MUSC3805

Audio Culture

Semester One // 2018

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Dr. Adam Hulbert	a.hulbert@unsw.edu.au	By appointment	Room 108 Robert Webster	(email preferred)

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: https://sam.arts.unsw.edu.au

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Academic Information

For essential student information relating to: requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other essential academic information,
see https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Music*

This course sets out to acquaint you with the diverse and burgeoning field of Sound Studies. The field of Sound will be situated in relation to current issues and polemics, as well as to historical, aesthetic, and cultural contexts. We will assess the evolution of electronic media, and its influence on culture at large. We will evaluate key moments in the practices of sound recording technology, electronic music, and sonic art. Through readings, discussion, listening and ethnographic studies, you will engage with Sound Studies in the Western tradition and beyond, thereby positing your own musical practice within a wider cultural context. Themes addressed in a given semester may include: Sound recording technology and the impact of media technologies on listening, performing and composing; The codification of listening; Sound, place-making and soundwalks; Sound and memory; Noise; New media installations; The Mp3, compression and the music economy; Radiophonics; Synaesthesia.

At the conclusion of this course the student will be able to

1. Demonstrate a broad knowledge of the field of Sound Studies
2. Describe the important movements and key issues in Sound Studies
3. Deploy analytical, critical and listening skills
4. Engage in independent and self-directed learning
5. Engage with various sound media and audio cultures in a critical, informed and analytical way

Teaching Strategies

Weekly assigned reading and listening materials will connect with the lecture material delivered in a given week, and will inform the specific content of the tutorial discussion or presentation. Students are encouraged, in lectures and tutorials, to engage in discussion and questing, informed by their critical reading and listening on the subject.

Assessment

All assignments should be properly referenced using UNSW Harvard (https://student.unsw.edu.au/harvard-referencing). Referencing is not included in the word count.

Assessment Tasks

Assessment task	Weight	Due Date	Student Learning Outcomes Assessed
Essay	40%	18/05/2018 05:00 PM	1,2,4
Research assignments	60%	These assignments are due weeks 5, 8, and 13. Friday at 5pm.	3,4,5

Assessment Details

Assessment 1: Essay

Start date:

Length: 2500 words

Details: 2500 words.Students will receive written feedback and a numerical grade.

Additional details:

Identify one musician/composer/sound artist/collective from 1950 onward. Drawing on two or more of the themes of this course, discuss their work in the relation to technology, composition and culture. You can focus on individual works, or discuss a range of examples.

Submission notes:via Moodle

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity reports.

Assessment 2: Research assignments

Start date:

Length: varies

Details: Students will complete three research tasks of equal weight.Students can choose one of the following for each task:a) short essay (1000 words)b) recorded composition (1-3 mins) plus approx. 250 word compositionc) listening analysis (1000 words)This is the final assessment task.Students will receive written feedback and a numerical grade.

Submission notes: These assignments are due weeks 5, 8, and 13. Friday at 5pm.

Turnitin setting: This assignment is submitted through Turnitin and students can see Turnitin similarity

reports.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie: https://student.unsw.edu.au/special-consideration

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre (http://www.lc.unsw.edu.au/). Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

UNSW Library also has the ELISE tool available to assist you with your study at UNSW. ELISE is designed to introduce new students to studying at UNSW but it can also be a great refresher during your study.

Completing the ELISE tutorial and quiz will enable you to:

- analyse topics, plan responses and organise research for academic writing and other assessment tasks
- effectively and efficiently find appropriate information sources and evaluate relevance to your needs
- use and manage information effectively to accomplish a specific purpose

- better manage your time
- understand your rights and responsibilities as a student at UNSW
- be aware of plagiarism, copyright, UNSW Student Code of Conduct and Acceptable Use of UNSW ICT Resources Policy
- be aware of the standards of behaviour expected of everyone in the UNSW community
- locate services and information about UNSW and UNSW Library

Some of these areas will be familiar to you, others will be new. Gaining a solid understanding of all the related aspects of ELISE will help you make the most of your studies at UNSW. (http://subjectguides.library.unsw.edu.au/elise/aboutelise)

Course Schedule

[View class timetable](#)

Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	**Course Introduction** This lecture introduces the course structure and outlines the Sonic Arts stream.
Week 2: 5 March - 11 March	Tutorial	**The Soundscape and Compositional Listening** This is the start of the first module, Listening and Environment. This week explores concepts arising from acoustic ecology and scoundscape composition that problematise assumed boundaries between listening and composition. • Bernie Krause, 2012, 'Chapter Three: The Organized Sound of Life Itself' [extract] in The Great Animal Orchestra: Finding the Origins of Music in the World's Wild Places, London: Profile Books • R. Murray Schafer, 1985, 'Acoustic Space' in David Seamon and Robert Mugerauer (eds.) Dwelling, Place and Environment: Towards a Phenomenology of Person and World, Dordrecht: Martinus Nijhoff Publishers pp. 87-98 **NOTE: Lecture content is online for this course. Please follow the proscribed activities and resourse on Moodle before the tutorial.**
Week 3: 12 March - 18 March	Tutorial	**Recording Technology and Mediated Listening** This week we reframe listening as plural and cultural, particularly as it has arisen in the context of relationships between recording technology, culture and composition. We consider how recorded music operates as a cultural artefact. • Kate Lacey, 2013, 'Learning Mediated Listening' [extract] in Listening Publics: The Politics of Listening in the Media Age. Cambridge: Polity • Dominik Bartmanski and Ian Woodward, 2015 'Commodity: Value and Markets' in Vinyl: The Analogue Record in the Digital

		Age, London and New York: Bloomsbury, London and New York: Bloomsbury.
	Seminar	**Studio Induction (optional)** **Location: Studio G15 (date TBA)** As Sonic Arts stream students, you have access to both recording and mixing studios, which can be booked through the TRC. These acoustically treated rooms are set up to record anything from single instruments to entire orchestras, and can be used for mixing in 5.1 surround sound. There are also a range of synthesizers and plugins available for sound design. This induction will introduce you to the basic operation of these spaces. It is a prerequisite for booking the studios, but is not a requirement for the course.
Week 4: 19 March - 25 March	Tutorial	**Mobility and the Listening Bubble** This week we explore the impact of mobile audio technologies (such as the car and the iPod/mp3 player) on the ontological relationship between visual and acoustic space. • Michael Bull, 2003 'Soundscapes of the Car: A Critical Study of Automobile Habitation' in Michael Bull and Les Back (eds.), The Auditory Culture Reader, Oxford: Berg. • Miriama Young, 2016 'Let Me Whisper in Your Earbud: Curating Sound for Ubiquitous Tiny Speakers Leonardo Music Journal, no.1 vol. 26
Week 5: 26 March - 1 April	Tutorial	**Immersion** This week we explore listening and composition in the context of constructed and immersive soundscapes such as those used in video games, installations, surround cinema and VR. • Eleni Ikoniadou, 2014, 'Virtual Digitality' (extract) in The Rhythmic Event: Art, Media and the Sonic. Cambridge and London: The

		MIT Press
		• William Cheng, 2014, 'Hearing Things' in Sound Play: Video Games and the Musical Imagination, Oxford: Oxford University Press, pp. 97-103.
Break: 2 April - 8 April	Homework	
Week 6: 9 April - 15 April	Tutorial	**Archeoacoustics and Institutions** This week we start on a series of explorations around sound and power. This week we explore how materiality continues to shape the listener's relation to space and to cultural institutions. • R. Murray Schafer, 1992, 'The Glazed Soundscape' in The Soundscape Newsletter, Number 04, September, 1992, pp. 5-7. • Barry Blesser and Linda-Ruth Salter, 2007, 'Aural spaces from prehistory to present' in Spaces Speak, are you Listening? Experiencing Aural Architecture, Massachusetts, Massachusetts Institute of Technology, pp. 67-126.
Week 7: 16 April - 22 April	Tutorial	**Noise and Power** According to Attali, the definition of noise plays an important role in defining and organising a culture. We explore this idea alongside the various roles of noise in culture and composition, both constructive and destructive. • Salomé Voegelin, 2010, 'Noise' and 'Rave' in Listening to Noise and Silence: Towards a Philosophy of Sound Art, pp. 43-53 • Jacques Attali, 1985, Brian Massumi (trans.) 'Listening' in Noise: A Political Economy of Music, Minneapolis and London: University of Minnesota Press, pp. 6-15.
Week 8: 23 April - 29 April	Tutorial	**Repetition, Fragments and Capitalism** Repetition continues to play a significant role in modern composition and is amplified (excuse the pun) through recording and distribution

technologies. This week we analyse repetition and fragments as compositional tools that work both with and against regimes of power and control.

- Elizabeth Margulius, 2014, 'Earworms, Technology, and the Verbatim' in On repeat: How Music Plays the Mind, Oxford: Oxford University Press, pp. 75-81. 2.
- Robert Fink, 2005 'Introduction: The Culture of Repetition' in Repeating Ourselves: American Music as a Cultural Practice, Berkley: University of California Press

Optional:

- William S. Burroughs, 1968, 'The invisible Generation' in Christoph Cox and Daniel Warner (eds.), 2013, Audio Culture: Readings in Modern Music, New York and London: Bloomsbury Academic, pp. 334-441.

| Week 9: 30 April - 6 May | Tutorial | **Electromagnetism and Identity**

Electronic instruments allow sound to be manipulated in a wide range of ways, and electroacoustic music a fantastic medium for exploring the differences and similarities that make up identity. This week we examine approaches to listening and electronic music that help to forge new social and environmental relations. Importantly, we also look at the way that some discourses of the history of electracoustic music have been framed to favour a male subjectivity.

• Tara Rogers, 2010, 'Noise and Silencing in Electronic Music Histories' in Pink Noises: Women on Electronic Music and Sound, Durham and London: Duke University Press
• Douglas Kahn, 2013, 'Pauline Oliveros: Sonosphere' in Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts, California: University of California, chapter 1 |
| Week 10: 7 May - 13 May | Tutorial | **Sampling and Cybernetics**

This week, we start a new module exploring machines and techniques. Here we explore the arts of recombinance associated with radiophonics, plunderphonics and DJing. |

		• Mark Katz, 2004, 'Music in 1s and 0s: The Art and Politics of Digital Sampling' in Capturing Sound: How Technology has Changed Music, Berkley: University of California Press • Ken Jordan and Paul D. Miller and Paul D. Miller, 2008, 'Freeze Frame: Audio, Aesthetics, Sampling and Contemporary Multimedia' in Paul D. Miller (ed.) Sound Unbound: Sampling Digital Music and Culture, Cambridge and London: The MIT Press
Week 11: 14 May - 20 May	Tutorial	**Synthesis** Every synthesizer is a collection of ideas about sound and materiality; like any instrument, it is an assemblage of social and technical relations that we can listen to and perform with. This week we examine the cultural milleu at the foundation of early synthesizers and consider some of the ideas that these machines have come to embody. • Tara Rogers, 2015, 'Synthesis' in David Novak and Matt Sakakeeny (eds.) Keywords in Sound, Durham and London: Duke University Press. • Daniel Warner, 2017, 'Circuits' (extracts) in Live Wires: A History of Electronic Music • FILM: Robert Fantinatto (dir.), 2014 I Dream of Wires
Week 12: 21 May - 27 May	Tutorial	**Computation and Aesthetics** This week we consider the role of the computer, in terms of the possibilities for generative, reactive and interactive art. • Curtis Roads, 2015, 'Generative Stategies' in Composing Electronic Music: A New Aesthetic, London: Oxford
Week 13: 28 May - 3 June	Tutorial	**Studio as a Compositional Tool** In these short readings, Eno and Eshun both explore the idea of the studio as an instrument, and perhaps more radically, as part of a wider cybernetic organism in which the composer is just one part. This should be a particularly useful starting point for those students moving on to Synergies in Sound and Technology (MUSC3806). • Brian Eno, 1983, 'Studio as a compositional

		tool' in Christoph Cox and Daniel Warner (eds.), 2013, Audio Culture: Readings in Modern Music, New York and London: Bloomsbury Academic, pp. 127-130. • Kodwo Eshun, 1998 'Inner Spacializing the Song' in London: Quartet Books, pp. 62-66.

Resources

Prescribed Resources

Just open minds and ears.

Recommended Resources

Research and listening resources can be accessed via Moodle.

Course Evaluation and Development

This course and the Sonic Arts stream have continued to grow based on both formal and informal feedback from students and staff. I do hope that all students will take part in the survey at the end of semester, so that everyone has a say in the course.

Any feedback is welcome outside this also, and can be passed on in tutorials or emailed to a.hulbert@unsw.edu.au.

Image Credit

Audio explorer Delia Derbshire, lovingly rendered in cardboard. Photo by Adam Hulbert.

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