

MUS 542: Advanced Music Education Technology

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Office hour Friday 9:45-10:45 and by appt. (Music Ed. Annex 312)

Fall 2013, two or four units

Wednesdays, 4-5:50 p.m.

Music Building room 1172

The foundational assumption of this course is that a deeper conceptual and philosophical understanding of technology and media as they relate to music education can provide resources for advancing music education. A related assumption, building on Heidegger, is that technology is the way being manifests itself in the modern world, and by implication all musical experience in the present time bears the stamp of the technological, and therefore the technological demands our attention. Of course, much music today is produced through technology, and nearly all musical experience occurs through speakers, whether on cellphones, televisions, headphones, cars, or hidden in restaurants and malls. Surely this matters for music education, too.

The rush of technological development, the constant parade of newer/better/faster computing, and the rise of digital media and the Internet are related to a renaissance in research into music and/or sound, and this course is designed to explore that research. Perhaps most prominently, the emerging field of sound studies has produced stunning works of interdisciplinary inquiry into sound culture. This course connects that body of scholarship with education through a Deweyan conception of technology in education. Together, sound studies and a pragmatic conception of education in technology produce a set of ideas that might allow a richer engagement by music educators.

Along these lines, the course aims to foster the ability to critically engage with music education and technology, not merely to serve as an evangelist for technology. Questions and concerns include the role of corporate and for-profit technologies in public education, technological lock-in to such things as Western notions of pitch and sense of time, racial and gender bias, issues of labor for musicians and educators, and the emergence of discourses in education built around efficiency and instrumentality. The pragmatic conception we will work within holds out the hope of human agency in the evolution of technological development and necessitates the critical participation by teachers and students alike.

Finally, this course is based on the assumption that we must understand longer historical trajectories to better understand our present moment. Centrally, we will examine the emergence of sound recording at the end of the 19th century and the emergence of digital media at the end of the 20th century as placeholders for epochal changes in the people, practices, institutions, and technologies involved in all aspects of music.

Another assumption is that the predominant use of technology in education, particularly music education, has been the use of technology to reach old aims faster and more

completely, for instance learning to play a concerto using SmartMusic, or experience a variety of music using recordings in a music appreciation class. Missing from most music education has been a broadening of conceptions of music, as well as an enriching of the means of musical production (for instance, few schools allow students to enter if their instruments are computers or turntables).

The primary work of the course will be your reading and our discussions of key texts, as well as your preparation of a scholarly paper.

Required texts

Many readings will be electronically available, but the following three texts are required:
 Attali, J. (1985). *Noise: The political economy of music*. (B. Massumi, Trans.). Minneapolis: University of Minnesota Press.
 Pinch, T. J., & Bijsterveld, K. (Eds.). (2012). *The Oxford handbook of sound studies*. New York: Oxford University Press.
 Sterne, J. (2012). *MP3: The meaning of a format*. Durham: Duke University Press.

Grading

Here is how your grade breaks down:

Leading class discussions: 30%

Online responses to readings (on Compass): 30% (full credit unless late, or I contact you)

Scholarly paper: 40%

Leading class discussions

Each of you will lead class discussions twice during the semester (and bring a modest light snack, given the time of our meetings). You will run the first 20 minutes of class, presenting 10 minutes of overview on the week's readings, and then moderating the first ten minutes of discussion. You will also turn in a written response, 5 double-spaced pages, discussing the relevance of the readings to music education. Your response should include other citations where helpful and be in APA format. A primary purpose of this assignment is to help prepare you for leading graduate-level discussions when you move on to an institution of higher education.

Scholarly paper and grading

Since a primary goal of the course is to bring your own interests, ideas, and passions into the mix, you will complete a paper on a topic that connects to this course. The paper must be formatted in accord with the APA 6th Edition, it should be written to a publishable standard, and it must be 2000-2500 words exclusive of references (10-15 pages)¹. The totality of assignments around the paper (proposal, draft, revision, etc.) constitutes 70% of your grade. The remainder of your grade is determined by participation in discussion (and you must

¹ If taking the course for 2 units, adjust the paper length to 1200-1600 words. You will need to tighten your focus accordingly, and argue convincingly in a tight space.

attend to participate, so constant attendance is mandatory and accounted for in the participation grade). I'll give you my best work and I expect the same from you.

Calendar

Note: all readings will be discussed, and all assignments are due, on the date they appear below. There are suggested additional readings at the end of the calendar.

August 28: Media, technology, and education. In class readings and discussion

Sterne, J. (2003). *The audible past: Cultural origins of sound reproduction*. Durham, NC: Duke University Press. (pp. 225–226)

Sudnow, D. (1978). *Ways of the hand: the organization of improvised conduct*. Cambridge, Mass.: Harvard University Press. (pp. 8-11)

September 4: The child as human phonograph, and the decline of amateurism

Katz, M. (2012). The Amateur in the Age of Mechanical Music. In K. Bijsterveld & T. J. Pinch (Eds.), *The Oxford handbook of sound studies* (pp. 459–479). New York: Oxford University Press.

Sousa, J. P. (1906a). The Menace of Mechanical Music. *Appleton's Magazine*, 8(September), 278–284.

Sousa, J. P. (1906b, December 6). The Year in Review. *Town Topic*, 45–46.

Research in progress: Thibeault, M.D. The “Menace” of John Philip Sousa. (note, you must read only page 22-33).

September 11: Recording as artistic locus

Byrne, D. (2012). *How music works*. San Francisco, CA: McSweeney's. (We will read the chapter “In the Recording Studio.”)

Gould, G. (1984). The Prospects of Recording. In T. Page (Ed.), *The Glen Gould Reader* (pp. 331–353). New York: Alfred A. Knopf.

Stanyek, J., & Piekut, B. (2010). Deadness: Technologies of the Intermundane. *TDR: The Drama Review*, 54(1), 14–38.

September 18: A pragmatic view of technology, and ubiquitous listening

Email your paper proposal by 5 p.m. on Monday, Sept 16.

Hickman, L. (2011). Philosophical Tools For Technological Culture [PES Distinguished Lecture]. In *Philosophy of Education Society Yearbook*. Presented at the Philosophy of Education Society. Retrieved from <http://ojs.ed.uiuc.edu/index.php/pes/article/view/1866>

Kassabian, A. (2013). *Ubiquitous listening: affect, attention, and distributed subjectivity*. Berkeley: University of California Press. (We will read chapter 1, “Ubiquitous Listening” and chapter six, “Would you Like Some World Music with Your Latte?”)

Friday, September 20 Levis Faculty Center 2nd floor (required)

Part of the Marxism and the Interpretation of Culture 25th Anniversary conference presented by the Unit for Criticism and Interpretive Theory.

11:45am -1:15pm: Sound Technologies

James Lastra (Chicago), "Technologies of the Voice: A Deep History" Scott MacKenzie (Queen's University, Canada), "The Grain of the Voice, Absent Images, Technology and the Textural Past in *Hiroshima mon amour* and *Persona*"
Moderator: Anke Pinkert (Germanic Languages & Literatures)

September 25: Borgmann, and Borgmann on Heidegger

Borgmann, A. (1984). *Technology and the character of contemporary life: A philosophical inquiry*. Chicago: University of Chicago Press. (We will read chapter nine, "The Device Paradigm," chapter twenty three "Focal Things and Practices," and chapter twenty six "The Recovery of the Promise of Technology.")

Borgmann, A. (2005). Technology. In H. L. Dreyfus & M. A. Wrathall (Eds.), *A Companion to Heidegger* (pp. 420–432). Retrieved from <http://onlinelibrary.wiley.com/doi/10.1002/9780470996492.ch26/summary>

October 2: Benjamin needs no introduction

Benjamin, W. (1968). The work of art in the age of mechanical reproduction. In H. Arendt (Ed.), *Illuminations* (pp. 217–252). New York: Schocken Books.

Lanier, J. (2011). *You are not a gadget: A manifesto*. New York, NY: Random House. (We will read chapter five, "The City is Built to Music.")

October 9: Noise 1!

Attali, J. (1985). *Noise: The political economy of music*. (B. Massumi, Trans.). Minneapolis: University of Minnesota Press. (We will read "Listening" and "Representing.")

October 16—no class (CIC Conference)

October 23: Noise 2

Read Attali, "Repeating."

Novak, D. (2013). *Japanoise: music at the edge of circulation*. Durham, NC: Duke University Press. (Chapter six, "Japanoise and Technoculture").

October 30: Recording and pedagogy and sound studies one

Pinch, T. J., & Bijsterveld, K. (2012). New keys to the world of sound. In T. J. Pinch, & K. Bijsterveld (Eds.), *The Oxford handbook of sound studies* (pp. 3–35). New York: Oxford University Press.

Research in Progress: Thibeault, manuscript on Suzuki and recording.

November 6: Sound Studies 2

Your paper rough draft due.

Sterne, J. (2012). Sonic imaginations. In J. Sterne (Ed.), *The sound studies reader* (pp. 1–21). New York: Routledge.

Thibeault, M. D. (accepted for publication). Algorithmic Culture and the Future of Music Education: A Response to Shuler. *Arts Education Policy Review*.

November 13: Adorno on music appreciation

Adorno, T. W. (1994). Analytical Study of the NBC “Music Appreciation Hour.” *The Musical Quarterly*, 78(2), 325–377.

Choose one chapter from the Sound Studies Handbook and come ready to spend 5 minutes discussing it in class.

November 20: MP3 1

Sterne, J. (2012). *MP3: The meaning of a format*. Durham: Duke University Press. (We will read through chapter three).

Also, read one chapter to present to class from the Sound Studies Reader.

November 27 —no class (Thanksgiving break)

December 11: MP3 2

Finish *MP3*

Present your papers.

Final paper due Friday, December 13, no extensions, no exceptions.

Suggested additional readings

I’m always willing to do my best with specific requests, but here are some never-fail readings to continue your explorations.

Technology and education:

Armstrong, V. (2011). *Technology and the gendering of music education*. Burlington VT: Ashgate.

Collins, A., & Halverson, R. (2009). *Rethinking Education in the Age of Technology: The digital revolution and schooling in America*. New York: Teachers College Press.

Cuban, L. (1986). *Teachers and machines the classroom use of technology since 1920*. New York: Teachers College Press.

Gee, J. P. (2007). *Good Video Games and Good Learning: Collected essays on video games, learning, and literacy*. New York, NY: Peter Lang.

Sound recording:

Katz, M. (2010). *Capturing Sound: How technology has changed music*. [Revised edition]. Berkeley: University of California Press.

Philip, R. (2004). *Performing Music in the Age of Recording*. New Haven, Connecticut: Yale University Press.

Rath, R. (2003). *How early America sounded*. Ithaca N.Y.: Cornell University Press.

Warfield, P. (2009). John Philip Sousa and "The Menace of Mechanical Music."
Journal of the Society for American Music, 3 (4), 431-463.
 doi:10.1017/S1752196309990678

Media and sound studies:

- Manovich, L. (2002). *The Language of New Media*. Cambridge, MA: MIT Press.
- Gay, D. P. du, Hall, P. S., Janes, L., Mackay, D. H., & Negus, P. K. (1997). *Doing Cultural Studies: The Story of the Sony Walkman*. Sage Publications Ltd.
- Oswald, J. (1985). *Plunderphonics, or Audio Piracy as a Compositional Prerogative*. Presented at the Wired Society Electro-Acoustic Conference, Toronto. Retrieved from <http://www.plunderphonics.com/xhtml/xplunder.html>
- Sterne, J. (1997). Sounds Like the Mall of America: Programmed Music and the Architectonics of Commercial Space. *Ethnomusicology*, 41(1), 22-50.
- Sterne, J. (2003). *The Audible Past: Cultural origins of sound reproduction*. Durham, NC: Duke University Press.
- Soep, E., & Chavéz, V. (2010). *Drop that Knowledge: Youth radio stories*. Los Angeles: University of California Press.
- Williams, R. (2003). *Television: Technology and Cultural Form* (3rd ed.). Routledge.

Philosophy of Technology in Education

- Feenberg, A. (1999). *Questioning technology*. London; New York: Routledge.
- Heidegger, M. (1977). *The question concerning technology, and other essays*. New York: Harper & Row.
- Hickman, L. A. (2001). *Philosophical tools for technological culture: Putting pragmatism to work*. Bloomington: Indiana University Press.

Technology in Music Education

There are a wealth of recent curriculum books for classroom use, and for research I would recommend anything by these authors:

William Bauer
 Andrew Brown
 Rick Dammers
 Jay Dorfman
 Maud Hickey
 Scott Lipscomb
 Clint Randles
 Alex Ruthmann
 Evan Tobias