

Music 447: Intermediate Music Education Technology: The Recorded Realm

Summer 2013 12:30-2:20, CAMIL I (MB 5047) and the recording studio (MB 1035)
Matthew D. Thibeault, Ph.D.
mdthib@illinois.edu; (217) 300-5232; matthewthibeault.com; Twitter: @mdthib
Office Hour: Friday 11:30-12:20 (Music Annex rm 312) (no office hour 7/9)
Course website on Compass 2g

In *The Audible Past*, Jonathan Sterne writes, “Sound fidelity is a story we tell ourselves to staple separate pieces of sonic reality together” (p. 219). In this course, we will pull apart the staples, using our time together to understand one piece of that reality, the recorded realm. Our emphasis will be on better understanding perhaps the greatest shift in music over the past hundred years, mediation through sound recording and new media, and its implications music education for teachers and students.

The course works from an assertion that the locus of musical experience has shifted over the past century, from performance, to recordings, and to data (Thibeault, in pressa). As the locus has shifted, our social habits have been formed in different networks of people, practices, institutions, and technologies. To theoretically support our practical explorations, we will read from Jacques Attali’s (1985) classic work, *Noise: The Political Economy of Music*, and Jonathan Sterne’s (2012) *MP3: The Meaning of a Format*.

To better understand today’s musical worlds in terms of practice, we will work with recorded music of, by, and for data. We will “sing to the network,” (J. Sterne, 2003, p. 226) making music for digital distribution and consumption. We will record, mix, edit, and post music to better understand the artistry involved in these networks.

These explorations aim to help us better understand that *all* music making and learning is colored by the larger contexts of media; even a child singing on the beach can be shown to be enmeshed within the history of technology and mediation. Through understanding this viewpoint and its implications for music educators, the course aims to better anchor what we do and who we are in a nuanced view of the technological societal context.

Tutorials through Lynda.com

A variety of excellent tutorials are available on Lynda.com. You have free access as an Illinois student. A basic course expectation is that you will work through these tutorials as needed and desired. Login here:

<http://www.cites.illinois.edu/training/lyndatutorials.html>

Texts

Many readings will be distributed electronically. Two books are required, and the Sterne can be downloaded from our library if you prefer a PDF:

1. Attali, J. (1985). *Noise: The political economy of music*. (B. Massumi, Trans.). Minneapolis: University of Minnesota Press.
2. Sterne, J. (2012). *MP3: The meaning of a format*. Durham: Duke University Press.

Calendar

Summer courses are time-intensive, budget your time accordingly. All reading assignments are to be discussed on the day they are listed. Keep notes and come with questions.

Week one

Tuesday 7/9: Overview of the recording process, of approaches to music education technology, and a view of media as it relates to music education. Presentation of Thibeault (2012), "Wisdom for Music Education from the Recording Studio" (<http://bit.ly/1cNyKs1>).

Wednesday 7/10: Read Byrne (2012) chapter "In the recording studio." Listen to some of the songs discussed in the chapter.

Thursday 7/11: guest presentation by Chris Cayari on video in music education. Read in press piece by Chris from *General Music Today*, "Using informal education through music video creation."

Friday 7/12: recording at Altgeld Hall (12:45-1 p.m. concert), then a tour of the Sousa Archive and Center for American Music with Archivist Scott Schwartz (1:30-2:10 p.m.). Read Katz (2012) "The amateur in the age of mechanical music."

Week two

Monday 7/15: Recording studio free 5-10 p.m.

Tuesday 7/16: Sterne's *MP3*, "Format Theory" and chapter one. Turn in preliminary plan for your recording project.

Wednesday 7/17: Guest presentation from Clint Randles, "Conceiving of Change in School Music Education"; *MP3* chapters two and three.

Thursday 7/18: *MP3* chapters four and five. **Rock band recording practicum with Rocketmouth (5-10 p.m. in MB 1035).**

Friday 7/19: *MP3* chapters six and "The End of MP3."

Week three

Monday 7/22: Recording studio free 5-10 p.m.

Tuesday 7/23: Everyone read Buffington's (2013) "Art Teaching for a New Age." Panel discussion of current approaches to technology in music education: discussing Armstrong (2011), Dorfman (2013), Freedman (2013), Tobias (2013), Watson (2011).

Wednesday 7/24: Recordings critique. Attali's *Noise* Chapter one, "Listening." Also research in progress with Thibeault (in pressb) "Algorithms and the Future of Music Education."

Thursday 7/25: Attali's *Noise* Chapter three, "Representing." **Beck song recording 5-10 p.m.**

Friday 7/26: Attali's *Noise* Chapter four, "Repeating."

Week four

Monday 7/29: Recording studio free 5-10 p.m.

Tuesday 7/30: Borgmann's (1984) *Technology and the Character of Contemporary Life*; chapters 9 "The device paradigm," 23 "Focal things and practices," and 26 "The recovery of the promise of technology." Recording analysis due.

Wednesday 7/31: Read McCarthy (2013) "The young musicians of Mowtown: A success story of urban music education" (<http://bit.ly/12ES8BB>) and the section on Motown from *Temples of Sound* (Cogan & Clark, 2003). Listen to some Motown music!

Thursday 8/1: Thibeault (in pressa) "The shifting locus of musical experience from performance to recording to new media: Some implications for music education" **Evening recording session time 5-10 p.m.**

Friday, 8/2: Final class critique and discussion. Also, a Graduation bash at 6 p.m. in front of Big Grove Tavern with the Homebrew Ukulele Union. Part of Downtown Champaign's *Friday Night Live* series.

Grading

Your grade breakdown is as follows:

1. Weekly recording submissions: 30%
2. Reflections on readings: 30%
3. Recording analysis: 20%
4. Individual recording project: 20%

[note: all written work must be submitted to Compass 2g, where plagiarism hamsters are hard at work. Cite all you like, but do not plagiarize!]

Weekly recording submissions (30%)

Beginning in week two, you must submit a one-minute excerpt of a recording you have created for our class critique. To receive full credit, the recording must be submitted to the Compass 2g site by Tuesday night at 9 p.m. in either Apple Lossless or FLAC format. Your posting must also contain a brief description of what is recorded, what you did with it in terms of processing/editing/engineering/mastering, and anything for which you would like feedback. A/B comparisons are encouraged (*i.e.* if you have two different mixes, give us 30 seconds of each for comparison and discussion).

Read and Respond (30%)

When we do good scholarly work, we process what we read. You must post a reflection for every reading, by 9 p.m. the night before the reading is due. The

reflection should address the four questions for analytic reading we discussed (What's the point? What's new? Who says? Who cares?), and can also include discussion questions for class. This emphatically is *not* a request for you to simply summarize, indicate a like or dislike, or tell us what happened in your school.

Recording analysis (20%)

For this project, you will turn in a 3-4 page analysis that shows a careful and considered analytic listening to a recording or recordings. The goal is not simply to listen to the recording processes and techniques, but understand how the editing/mixing/mastering and production interact and mutually support the final product.

Individual recording project (20%)

You will complete one in-depth recording project in this class. The goal is to “sing to the network” in a deliberate manner, taking full advantage of what the recorded realm has to offer. Your grade will be based on the work and your description of the process. The goal is to make a piece of recorded music that immerses you in the recorded realm. You don't need to work alone, collaboration is an integral part of recordings, but you do need to call the shots for your project (so, you might consider yourself the producer, as well as possibly the performer if you'd like).

Class readings bibliography

- Armstrong, V. (2011). *Technology and the gendering of music education*. Burlington VT: Ashgate.
- Attali, J. (1985). *Noise: The political economy of music*. (B. Massumi, Trans.). Minneapolis: University of Minnesota Press.
- Borgmann, A. (1984). *Technology and the character of contemporary life: A philosophical inquiry*. Chicago: University of Chicago Press.
- Buffington, S. T. (2013, July 8). Art Teaching for a New Age. *The Chronicle of Higher Education*. Retrieved from <http://chronicle.com.proxy2.library.illinois.edu/article/Art-Teaching-for-a-New-Age/140117/>
- Byrne, D. (2012). *How music works*. San Francisco, CA: McSweeney's.
- Cogan, J., & Clark, W. (2003). *Temples of sound: Inside the great recording studios*. San Francisco: Chronicle Books.
- Dorfman, J. (2013). *Theory and practice of technology-based music instruction*. New York: Oxford University Press.
- Freedman, B. (2013). *Teaching music through composition: a curriculum using technology*. New York: Oxford University Press.
- 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.
- McCarthy, M. (2013). The Young Musicians of Motown: A Success Story of Urban Music Education. *Music Educators Journal*, 99(3), 35–42.
doi:10.1177/0027432112467647

- Sterne, J. (2003). *The audible past: Cultural origins of sound reproduction*. Durham, NC: Duke University Press.
- Sterne, Jonathan. (2012). *MP3: The meaning of a format*. Durham: Duke University Press.
- Thibeault, M. D. (in pressa). The shifting locus of musical experience from performance to recording to new media: Some implications for music education. *Music Education Research International*.
- Thibeault, M. D. (in pressb). Algorithmic Culture and the Future of Music Education: A Response to Shuler. *Arts Education Policy Review*.
- Thibeault, M. D. (2012). Wisdom for music education from the recording studio. *General Music Today*, 25(2), 49–52. doi:10.1177/1048371311425408
- Tobias, E. S. (2013). Toward Convergence Adapting Music Education to Contemporary Society and Participatory Culture. *Music Educators Journal*, 99(4), 29–36. doi:10.1177/0027432113483318
- Watson, S. (2011). *Using technology to unlock musical creativity*. New York: Oxford University Press. Retrieved from <http://public.eblib.com/EBLPublic/PublicView.do?ptiID=737549>

Additional recommended reading

Many of these texts are grouped under the heading “sound studies,” an area with origins in music education (through the work of R. Murray Schafer and Christopher Small) but with few contemporary connections. I believe that much might be learned by music educators open to this important scholarship. This list is necessarily limited, but is suggestive of the wealth of interesting resources you may wish to consult as you continue your explorations with music education and technology. I am also happy to recommend resources by request.

- Adorno, T. W. (1994). Analytical Study of the NBC “Music Appreciation Hour.” *The Musical Quarterly*, 78(2), 325–377.
- Burnard, P. (2012). *Musical creativities in practice*. Oxford: Oxford University Press.
- Ellul, J. (1964). *The technological society* (1st American ed.). New York: Knopf.
- Feenberg, A. (1999). *Questioning technology*. London; New York: Routledge.
- Heidegger, M. (1977). *The question concerning technology, and other essays* (1st ed.). New York: Harper & Row.
- Hickman, L. A. (2001). *Philosophical tools for technological culture: Putting pragmatism to work*. Bloomington: Indiana University Press.
- Katz, M. (2010). *Capturing sound: How technology has changed music* (Revised Edition.). Berkeley: University of California Press.
- Kratus, J. (2007). Music education at the tipping point. *Music Educators Journal*, 94(2), 42–48.
- Lanier, J. (2011). *You are not a gadget: A manifesto*. New York, NY: Random House.
- Lessig, L. (2008). *Remix: Making art and commerce thrive in the hybrid economy*. New York: The Penguin Press.
- McLuhan, M. (2003). *Understanding Media: The extensions of man*. (W. T. Gordon, Ed.) (Critical Edition.). Corte Madera, CA: Gingko Press.

- Mumford, L. (2010). *Technics and civilization*. Chicago; London: The University of Chicago Press.
- Pinch, T., & Bijsterveld, K. (2004). Sound Studies New Technologies and Music. *Social Studies of Science*, 34(5), 635–648. doi:10.1177/0306312704047615
- Pinch, T. J., & Bijsterveld, K. (Eds.). (2012). *The Oxford handbook of sound studies*. New York: Oxford University Press.
- Schafer, R. M. (1994). *The soundscape: Our sonic environment and the tuning of the world*. Rochester, Vt.: Destiny Books.
- Schloss, J. G. (2004). *Making beats: The art of sample-based hip-hop*. Middletown; CT: Wesleyan.
- Stanyek, J., & Piekut, B. (2010). Deadness: Technologies of the Intermundane. *TDR: The Drama Review*, 54(1), 14–38.
- Sterne, J. (Ed.). (2012). *The sound studies reader*. New York: Routledge.
- Thompson, E. A. (2002). *The soundscape of modernity: Architectural acoustics and the culture of listening in America, 1900-1933*. Cambridge, Mass.: MIT Press.
- Thornton, S. (1996). *Club cultures: Music, media, and subcultural capital*. Hanover: University Press of New England.
- Waddington, D. I. (2010). Scientific self-defense: Transforming Dewey's idea of technological transparency. *Educational Theory*, 60(5), 621–638. doi:10.1111/j.1741-5446.2010.00380.x
- Williams, D. A. (2011). The Elephant in the Room. *Music Educators Journal*, 98(1), 51–57. doi:10.1177/0027432111415538