Presence**

**Week 9: 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. "Affect," *Parables of the Virtual*

### **Additional Reading**

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.

Gumbrecht, Hans Ulrich and Michael Murrin. 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 10: Voice, More or Less**

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

Neumark, Norie, et al. 2010. *Voice: Vocal Aesthetics in Digital Arts and Media*. Boston: MIT Press (selections)

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)

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**

Dolar, Mladen. *A Voice and Nothing More* (excerpt)

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

Connor, Steven. 2000. *Dumbstruck: a cultural history of ventriloquism*. Oxford ; New York: Oxford University Press.

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?")

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



Toop, David. 2010. *Sinister Resonance: The Mediumship of the Listener*. Continuum.  
See also: HYPERLINK [http://www.youtube.com/watch?v=pgbS-vy9\\_Sk&feature=related](http://www.youtube.com/watch?v=pgbS-vy9_Sk&feature=related)  
See also, HYPERLINK <http://bigthink.com/ideas/26517>  
See also, HYPERLINK <http://www.howcast.com/videos/31275-Visual-Branding-For-Voice-Over-Talents>  
See also, HYPERLINK [http://brandstory.typepad.com/writer/2007/01/thinking\\_about\\_.html](http://brandstory.typepad.com/writer/2007/01/thinking_about_.html)  
See also, HYPERLINK <http://www.braintracksaudio.com>

## Ideologies of Listening

### Week 11: 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

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.

#### Additional Reading:

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

### Week 12: 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

### **Additional Reading**

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/>

## **Technologies of Listening**

### **Week 13: 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>

Benjamin, Walter. 1969. "The Work of Art in the Age of Mechanical Reproduction". *Illuminations* (ed. Hannah Arendt, transl. Harry Zorn). New York: Schocken, 217-251

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### **FURTHER TOPICS OF INTEREST**

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### **Special Topics**

Timbre, Sirens, Silence, Noise, Echoes, Resonance, Repetition, Visual Aesthetics of Sound, Psychoanalysis of the Broadway Musical, Ethics of Listening, Sound Art

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