Wesleyan University Department of Music
MUSC300 Music Seminar: The Material Culture and Technologies of Music
[Fall 2016]

Instructor: Dr. Kate Galloway
Office: Music Studios 307
Office Hours: Tuesday and Thursday 10:00AM-11:30AM or by appointment
Contact: kgalloway@wesleyan.edu
Class Timetable: Monday and Wednesday 10:50AM-12:10PM [RHH003]

Course Description

This seminar concerns the material culture and technologies of musical production, dissemination, circulation, consumption, and perception. Throughout the course we will engage in readings and case studies that explore the many ways that musical sounds, practices, and meanings inform and are informed by relationships between musicking people and “things.” We will also investigate how the digital humanities have come to influence aural culture in the 21st century. We will examine how researchers have studied different types of musical objects as a means of understanding, not only the objects themselves, but also music, musicians, music cultures, and more. Finally, we will explore emergent directions and new possibilities for music research inspired by Actor-Network Theory, Thing Theory, Vital Materialism, and Posthumanism. Throughout the semester we will work hands-on with some of the material culture of music from various Wesleyan University collections, including manuscripts, letters, and ephemera in the Special Collections Library, visual art featuring musicians, performances, and instruments in the Davison Art Center collections, and the Wesleyan World Music Archives housed in the Music Library, among others.

Course Materials and Required Reading Materials:
2) Supplementary assigned readings are available online through the Wesleyan University Library electronic resource system and in PDF form or via links for reading/download Moodle.

Teaching and Learning Approach:
The seminar will be a combination of lecture, presentations, discussion, and class analysis activities, with an emphasis placed on interactivity, discussion, and debate. Students are expected to attend class, and to come to class prepared. This expectation extends beyond them having read the assigned reading and case studies for the day.

Evaluation:

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<tr>
<th>ASSIGNMENTS &amp; DEADLINES</th>
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<tr>
<td><strong>Seminar Leading</strong> (15%) [Individually scheduled for in-class presentation, &amp; selected from syllabus readings]</td>
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<tr>
<td><strong>Reading Reflections</strong> (15%) [submitted weekly]</td>
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<tr>
<td><strong>Music Technology Paper</strong> (15%) [Due in-class October 5th]</td>
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<tr>
<td><strong>Podcast &amp; Reflection Paper</strong> (25%)</td>
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<td>1) Podcast [Upload Podcast to course SoundCloud page by November 9th]</td>
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<td>2) Reflection Paper [Reflection Essay Due November 21st]</td>
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<tr>
<td><strong>Research Paper</strong> (30%) [Due by December 15th by email in Google Docs format]</td>
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Description of Assignments

Seminar Leading [15%]
Students will lead discussion in one meeting of the seminar [to be assigned during the first week of class for one of the remaining weeks of the course]; however students are expected to contribute to discussions during each class meeting. The effectiveness of that leadership will also contribute to this portion of your grade. Students are required to complete all readings and attend all classes. Much of this seminar involves participatory learning and classroom interaction lies at its heart. Any absences from seminar meetings should be discussed with the professor. Avoid missing any of your fellow classmate’s seminar leading presentations! Students are expected to take notes, participate in the led discussion, and ask...
Reading Reflections [15%]
Each week you will submit a reading response (at least 250 words) that shows me your retention, comprehension, and ability to apply and use the ideas, theories, and case studies from the course readings for the upcoming week of classes. Reflections will be submitted in hard copy at the start of class each Monday unless otherwise specified by me in advanced [starting in the second week of classes]. Your reflection response will illustrate what ideas you were drawn to in the readings, how you made connections among the authors and subjects, and, at times, how the readings connect to real world experiences and events. You will also provide one discussion question concerning the readings that we will address in class. These reading response activities will help you prepare for the material covered that week in class and prompt discussion and an exchange of ideas and perspectives in the classroom.

Music Technology Paper [15%]
Technology is central to the production, distribution, and consumption of music. Using Mark Katz’s Capturing Sound as your primary research text and applying his arguments where appropriate, select a specific music technology and argue how that technology has changed the way in which society engages with music. For example, electronic instruments and recording technologies expand the creative possibilities for artists; media—both in their broadcast and commodity forms—provide opportunities and challenges to music publishers, labels, and distributors; and interactive technologies transform the spatial environment within which we create and experience music. Your paper will be approximately 1000-1500 words (double-spaced, Times New Roman, 1-inch margins). Draw on and apply readings, ideas, and theories discussed in class and in the course readings, as well as additional scholarly research sources. All sources should include full bibliographic details for all sources consulted using an official citation style (e.g. MLA, Chicago).

Podcast & Reflection Paper [25%]
For this assignment, you will compose a 5- to 7-minute podcast/audio documentary) that addresses some aspect or example of the material culture and technologies of music and draw on ideas, theories, and arguments from the course readings, authors, and case studies. In addition to your own voice you can use other aural source materials, music, and sound effects, etc. to draw your listener into the soundworlds of your topic.

Before you begin to record your podcast, you must write a script to follow. In addition to the recording you will submit a transcript of the text you read and an outline illustrating the structure of your soundwork. Your voiceover annotations should be planned in advance of the recording and be rehearsed. Forms of audio digital storytelling, such as podcasts and audio documentaries, are just like writing, your work will benefit from a revisions process. To produce final material for submission one must write out a script beforehand, record once, listen back, then revise the script and record again. This script should be roughly 2–3 pages of typed, double-spaced writing. You may also choose to submit any other materials (e.g. drawings or schematic diagrams) that shaped your sound document. Because you are presenting an argument to your audience, your script should conform to an analytical organization similar to an essay. Therefore, you should have a brief introduction with a thesis statement, supporting paragraphs, and a conclusion. Each body paragraph must develop a particular point that defends your thesis statement. You must submit this script along with your podcast.

For this project, I recommend working with Audacity (you can download this free app to your computer); this will allow you to import any pre-recorded sounds and music and create an additional track with your voice that (1) can be edited without affecting the other tracks, (2) facilitates the layering of different sonic materials, and (3) allows for volume adjustment of both tracks. There are other programs that you can use to compose your project, such as GarageBand, or another program that you are previously familiar with.

Gmail Account for Media: music300wesleyan@gmail.com Password: wesleyan
SoundCloud User/Display Name “MUSIC300 Wesleyan University” Login Email: music300wesleyan@gmail.com

Each podcast will be uploaded to the course SoundCloud page where everyone can listen to each others’ contributions. In your reflection paper I want you to write about the process of making your podcast, why you made particular curatorial and organizational decisions, and what you wanted to communicate to your listeners. I also want you to listen to, reflect on, analyze, and put into dialogue at least three podcasts/audio documentaries contributed to the course SoundCloud site by your classmates.

Research Paper [30%]
This will be a paper (14-18 pp. in length, exclusive of musical examples, notes, and bibliography, double-spaced, Times
New Roman, 1-inch margins) on a topic of your choice addressing any area of the material culture and technologies of music. You should include footnotes (or endnotes) and a complete bibliography that demonstrates a consequential survey of primary and secondary sources relating to your topic and a good mix of materials (books, articles, theses/dissertations, among other formats). All sources should include full bibliographic details for all sources consulted using an official citation style (e.g. MLA, Chicago). Submit your research paper electronically to my Wesleyan email in Google Doc format and set your document to allow comments.

**The Material Culture of Music at Wesleyan In-Class Field-Trip Dates**

1) **October 5 (Wednesday)** Wesleyan World Music Archives, Music Library in the Olin Library [Meet in the Music Library Seminar Room at the start of class]
2) **October 17 (Monday)** Wesleyan University Special Collections [Meet at the Special Collections Office in Olin Library at the start of class]
3) **November 16 (Wednesday)** Davison Art Center, Wesleyan University [Meet at the entrance to the Davison Art Center at the start of class]

**Course Schedule and Readings**

**Week 1 [September 5 & 7]: Introduction to the Course/Foundation**
http://ejc-online.ca/index.php/journal/article/view/1148/1067

**Week 2 [September 12 & 14]: Music as Material Social Practice, Bodies & Networks**

**Week 3 [September 19 & 21]: Representational Practices**

**Week 4 [September 26 & 28]: Recording Technologies**
Bates, Elliot. “Chapter 1: Arrangement and Engineering,” “Chapter 5: The Experience of Studio Work,” and “Chapter 6:


Week 5 [October 3 & 5]: Technologies of Playing, Listening, and Consuming

*** October 5 (Wednesday) Class Meet in Music Library Seminar Room in Olin Library for Class for Wesleyan World Music Archives Talk


Week 6 [October 10 & 12]: Instruments


Website Resource: Wesleyan's Virtual Musical Instrument YouTube Channel
https://www.youtube.com/playlist?list=PL3g4IY2aqziugR5xkP0fBmjW6IEXBDAw

Week 7 [October 17 & 19] Gendered Materiality

*** October 17 (Monday) Class Meet in Special Collections Library in Olin Library for Class


**Midterm Break October 22-25**

Weeks 8 & 9 [October 26 & 31]: Sounds and Spaces


Weeks 9 and 10 [November 2 & 7 & 9]: Ecologies and Environments

Week 11: [November 14 & 16] Images, Visual Culture, and Iconography
*** November 16 (Wednesday) Class Meets at Wesleyan's Davison Art Center for Music in/and Visual Art Talk and Workshop

**Thanksgiving Break November 23-27**

Weeks 12 and 13 [November 21 & 28]: Musical Objects, the Body, “Hearing Aids” and Disability Studies

Weeks 13 and 14 [November 30 & December 5 & 7]: Music and Interactive Media
*** Class Podcast/Audio Documentary Listening Session on December 7 (Wednesday)

Course Policies

Missed Classes:
You are responsible for obtaining notes, information, instructions, class alterations, etc. from the missed classes. In other words, it is not the responsibility of the instructor to see that you are caught up.
Late Submission Policy:
All written assignments must be submitted in hard copy unless otherwise noted in the syllabus at the beginning of the class on the day they are due. Late assignments will receive a penalty of 5% per day (including weekends). Only in the case of very serious and well documented circumstances or illness will the instructor consider an exception to this policy and a student in this situation must provide the instructor with the requested written documentation to support the need for compassionate grounds. Any student wishing to have an absence excused must provide the requested documentation and in the case of religious observance and university-sanctioned activities arrangements must be made with the instructor at least a week in advance of the due date.

Correspondence:
It is very important that you check your Wesleyan email account and Moodle regularly for any correspondence and updates regarding the class. Only correspond using your Wesleyan email account to ensure messages are received. Except for weekends, holidays, or other absences (which you will know about) the instructor will respond to emails within 24 hours. I am available during office hours or by appointment.

Statement of Support Services and Accessibility/Disability Services:
Students with a disability/health consideration are welcome in this course and should contact the instructor; such students are also encouraged to approach the various student services and centers available at Wesleyan. Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in and benefit from its programs and services. To receive accommodations, a student must have a documented disability as defined by Section 504 of the Rehabilitation Act of 1973 and the ADA Amendments Act of 2008, and provide documentation of the disability. Since accommodations may require early planning and generally are not provided retroactively, please contact Disability Resources as soon as possible.

The mission of Disability Resources is to create an accessible and inclusive learning environment where disability is recognized as an aspect of diversity. The goals and objectives of Disability Resources are to:
• Promote and facilitate access through outreach and training, collaborative partnerships, innovative programs, and proactive solutions across the campus;
• Create inclusive environments by engaging and supporting the campus community in evaluating accessibility;
• Consult regarding the reduction of barriers for persons with disabilities; and ensure the effective delivery of accommodations.

If you believe that you need accommodations for a disability, please contact Dean Patey (lpatey@wesleyan.edu) in Disability Resources, located in North College, Room 021, or call 860-685-2332 for an appointment to discuss your needs and the process for requesting accommodations.

There are a variety of academic and non-academic support services on campus, including but not limited to:
• Writing at Wesleyan Student Services: http://www.wesleyan.edu/writing/
• Information and Technology Services: http://www.wesleyan.edu/its/index.html
• The Olin Library: http://www.wesleyan.edu/libr/
• Counseling and Psychological Services: http://www.wesleyan.edu/caps/

Academic Honesty:
Students are expected to abide by Wesleyan University’s Honor Code in all assignments and examinations. Discussion of class content among students is strongly encouraged, but simply copying a classmate’s responses to homework or exams undermines our community of trust, and keeps you from practicing the skill covered in the assignment. Suspected Honor Code violations will be referred to the Honor Board. Don’t hesitate to approach me if you have questions or concerns about academic honesty in this course.

Caveat on the Nature of the Syllabus: The instructor reserves the right to make adjustments to the syllabus in extenuating circumstances or by mutual agreement between the instructor and the students. Any changes will be communicated to students immediately.