INTRODUCTION

If in a previous moment “bi-musicality” represented cutting-edge musicological literacy, today’s technology suffused world may call for the development of something akin to “technomusicology.” This course concentrates on the longstanding and increasing interplay between music and technology while exploring new modes of technologically assisted research and publication.

Beginning by reading across the growing literature that attends to music in the age of its technological reproducibility, we will then turn to a series of exercises or études, alongside germane readings, to explore some technologically-mediated forms and practices as potential openings for new directions in music scholarship.

In addition to developing an historical grasp on the imbrication of music and tech, students will cultivate competencies in audio and video editing, sampling and arranging, mixing and remixing, producing mashups and composing soundscapes. Occasional evening tutorials will be available over the course of the semester to assist with ongoing projects and to help get familiar with the software we will be using: Ableton Live.

REQUIRED TEXTS


This book is available via various online or local retailers. All other readings will be accessible via the course website.

ASSIGNMENTS / GRADING

1) Attendance & class participation 30%
2) Études (6 in all) 60%
3) Final Portfolio 10%

In general, études should be between 2-5 minutes, and will be due, along with a brief prose gloss and/or other forms of annotation, on the Monday of the week after each has been assigned.
WEEKLY TOPICS & READINGS

**Week 1 / Sept 6**  
**Introduction**  
Guiding questions, syllabus review, preliminary discussion

**Week 2 / Sept 13**  
**Pre-History & Early Histories of Sound Reproduction**


**Week 3 / Sept 20**  
**Music in the Age of its Technological Mediation**


**Week 4 / Sept 27**  
**Music in the Age of its Technological Remediation**


**Week 5 / Oct 4**  
**Soundscapes**


*Étude #1*: Compose a soundscape collage from your own local recordings. Include brief description of subject, methods, and poetics.

**Week 6 / Oct 11**  
**Radio**


Étude #2: Compose a radio collage, focusing on a particular dimension/station/time of the Boston/Cambridge airwaves. Include brief description of subject and methods.

**Week 7 / Oct 18**  
**Sample-based Aesthetics**


Étude #3: Create a sample-based beat using one of the classic breakbeats provided, along with other samples of your choice (limited to 2 additional sources). Include notes.
**Week 8 / Oct 25**

**Mashup Poetics**


**Étude #4:** Make a mashup using 2 (or more) related recordings. Include notes discussing thematic and/or musical linkages (i.e., poetics).

**Week 9 / Nov 1**

**Video Montage**


<https://www.youtube.com/watch?v=vzYqBcUiipok>,
“Harvest Song from Bulgaria”
<https://www.youtube.com/watch?v=34ZHj0lW0I>,
“Scotch Snaps: The Big Picture”
<https://www.youtube.com/watch?v=3BQAD5uZsLY>.

Marshall, Wayne. “Gasodoble”
<http://wayneandwax.com/?p=5019>,
“Bump Con Choque”
Étude #5: Create a video montage that illustrates a particular story of musical circulation and/or relationship.

**Week 10 / Nov 8**  DJ-style Mixing


Étude #6: Produce a DJ-style mix guided by some logic of musical, cultural, and/or historical connection between the recordings involved. Make efforts to use blends, cuts, and other edits strategically. Include notes explaining aesthetic choices and narrative (i.e., poetics).

**Week 11 / Nov 15**  Video Game Design, Musicality, & Interactivity

with special guest: Matt Boch (Harmonix)


**Week 12 / Nov 29**  Sufi Plug-ins

with special guest: Jace Clayton (aka DJ /Rupture)


<http://www.beyond-digital.org/sufiplugins/>

<https://www.npr.org/blogs/therecord/2012/08/01/157725659/translation-software-for-music-makers>

**December 6**  Final Portfolio Due