

MUSIC AND COMMUNICATION

CLST/MUS 2494– FALL 2003

Tuesdays 10-12:20pm, 302 Music Bldg.

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Required Books (available for this course at the Pitt bookstore, also on reserve at the Music library):

Louise Meintjes, *Sound of Africa!: Making Music Zulu in a South African Studio*. Durham: Duke University Press, 2003.

Jonathan Sterne, *The Audible Past: Cultural Origins of Sound Reproduction*. Durham: Duke University Press, 2003.

Philip Auslander, *Liveness: Performance in a Mediatized Culture*. New York: Routledge, 1999.

PROSPECTUS

This class explores the centrality of communication and media to contemporary musical practice and experience, and the centrality of music to modern forms of communication and media. Over the past decade, there has been growing interest among scholars of music in questions of communication. This can be seen in the turn toward media studies among some ethnomusicologists, and the “cultural turn” in the New Musicology. At the same time, communication scholars have continued to struggle with the question of music as a type of communication that does not easily conform to linguistic or sender-receiver models of communication. Music also cuts across the standard categories of media studies and often falls through its cracks. Among some communication scholars, music remains a denigrated object despite its centrality both to the experience of modern life and the vast industrial and technological complex of the mass media.

Music and Communication is a team-taught, interdisciplinary graduate-level seminar on cultural studies approaches to music and communication. The course is organized around

key issues and concepts in this emerging interdisciplinary field, and students will be exposed to important contemporary scholarship from a variety of theoretical, political and disciplinary perspectives.

REQUIREMENTS

Etiquette:

1. Full and complete attendance, attention, participation, listening and reading. We expect the very best you can give.
2. Good faith and good humor toward your colleagues in the classroom and on the mailing list. For both: disagreements are expected and encouraged, but please keep nitpicking to a minimum; personal attacks are not acceptable under any circumstance. Follow the Golden Rule.

Product:

I. Periodic Responses

Writing stimulates thinking, and developing a regular habit of written responses to readings will help you immensely in this class and all your scholarly work. Once every few weeks, at the beginning of class, you will turn in a short paper (at least 2 pages, no more than 5) that responds to some issue in the readings. It does not need to cover all of the readings, though it must cover more than one reading or one chapter of a book. The paper can be about something you found powerful and persuasive or something that challenged your way of thinking. You can write about tensions or connections between readings for the week, and also connections and tensions between readings for the current week and previous weeks. The paper can also be about something you *didn't* understand in the reading. You're also welcome to bring in issues from class discussions, lectures, and etc., but please keep a focus on the readings.

In general, we are pretty open on questions of length, style and content. However, there are three kinds of papers we will actively discourage:

- 1) "Seek and destroy" papers that set out to trash an author's argument. Disagreement is fine, but for the papers we want you to make an effort at positive, constructive, and creative thought. Write about material that excites, interests or inspires you.
- 2) Papers that are largely about something other than what was contained in one of the readings; for instance, pointing out that an author reminds you of something you read in another class and then expounding on the text from the other class. The point of the paper is to have you reflect on the readings over a couple weeks.
- 3) Summaries of the readings. We read them too; we want a thoughtful reaction.

Our written comments on these papers will be brief, but you are of course welcome to meet with us about them at any time.

Due Dates for Periodic Responses (turn in one paper during each period – choose a day):

1. 2, 9, or 16 September
2. 23 or 30 September, 7 October
3. 14, 21 or 28 October
4. 4, 11, 18 or 25 November

III. Discussion Questions

Each week, one or more students will be responsible for bringing discussion questions to class. These should aim to get at the most important issues in the readings, and can be anything from really basic content questions (like “what does the passage on p. 25 mean?”) all the way up to “big picture” questions that connect the week’s readings with other discussions we’ve had in the course. Our requirements for the questions are similar to our requirements for the weekly responses: good faith, attention to the readings, and relevance to the course.

Questions must be emailed to us at least 24 hours before the class meeting for which we will discuss them (10am on Monday). We will make copies and forward them to the rest of the class.

IV. Semester Project

Since it is almost impossible to take a course and then immediately produce (from scratch) a fully-developed study of something in the same semester, we have provided three alternative options and an escape hatch.

Please note the following due dates. You may submit materials early:

21 October: a well-thought-out and somewhat formal proposal of about 5 pages. See your option for details. We will give you detailed comments in response to what you write.

18 November: a 1-5 page update explaining what progress you’ve made or how your thoughts have changed. This may be fairly informal, but we do expect to see some progress from the Oct 21st paper.

Final projects will be due in one of our mailboxes on **8 December**.

You are encouraged to meet with us throughout the semester as your work on your project, and you are encouraged to submit your proposal early.

Option 1: The research proposal

Much of our discussion during the semester will revolve around how music can be conceptualized and studied. This assignment will give you a chance to work on your research design skills. Outside formal methodology courses, graduate students have few opportunities to gain experience in research design before their dissertation proposals. So here's a chance.

Your task is to figure out everything you would need to do in order to carry out a research project on some concrete issue related to music and communication. You will then write a proposal following the form we have listed below (this is modeled after the kinds of proposals you have to write for fellowships and other funding sources). The proposal will have the following components:

1. A description of your object of study, its significance, and the fundamental issues or questions you wish to address in your research. Do you have a novel approach or hypothesis? Is your object under-explored?
2. A review of the extant scholarly literature on your topic. This review should encompass your own field, but it should be cognizant of important research on your topic carried out in other academic fields. You should position your own research with respect to the other work you cite.
3. A research plan that includes a discussion of method and sources. What kind of research do you need to carry out in order to write your paper? What kinds of sources and materials will you need? How will you approach your source material?
4. A timetable for research and writing. How long will it take you to carry out this project and what are the stages you'll need to go through?
5. A statement discussing your qualifications to carry out this research or any further training you require to carry it out adequately.
6. A statement of costs. What kind of funding and resources will you need to carry out the research? Think about both ends of the spectrum: what do you minimally need to carry out the research, and what could you do if you had a real research budget? How would you justify that larger budget? (On a real proposal, you'd only deal with the latter, of course – since all proposals aim to get as much money as possible. For this exercise, we simply want you to think about the economics of research.)

The entire proposal should be written in clear prose aimed at faculty who aren't necessarily educated in your field. Using jargon only when absolutely necessary and explain it clearly. Your proposal should be about 15 pages long; it may be longer. Keep in mind that in real life, you'd be under extreme space restrictions. But the extended space is for you to really reflect on what it would take to do a creative and intellectually significant project on technology.

Option 2: Two short seminar papers

This assignment is modeled on the Communication Department's comprehensive examination system. On November 27th, you will arrive at class with 3 or 4 substantially different questions on which you'd like to write a paper of 7-12 pages. These questions should allow you to comment upon readings and class discussions at some length. From your four questions, we will select and edit two, each of which you will then answer in a paper of 7-12 pages. You may rank order your questions in terms of your preference – just make that clear to us. We expect your actual final papers to deal mostly with texts and issues raised in the course, though you may bring in other material as supplements.

For the midterm, tell us that you're planning to pursue this option, and then generate four "problems" or "intellectual questions" raised by the course thus far. Carefully explicate each and then discuss its broader intellectual and/or political significance.

Option 3: The critical revision.

Revision is not a skill often taught in graduate school, but it should be. This is your chance to take a piece of writing about music that you've already begun and revise it toward a concrete end (for instance, for publication in a journal), using materials from the course to refine your thinking about your project and develop your analysis. Keep in mind that the purpose of this option is to facilitate extended reflection upon research you have already undertaken; it is not simply to facilitate further research.

If you wish to carry out this option, you must submit a proposal for the midterm. Proposals for this option should include a discussion of the project as it currently stands; why you want to rewrite it for this course; a substantive plan for further revision – especially in terms of how you want to make your argument, your vision of the paper's intellectual or political task, and your construction of context; and a discussion of other work that you need to do in order to be able to rewrite the paper (such as additional outside reading or revisiting source materials). You should also append a copy of the current version of the paper to the proposal.

Option 4: _____ ?

We are open to other options for a final project. For your midterm, submit a detailed written proposal explaining the project, how it relates to the course, and why it is preferable to the other three options.

Grading:

If your performance on any assignment is not satisfactory, we may ask you to do it again.

Late papers may not receive written comments, and will earn a reduced grade.

Activities for which you must be present (presentations, helping to lead discussion) cannot be made up. If you know you will be absent on a day for which you are obligated, trade with one of your colleagues.

Final grades may be reduced for unsatisfactory performance in any of the categories listed under “requirements” or “etiquette.”

We do not give incompletes except in truly extraordinary personal circumstances that can be documented. Students may, however, elect to take an “F” for the course and have their grades for the course changed up on satisfactory completion of all course requirements.

COURSE OUTLINE

All readings are due on the date for which they are listed
Schedule changes and additional recommended readings will be announced in class.

26 Aug: **Intro (AW/JS)**

On music as an object of study across disciplines.

2 Sep: **Opening Themes (AW/JS)**

Meintjes, Louise. 2003. *Sound of Africa!: Making Music Zulu in a South African Studio*. Durham: Duke University Press.

9 Sep: **Approaches to Music and Power I (JS)**

Attali, Jacques. 1985. “Listening,” in *Noise: The Political Economy of Music*, trans. Brian Massumi. Minneapolis: University of Minnesota Press, pp. 3-20.

Jones, Simon and Thomas Schumacher. 1992. “Muzak: On Functional Music and Power,” *Critical Studies in Mass Communication* 9, pp. 156-69.

Sterne, Jonathan. 2003. “A Resonant Tomb,” in *The Audible Past: Cultural Origins of Sound Reproduction*. Durham: Duke University Press, pp. 287-333.

Grossberg, Lawrence. 1994. “Rock, Territorialization and Power,” in *Dancing In Spite of Myself: Essays on Popular Culture*. Durham: Duke University Press, pp. 89-101.

[Optional]:

Sterne, Jonathan. 2003. “Machines to Hear for Them,” in *The Audible Past: Cultural Origins of Sound Reproduction*. Durham: Duke University Press, pp. 31-85.

16 Sep: **Approaches to Music and Power II (AW)**

McLeod, Kembrew. "Copyright and the Folk Music Tradition," in *Owning Culture: Authorship, Ownership and Intellectual Property Law*. New York: Peter Lang, pp. 39-69.

De Kloet, Jeroen. 2003. "Confusing Confucius: Rock in Contemporary China." In *Policing Pop*, edited by Martin Cloonan and Reebee Garofalo. Philadelphia: Temple University Press.

Weintraub, Andrew. "Inul and Islam," unpublished ms.

Attali, Jacques. 2002. "Foreward," in *Music and Marx: Ideas, Practice, Politics*, Regula Burckardt Qureshi, ed. New York: Routledge, pp. ix-xiii.

Qureshi, Regula Burckhardt. 2002. "Introduction: Thinking Music, Thinking Marx," in *Music and Marx: Ideas, Practice, Politics*, Regula Burckardt Qureshi, ed. New York: Routledge, pp. xiv-xxi.

Olmsted, Anthony. 2002. "The Capitalization of Musical Production: the conceptual and Spatial Development of London's Public Concerts, 1660-1750," in *Music and Marx: Ideas, Practice, Politics*, Regula Burckardt Qureshi, ed. New York: Routledge, pp. 106-138.

23 Sep: **Recording and Reproduction (JS)**

Adorno, Theodor. 2002 (1927/1934). "The Curves of the Needle," and "The Form of the Phonograph Record," in *Essays on Music*, ed. Richard Leppert. Berkeley: University of California Press, pp. 271-282.

Sterne, Jonathan. 2003. "Hello," in *The Audible Past: Cultural Origins of Sound Reproduction*. Durham: Duke University Press, pp. 1-29.

Rothenbuhler, Eric W. and John Durham Peters. 1997 (summer). "Defining Phonography: An Experiment in Theory," in *Musical Quarterly* 81(2), pp. 242-264.

Kittler, Friedrich. 1999. "Gramophone," in *Gramophone-Film-Typewriter*, trans. Geoffrey Winthrop-Young and Michael Wutz. Stanford: Stanford University Press, pp. 21-114.

(Suggested):

Deleuze, Gilles. 1990 (1969). "Plato and the Simulacrum," in *The Logic of Sense* (trans. Mark Lester and Charles Stivale). New York: Columbia University Press, pp. 253-266.

30 Sep: **Live, Mediated, Recorded (AW)**

Auslander, Philip. 1999. *Liveness*. London: Routledge.

Weintraub, Andrew (forthcoming). "The Cassette Culture of Wayang Golek," in *Entertaining Power: Wayang Golek Puppet Theater of West Java*. Athens: Ohio University Press.

7 Oct: **Instruments: New Organologies (JS)**

Pinch, Trevor and Frank Trocco. 2002. "Introduction: Sculpting Sound," "Shaping the Synthesizer," and "Conclusion: Performance," in *Analog Days: The Invention and Impact of the Moog Synthesizer*. Cambridge: Harvard University Press, pp. 1-11, 53-69, and 302-324.

Theberge, Paul. 1997. "Conclusion: Toward a New Model of Musical Production and Consumption," in *Any Sound You Can Imagine: Making Music/Consuming Technology*. Hanover: Wesleyan University Press, pp. 242-256.

Mowitt, John. 2002. "Different Strokes for Different Folks," in *Percussion: Drumming, Beating, Striking*. Durham: Duke University Press, pp. 67-115.

Weintraub, Andrew . 2001. "Instruments of Power: 'Multi-Laras' Gamelan in New Order Indonesia." *Ethnomusicology* 45(2), 2001:197-227.

14 Oct: **Attitudes and Environments of Listening (JS)**

Sterne, Jonathan. 2003. Excerpts from "Techniques of Listening," and "Audile Technique and Media," in *The Audible Past: Cultural Origins of Sound Reproduction*. Durham: Duke University Press, pp. 87-99, 154-77.

Bull, Michael. 2000. "Personal Stereo Use and the Management of Space, Place and Time" and "An Ethnography of Auditory Looking, Aesthetics and Interpersonal Urban Relations," in *Sounding Out the City: Personal Stereos and the Management of Everyday Life*. New York: Berg/NYU Press, pp. 31-112

Thompson, Emily. 2002. "Electroacoustics and Modern Sound, 1900-33," and "Coda," in *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-33*. Cambridge: MIT Press, pp. 229-293 and 317-324.

21 Oct: **Identities (AW)**

Fox, Aaron. 1997. "'Funny how time slips away': Talk, Trash, and Technology in 'Redneck' Culture," in *Knowing Your Place: Rusticity and Identity*, edited by Ching, B. and Creed, G. New York: Routledge, 1997.

Kun, Josh. 2002. "Introduction," *Papa Play for Me: The Autobiography of Mickey Katz*. Middletown, Conn: Wesleyan University Press.

Smart, Mary Ann. 2001. "Introduction." *Siren Songs: Representations of Gender and Sexuality in Opera*, Mary Ann Smart, ed.. Princeton: Princeton University Press.

Wong, Deborah. 2000. "The Asian American Body in Performance," in *Music and the Racial Imagination*, Philip V. Bohlman and Ronald Radano, eds. Chicago: University of Chicago Press.

28 Oct: **Shifting Contexts, Changing Classifications (JS)**

Tucker, Sherrie. 2000. "Female Big Bands, Male Mass Audiences: Gendered Performance in a Theater of War," in *Swing Shift: "All-Girl" Bands of the 1940s*. Durham: Duke University Press, pp. 227-258.

Dimitriadis, Greg. 2001. "From Hip Hop to Rap: From Live Performance to Mediated Narrative," in *Performing Identity/Performing Culture: Hip Hop as Text, Pedagogy and Lived Practice*. New York: Peter Lang, pp. 15-34.

Gilroy, Paul. 1993. *Jewels Brought From Bondage: Black Music and the Politics of Authenticity*, in *The Black Atlantic: Modernity and Double Consciousness*. Cambridge: Harvard University Press, pp. 72-110.

Jones, Steve. 2002. "Music That Moves: Popular Music, Distribution and Network Technologies," *Cultural Studies* 16:2, pp. 213-232.

4 Nov: **Indigenous Media (AW)**

Castles, John. 1998. "*Tjungaringanyi*: Aboriginal Rock (1971-91)," in *Sound Alliances*, Philip Hayward, ed. London: Cassell, pp. 11-25.

Hayward, Philip, 1998. "Safe, Exotic and Somewhere Else: Yothu Yindu, 'Treaty' and the Mediation of Aboriginality," in *Sound Alliances*, Philip Hayward, ed. London: Cassell, pp. 190-198.

Mitchell, Tony. "*He Waiata Na Aotearoa*: Maori and Pacific Islander Music in Aotearoa," in *Sound Alliances*, Philip Hayward, ed. London: Cassell, pp. 26-44.

11 Nov: **Meaning and the Body (JS)**

Keil, Charles and Steven Feld. 1994. "Motion and Feeling Through Music," "Communication, Music, and Speech About Music," and "Participatory

- Discrepancies and the Power of Music,” in *Music Grooves*. Chicago: University of Chicago Press, pp. 53-108.
- Holsinger, Bruce. 2001. Introduction, in *Music, Body and Desire in Medieval Culture*. Stanford: Stanford University Press, pp. 1-23.
- Gracyk, Theodore. 1995. “Pump Up the Volume,” “Romanticizing Rock Music,” and “Sign O’ The Times: Ideology and Aesthetics,” in *Rhythm and Noise: An Aesthetics of Rock*. Durham: Duke University Press, pp. 99-124, 175-226.
- 18 Nov: **Embodiment (AW)**
- Downey, Greg. 2002. “Listening to Capoeira: Phenomenology, Embodiment, and the Materiality of Music.” *Ethnomusicology* 46(3):487-509.
- Monson, Ingrid. 1996. “Groove and Feeling,” in *Saying Something: Jazz Improvisation and Interaction*. Chicago: University of Chicago Press.
- Tolbert, Elizabeth. 2001. “The Enigma of Music, the Voice of Reason: ‘Music’, ‘Language’, and Becoming Human.” *New Literary History* 32(3):451-65.
- Hughes, Walter. 1994. “In the Empire of the Beat: Discipline and Disco,” in *Microphone Fiends: Youth Music and Youth Culture*, Andrew Ross and Tricia Rose, eds. New York: Routledge, pp. 147-57.
- 25 Nov: **Semiotics and Language (AW)**
- Turino, Thomas. 1999. “Signs of Imagination, Identity, and Experience: A Peircian Semiotic Theory for Music,” *Ethnomusicology* 43(2), pp. 221-255.
- Feld, Steven and Aaron Fox. 1994. Music and Language in *Annual Review of Anthropology* 23, pp. 25-53.
- Flinn, Caryl. 1992. “Introduction” and “The New Romanticism: Hollywood Film Composition in the 1930s and 1940s,” in *Strains of Utopia: Gender, Nostalgia and Hollywood Film Music*. Princeton: Princeton University Press, pp. 3-50.
- Monson, Ingrid. 1996. “Music, Language, and Cultural Styles: Improvisation as Conversation,” in *Saying Something: Jazz Improvisation and Interaction*. Chicago: University of Chicago Press.
- 2 Dec: **Paper/Project Workshop (Everyone)**