Course Syllabus

✎ **Edit**

Introduction to Music (MUS 3), Spring 2018, UCI

Course meets: Tues/Thurs, 2pm-3:20pm in Winifred Smith Hall
Canvas will be used for everything in this course, including communications with the instructor, storage of all course documents and information, and submission of all assignments.

Instructor

- Michael Dessen, **mdessen@uci.edu (mailto:mdessen@uci.edu)** (but please contact via Canvas "Inbox")
- Office: 3023 Contemporary Arts Center (CAC)
- Office hours by appointment (start by visiting a TA during their office hours)

Teaching Assistants (TAs)

- Adib Ghorbani, **adibg@uci.edu (mailto:adibg@uci.edu)**. Office hour: Thursdays, 4:30-5:20, CAC 2022
- Josh Simmons, **joshs@uci.edu (mailto:joshs@uci.edu)**. Office hour: Tuesdays 11am-11:50am, CAC 2022
- Hunter Long, **hslong@uci.edu (mailto:hslong@uci.edu,)**. Office hour: Tuesdays, 3:30-4:20, CAC 2022

Course description

The goal of this course is to introduce ideas, questions and listening strategies to deepen your relationship with music. Music is everywhere in our society, but more often than not, we experience it through media and contexts that emphasize the visual. This course will heighten your attention to the sonic dimensions of music, and to the rich variety of meanings and functions implicated in musical sounds. We will explore technical aspects of musical craft as well as broader cultural questions, drawing on examples and mini-case studies from a range of music, including Western and non-Western traditions, both ancient and contemporary. Coursework includes reading/listening/viewing assignments due in each class, i>clicker responses in class, Writing Assignments, and Sound Collage Assignments using digital audio software.

Course goals

1. **To complicate your understanding of the relationship between music and society.** Lectures and assignments will use a wide range of topics to explore how musical practices both shape and are shaped by society.
2. **To expose you to music terms and concepts.** You will not only learn definitions of musical terms, but also consider the assumptions and ideas bound up within them.

3. **To expand and deepen the ways you listen to music.** Assignments and in-class exercises will guide your listening of unfamiliar genres and highlight new ways of experiencing familiar ones.
4. **To introduce basic concepts in digital audio and music production.** Through software-based assignments (no prior experience required), you will learn fundamental concepts in digital music production and gain hands-on experience working with sound in time.

Coursework

1. **Reading/listening/viewing assignments** will be due in each class. Readings and films/videos will be provided as files or links, almost always free of cost. Listening assignments are provided as links to tracks on Apple Music; you may also find them on Spotify or another source but it is important that you find the *same* version version/album of the song listed in the assignment. In-class **i>clicker questions** will reward you for completing the weekly assignments fully and on time, paying attention in class, and retaining key terms from recent classes. Details about i>clicker policies, grading and troubleshooting are on the **i>clicker Info** page.
2. **Writing Assignments** are based on the concepts presented in recent lectures and assignments. Important details about these assignments, including how to handle citing sources properly to avoid academic honesty violations, are in the **Writing Assignments Info** page.
3. **Sound Collage Assignments** require no previous music training and will introduce you in a hands-on way to working with sound and time, as well as basic digital audio techniques, using a free, cross-platform software program called Soundtrap. Most Sound Collage Assignments will also have a **Peer Review** component. Details about Sound Collage Assignments and Peer Reviews are on the **Digital Audio and Sound Collage Info** page.

Where to find assignments and instructions

All assignments are listed on the **Schedule of Assignments** page.

For the assignments that you will turn in (e.g. the Writing Assignments and Sound Collage Assignments), all due dates are listed on that page at the start of the quarter. Instructions will be in the corresponding Canvas assignment. (For instructions on the Sound Collage Peer Reviews, please see the **Digital Audio and Sound Collage Info** page.)

The weekly reading/viewing/listening assignments are also listed on the **Schedule of Assignments** page, and must be completed by each class. Some details for later weekly assignments may be added during the quarter, but always at least one week before the due date.

In-class electronic device policy

You are not allowed to use laptops, tablets or phones in class because this causes significant distractions for other students in a course this size, particularly given the focus during class on close listening

exercises. The evidence-based reasons underlying this policy are explained well in **this article (https://www.nytimes.com/2017/11/22/business/laptops-not-during-lecture-or-meeting.html)** .

Slideshows displayed in class lectures will be posted to Canvas as PDF files shortly after each class. To download the PDFs, click on **Files** in the navigation menu and look in the "Lecture Slideshows" folder.

Late assignments policy

No late assignments will be accepted. If you fail to submit an assignment by the deadline, you will receive a grade of either 0% or up to 50% if it is a first-time error. In cases of severe illness or genuine emergencies, you must contact the instructor on the due date with an explanation, and you must be able to provide documentation. It is also your responsibility to make sure you have a reliable internet connection at the time needed to submit the assignments. You will not be allowed an extension due to a failed internet connection at the last minute, so I strongly recommend you use a UCI computer lab if you have any doubts about your internet connection.

Attendance

Although attendance is not taken in this course, the i>clicker responses count for a significant portion of your grade and can only be completed in class. There are no "excused absences" but rather a default policy for all students as follows: The two lowest i>clicker grades in each category (i.e. the two lowest performance and two lowest participation grades) will be dropped at the end of the course, which in effect excuses 2 days of i>clicker scores from grade calculations. This policy is designed to account for normal absences many people encounter, including minor illness and travel for team sports. Exceptions for further absences beyond this default of 2 are almost never made. If you have an exceptional reason for having to miss more than 2 class meetings, such as severe illness or athletes with more than 2 days of team travel, you must contact the instructor via the Canvas Inbox to explain the details and provide documentation.

If you miss a class, it is your responsibility to find out the basic information covered that day by downloading the PDF of the slideshow and consulting other students as needed.

Grade breakdown

Your course grade is calculated as follows:

- 35% - i>clicker responses (half participation questions, half performance questions)
- 40% - Writing Assignments (5 total)
- 20% - Sound Collage Assignments (4 total)
- 5% - Peer Review of Sound Collage Assignments (pass/fail, 3 total)

The numerical system used to translate from numeric to letter grades for your final course grade is the default system in Canvas, as follows:

A+ 100 %   to 96.5%

A   < 96.5 % to 93.5%

A- < 93.5 % to 90.0%

B+ < 90.0 % to 86.5%

B   < 86.5 % to 83.5%

B- < 83.5 % to 80.0%

C+ < 80.0 % to 76.5%

C   < 76.5 % to 73.5%

C- < 73.5 % to 70.0%

D+ < 70.0 % to 66.5%

D   < 66.5 % to 63.5%

D- < 63.5 % to 60.0%

F   < 60.0 % to 0.0%

Office hours and getting help

If you have any trouble with the course, it is important to seek help as early as possible. Start by visiting a TA during their office hours (posted above). Please use the Canvas "Inbox" for all correspondence with TAs and the instructor, and write in complete sentences with proper punctuation and grammar.

Academic Integrity

All your work for this course must be entirely your own, and must conform to UCI's policies on academic integrity, which are explained at **https://aisc.uci.edu (https://aisc.uci.edu)** . You may not collaborate with others on Writing Assignments, Sound Collage Assignments or Peer Review Assignments, and you may not use anyone's i>clicker in class other than your own or share i>clicker answers in class. Violations of these or any other academic integrity policy will affect your grade and will also be reported and kept on file, following the procedures outlined in the website linked above. It is extremely important that you carefully review UCI's policies and procedures on academic integrity and understand the nature and consequences of academic integrity violations.

Disability Services

If you have a disability that affects your performance in this course and requires special arrangements, you must document it through UCI's **Disabilities Services Center**   **(http://www.google.com/url? q=http%3A%2F%2Fdisability.uci.edu&sa=D&sntz=1&usg=AFQjCNHbcGlp1v_W6xp124hQvMJ5fapsTw)** and have them send your contract to me at the beginning of the quarter. You should also contact me via

Canvas during the first week of classes to make sure we are in communication about any necessary arrangements.

Schedule of Assignments

All reading/listening/viewing assignments are posted below under the class date for which they are due. (Scroll to the bottom for past classes.) Notes:

- **Videos** below listed as "On Kanopy" are available through the library's Kanopy collection to all UCI students, but you need to be either on campus or connecting to the campus network via the **Software VPN (https://www.oit.uci.edu/help/vpn/)** method (note that the WebVPN will not work).
- **Playlists**: You should always be sure to do the assigned listening below, but for convenience, I'll add tracks to this playlist on Apple Music as we go, including those assigned tracks and others played in class that were not assigned:
  https://itunes.apple.com/us/playlist/mus3-dessen-uci/pl.u-pMylGkbU2d9ya (https://itunes.apple.com/us/playlist/mus3-dessen-uci/pl.u-pMylGkbU2d9ya)
  I don't have a similar playlist in Spotify but if anyone finds a way to duplicate this playlist in Spotify, I can post the link here as well.

Tuesday, April 3 [week 1]

First day of class (no assignments due)

Thursday, April 5

- **Reading**: Review the following course documents carefully and bring any questions to class: **Course Syllabus (https://canvas.eee.uci.edu/courses/9170/assignments/syllabus)** , **Writing Assignments Info (https://canvas.eee.uci.edu/courses/9170/pages/writing-assignments-info)** , **Digital Audio and Sound Collage Info (https://canvas.eee.uci.edu/courses/9170/pages/digital-audio-and-sound-collage-info)** , and **i>clicker Info (https://canvas.eee.uci.edu/courses/9170/pages/i%3Eclicker-info)**
- **Sign up** for Soundtrap and begin watching the Soundtrap introduction videos listed on **Digital Audio and Sound Collage Info (https://canvas.eee.uci.edu/courses/9170/pages/digital-audio-and-sound-collage-info)** page (complete all the videos on the list by Tuesday)
- **Viewing**: Watch the following video excerpts from lectures by Dr. Aniruddh Patel, both on Kanopy. Use **these study questions (https://canvas.eee.uci.edu/courses/9170/pages/study-questions-for-patel-video-excerpts-in-weeks-1-and-2)** as a guide after watching/reading, and note any questions that you find confusing so that you can ask in class (or send questions to the instructor via Canvas):
  - From the beginning up until 8:30 of "**Musical Building Blocks: Pitch and Timbre (https://uci.kanopy.com/playlist/2706165)** ." Here is a **PDF study guide for this excerpt. (https://canvas.eee.uci.edu/courses/9170/files/3204032/download?wrap=1)** 📄 (https://canvas.eee.uci.edu/courses/9170/files/3204032/download?wrap=1)

- From the beginning up until 9:20 of "**Consonance, Dissonance, and Musical Scales (https://uci.kanopy.com/playlist/2706165)** ." Here is a **PDF study guide for this excerpt (https://canvas.eee.uci.edu/courses/9170/files/3204034/download?wrap=1)** 📄 **(https://canvas.eee.uci.edu/courses/9170/files/3204034/download?wrap=1)** .

Note: Sound Collage Assignment 1 instructions open today

Tuesday, April 10 [week 2]

- **Viewing**: Finish by today the Soundtrap introduction videos listed on **Digital Audio and Sound Collage Info (https://canvas.eee.uci.edu/courses/9170/pages/digital-audio-and-sound-collage-info)** page
- **Viewing**: Watch two additional video excerpts from lectures by Dr. Aniruddh Patel, both on Kanopy. As with last week, use **these study questions (https://canvas.eee.uci.edu/courses/9170/pages/study-questions-for-patel-video-excerpts-in-weeks-1-and-2)** as a guide after watching/reading, and note any questions that you find confusing so that you can ask in class (or send questions to the instructor via Canvas):
  - From the beginning up until 15:00 of "**Arousing Expectations: Melody and Harmony (https://uci.kanopy.com/playlist/2706165)** ." Here is a **PDF study guide for this excerpt. (https://canvas.eee.uci.edu/courses/9170/files/3204035/download?wrap=1)** 📄 **(https://canvas.eee.uci.edu/courses/9170/files/3204035/download?wrap=1)**
  - From the beginning up until 8:30 of "**The Complexities of Musical Rhythm. (https://uci.kanopy.com/playlist/2706165)** " Here is a **PDF study guide for this excerpt. (https://canvas.eee.uci.edu/courses/9170/files/3204033/download?wrap=1)** 📄 **(https://canvas.eee.uci.edu/courses/9170/files/3204033/download?wrap=1)**
- **Viewing**: Watch from the beginning up until 15:00 in the talk "**The transformative power of classical music (https://www.ted.com/talks/benjamin_zander_on_music_and_passion)** " by Benjamin Zander
- **Listening**: **Prelude No. 4 in E Minor, composed by Frederic Chopin,performed Alexandre Tharaud (https://itunes.apple.com/us/album/24-pr%C3%A9ludes-op-28-no-4-in-e-minor-largo/271571923?i=271571938)**

Thursday, April 12

- **Viewing**: "**Alive Inside (https://uci.kanopy.com/playlist/2706165)** " film (1 hour 15 min., on Kanopy)
- **Reading**: "**What is Music? From Pitch to Timbre (https://canvas.eee.uci.edu/courses/9170/files/3200562/download?wrap=1)** 📄 **(https://canvas.eee.uci.edu/courses/9170/files/3200562/download?wrap=1)** ," from **This Is Your Brain On Music**, by Daniel Levitin.

Note: Instructions for Writing Assignment 1 open after class today

Monday, April 16 [week 3]

Writing Assignment 1 due by 5pm

Tuesday, April 17

- **Reading**: "[Anatomy of a Tear-Jerker: Why does Adele's 'Someone Like You' make everyone cry? Science has found the formula (https://canvas.eee.uci.edu/courses/9170/files/3200558/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200558/download?wrap=1) [(https://canvas.eee.uci.edu/courses/9170/files/3200558/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200558/download?wrap=1)," by Michaeleen Ducleff
- **Reading/podcast**: "[The Ballad Of The Tearful: Why Some Songs Make You Cry (http://www.npr.org/2012/02/13/146818461/the-ballad-of-the-tearful-why-some-songs-make-you-cry)](http://www.npr.org/2012/02/13/146818461/the-ballad-of-the-tearful-why-some-songs-make-you-cry)," by NPR staff: Please listen to the radio piece (4:17) by hitting the play button, in addition to reading the text on this page
- **Reading**: "[Sounds Heard: Anatomy of a Truth Bender (http://www.newmusicbox.org/articles/sounds-heard-anatomy-of-a-truth-bender/)](http://www.newmusicbox.org/articles/sounds-heard-anatomy-of-a-truth-bender/)," by Isaac Schankler
- **Listening**: Begin listening to the following tracks, which we will use in upcoming classes:
  - [**"Aria," from the Goldberg Variations**   (https://itunes.apple.com/us/album/goldberg-variations-bwv-988/id255831775?i=255831789)](https://itunes.apple.com/us/album/goldberg-variations-bwv-988/id255831775?i=255831789), by J.S. Bach, performed by Glenn Gould (1955 version)
  - "[**Despedida**   (https://itunes.apple.com/us/album/despedida/id80842350?i=80842346)](https://itunes.apple.com/us/album/despedida/id80842350?i=80842346)," by Maria Rita
  - "[**Infant Eyes**   (https://itunes.apple.com/us/album/infant-eyes/id723473694?i=723473860)](https://itunes.apple.com/us/album/infant-eyes/id723473694?i=723473860)," by Wayne Shorter
  - "[**Berceuse**   (https://itunes.apple.com/us/album/4-chants-pour-franchir-le-seuil-berceuse/id1019331587?i=1019331596)](https://itunes.apple.com/us/album/4-chants-pour-franchir-le-seuil-berceuse/id1019331587?i=1019331596)," from **Quatre chants pour franchir le seuil** by Gerard Grisey
  - "[**Umbrella**   (https://itunes.apple.com/us/album/umbrella-feat-jay-z/id1168770543?i=1168770969)](https://itunes.apple.com/us/album/umbrella-feat-jay-z/id1168770543?i=1168770969)," by Rhianna, also featuring Jay-Z

Thursday, April 19

- **Reading**: "[An Imaginary Object (https://canvas.eee.uci.edu/courses/9170/files/3200556/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200556/download?wrap=1) [(https://canvas.eee.uci.edu/courses/9170/files/3200556/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200556/download?wrap=1)," from **Music: A very short introduction**, by Nicholas Cook
- **Listening**: Continue listening assigned for previous class

Note: Sound Collage Assignment 2 instructions open today

Monday, April 23 [week 4]

Tuesday, April 24

- No assignment is due today since we have a guest presentation, but please make sure you carefully complete the assignment for this Thursday, and start working on Sound Collage Assignment 2.

For today's class, we will have a special guest performance by Hypercolor, a band that will be performing a **public concert tomorrow (http://www.arts.uci.edu/event/hypercolor)** night.

Thursday, April 26

- "**Music in 1's and 0's: The Art and Politics of Digital Sampling (https://canvas.eee.uci.edu/courses/9170/files/3200561/download?wrap=1)** (https://canvas.eee.uci.edu/courses/9170/files/3200561/download?wrap=1) ," from **Capturing Sound**, by Mark Katz
- **Listening** (related to the Katz chapter):
  - "**Take yo' praise** (https://itunes.apple.com/us/album/take-yo-praise/id712124295?i=712124461) ," by Camille Yarbrough
  - "**Praise you** (https://itunes.apple.com/us/album/praise-you/id714916269?i=714916617) ," by Fatboy Slim
  - "**Fight the power** (https://itunes.apple.com/us/album/fight-the-power/id3484334?i=3484307) ," by Public Enemy
  - "**Notjustmoreidlechatter** (https://itunes.apple.com/us/album/notjustmoreidlechatter/id455365517?i=455365567) ," by Paul Lansky

Note: Instructions for Writing Assignment 2 open after class today

Monday, April 30 [week 5]

Tuesday, May 1

- **Viewing**: "**Counterpoint** (https://www.nytimes.com/video/arts/1247468479041/counterpoint.html) ," a video by NY Times music critic Anthony Tommasini (7 min.)
- **Listening**:
  - "**Nuper Rosarum Flores** (http://itunes.apple.com/us/album/nuper-rosarum-flores/id154458346?i=154458642) ," by Guillaume Dufay

- "**Dona Nobis Pacem** **(http://itunes.apple.com/us/album/iv.-osanna-benedictus-agnus/id95815841? i=95815754)** ," from the B Minor Mass by J.S. Bach. Note that the title may say IV. Osanna, Benedictus, etc. but make sure you download the very LAST track on this album, numbered 13.

Thursday, May 3

- **Reading**:
  - "**Discordant Notes in Detroit: Music and Affirmative Action (https://canvas.eee.uci.edu/courses/9170/files/3393669/download?wrap=1)** 📄 **(https://canvas.eee.uci.edu/courses/9170/files/3393669/download?wrap=1)** ," by Isabel Wilkerson
  - "**Glorious, Yes, But Resisting Today's World; The Vienna Philharmonic Returns, Virtually a Male Bastion (https://canvas.eee.uci.edu/courses/9170/files/3393670/download?wrap=1)** 📄 **(https://canvas.eee.uci.edu/courses/9170/files/3393670/download?wrap=1)** ," by Anthony Tommassini
  - "**No, Venezuela's much-hyped El Sistema music programme is not a hotbed of political resistance** **(http://theconversation.com/no-venezuelas-much-hyped-el-sistema-music-programme- is-not-a-hotbed-of-political-resistance-80500?sg=06b94dee-34b2-4d15-aa66- 7b55605b664d&sp=1&sr=1)** ," by Geoffrey Baker
- **Viewing**: **The Firebird** **(https://www.youtube.com/watch? feature=player_embedded&v=kd1xYKGnOEw)** , composed by Igor Stravinsky

Monday, May 7 [week 6]

Sound Collage Assignment 2 due by 5pm

Tuesday, May 8

- Viewing: "**Intangible Asset No. 82** **(https://uci.kanopy.com/playlist/2706165)** " (91 minutes, on Kanopy)

Note: Sound Collage Assignment 3 instructions open today

Thursday, May 10

- No assignment due today other than to start working on Sound Collage Assignment 3

Note: Instructions for Writing Assignment 3 open after class today

Monday, May 14 [week 7]

Tuesday, May 15

- **Viewing**: "**Strange Fruit: The Biography of a Song** (https://uci.kanopy.com/playlist/2706165) " (57 min., on Kanopy)
- **Reading**: "**Strange Fruit: Music and Social Consciousness** (https://canvas.eee.uci.edu/courses/9170/files/3200557/download?wrap=1) (https://canvas.eee.uci.edu/courses/9170/files/3200557/download?wrap=1) ," by Angela Davis. Note that this is a complex chapter of music-historical writing, so you will need time to read it carefully.
- Optional viewing but recommended: "**Inside the Memorial to Victims of Lynching** (https://www.cbsnews.com/news/inside-the-memorial-to-victims-of-lynching-60-minutes-oprah-winfrey/) ," with Opra Winfrey (14 minutes). The linked page also has a written transcript of the episode, in addition to the video itself.

Note: Sound Collage Assignment #4 instructions open today.

Thursday, May 17

- **Reading: "A conversation with Olly Wilson on John Coltrane** (https://canvas.eee.uci.edu/courses/9170/files/3444178/download?wrap=1) (https://canvas.eee.uci.edu/courses/9170/files/3444178/download?wrap=1) ," from the book **John Coltrane and Black America's Quest for Freedom**
- **Viewing**: 3 chapters from "Freedom Riders" (14 min. total)
  - **The Movement** (http://video.pbs.org/video/1560115371)
  - **The Music** (http://video.pbs.org/video/1568414227)
  - (http://video.pbs.org/video/1568414227) **The Tactic** (http://video.pbs.org/video/1568441516)

Monday, May 21 [week 8]

Tuesday, May 22

- **Viewing, for special guest presentation by Josh Simmons:**
  - "**Back to the Future Sounds** (https://www.youtube.com/watch?v=3w6qWiEx8BQ) " (18 min.)
  - "**i normally do this on sundays** (https://www.youtube.com/watch?v=oTFpMYhRbkQ) " (2 min.)

- "[The Oscillator- Variable Waveshape](https://www.youtube.com/watch?v=PbTjhESHVk4) [(https://www.youtube.com/watch?v=PbTjhESHVk4)](https://www.youtube.com/watch?v=PbTjhESHVk4) " (4 min.)

There will also be a special performance in class this day, by vocalist Angelica Rowell and pianist Junko Nojima.

Thursday, May 24

- **Readings**:
  - ["MP3: The Meaning of a Format," an interview with Jonathan Sterne (https://pitchfork.com/features/paper-trail/8913-jonathan-sterne/)](https://pitchfork.com/features/paper-trail/8913-jonathan-sterne/), in **Pitchfork**
  - ["The Death of High Fidelity," (https://canvas.eee.uci.edu/courses/9170/files/3570587/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3570587/download?wrap=1) [(https://canvas.eee.uci.edu/courses/9170/files/3570587/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3570587/download?wrap=1) by Robert Levine

Note: Instructions for Writing Assignment 4 open after class today

Tuesday, May 29 [week 9]

- Special guest presentation/activity by Adib Ghorbani and others
- The only homework due today is to submit the Writing Assignment 4 by 5pm

Writing Assignment 4 due by 5pm
Peer Review of Sound Collage Assignment 3 due by 9pm
(Note that these assignments are due on a Tuesday this week because Monday is a UCI holiday. There are no other assignments due today.)

Thursday, May 31

- **Viewing**: [The Reach of Resonance](https://vimeo.com/ondemand/resonance) [(https://vimeo.com/ondemand/resonance)](https://vimeo.com/ondemand/resonance) (1 hour and 40 minutes). You can rent this film on Vimeo for $3.99 using that link. Alternately, you can watch the DVD in the Ayala Science Library Multimedia Resources Center (call number ML3849 .R43 2013) but please plan ahead and be prepared to rent it online if it's checked out, since there is only 1 copy there.
- **Reading**: "[Notes from a transcultural diary (https://canvas.eee.uci.edu/courses/9170/files/3200563/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200563/download?wrap=1) [(https://canvas.eee.uci.edu/courses/9170/files/3200563/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200563/download?wrap=1)," by Miya Masoka
- **Reading**: Essay on "[All the Rage (https://canvas.eee.uci.edu/courses/9170/files/3200564/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200564/download?wrap=1) [(https://canvas.eee.uci.edu/courses/9170/files/3200564/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200564/download?wrap=1)," by Bob Ostertag

Monday, June 4 [week 10]

Sound Collage Assignment 4 due by 5pm

Tuesday, June 5

- **Viewing**: "[Laws that choke creativity   (https://www.youtube.com/watch?v=7Q25-S7jzgs)](https://www.youtube.com/watch?v=7Q25-S7jzgs) ," by Lawrence Lessig (19 min.)
- **Reading**: [Editorial by Emily White (https://canvas.eee.uci.edu/courses/9170/files/3200559/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200559/download?wrap=1) 📄 [(https://canvas.eee.uci.edu/courses/9170/files/3200559/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200559/download?wrap=1) for NPR
- **Reading**: [Response to Emily White by David Lowery (https://canvas.eee.uci.edu/courses/9170/files/3200566/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200566/download?wrap=1) 📄 [(https://canvas.eee.uci.edu/courses/9170/files/3200566/download?wrap=1)](https://canvas.eee.uci.edu/courses/9170/files/3200566/download?wrap=1)

Thursday, June 7

- **Viewing**: "[Money for Nothing   (https://uci.kanopy.com/playlist/2706165)](https://uci.kanopy.com/playlist/2706165) ," (50 min., on Kanopy).
- **Reading**: "[The internet will suck all creative content out of the world (https://www.theguardian.com/music/2013/oct/11/david-byrne-internet-content-world)](https://www.theguardian.com/music/2013/oct/11/david-byrne-internet-content-world) ," by David Byrne
- **Reading**: "[Is Daniel Ek, Spotify founder, going to save the music industry… or destroy it? (https://www.theguardian.com/technology/2013/nov/10/daniel-ek-spotify-streaming-music)](https://www.theguardian.com/technology/2013/nov/10/daniel-ek-spotify-streaming-music) " by Dorian Lynskey

Note: Instructions for Writing Assignment 5 open after class today

Monday, June 11 [exam week]

Writing Assignment 5 due by 5pm
Peer Review of Sound Collage Assignment 4 due by 9pm

Note: We will NOT meet at the final exam time listed on the schedule of classes, because Writing Assignment 5 is the equivalent of a take-home final exam. Once you have turned in WA5, your work for this course is complete.

Writing Assignments Info

Basic information

- The Canvas assignment is where you will find the questions/instructions and also where you will submit your assignment. You must upload your response in the Canvas assignment. Email or hard copy submissions are not accepted. Do NOT use your Turnitin account for submitting assignments.
- Each assignment will present one or more questions and will also specify word limits. Use a word processing program with a word count feature (e.g. GoogleDocs, Microsoft Word) to ensure your response does not exceed the limit.
- You must submit the file in one of these 3 file formats: .doc, .docx, or .pdf.
- You must follow the citation guidelines and practices detailed below.
- As stated on the syllabus, late assignments are not accepted. You should plan ahead to make sure you have a reliable internet connection in time to upload before the deadline, and should not wait until the final few minutes to upload. Canvas will not accept uploads after the deadline.

Evaluation criteria

Some questions will allow you more room to form your own argument, and others less so, but it is important to understand that most questions are not designed to have a single correct answer. Your score on a question will take into account the content of your ideas as well as the quality of your writing, including grammar and spelling, structure and coherence, and effective use of terminology we have studied in class.

The general grading criteria (out of 20 points possible) are as follows:

- **19-20 (A to A+):** Addresses the question thoroughly, with effective use of supporting details; good structure and flow to the argument; no significant problems with grammar, punctuation, spelling, structure/flow or use of terminology.
- **17-18 (B to A-):** Satisfactory answer that addresses the question and uses some supporting details; may have problems with grammar, punctuation, spelling, structure/flow or use of terminology
- **12-16 (D- to B-):** Does not adequately address the question, and/or has significant writing problems
- **11 or below (F):** Very weak response to the question and/or writing is incoherent

If you are working hard on your writing assignment responses, including spending significant time carefully revising your writing before submitting it, but still do not see improvements in your grade, you should seek help. Start by visiting a TA during office hours to show them your responses and ask for specific suggestions.

Important citation guidelines

You should avoid heavily quoting specific phrases from the slideshows, assigned readings or other sources. While it is sometimes necessary to quote sources, it is critical that you use your own words as much as possible, to show that you understand the topic and are articulating your own thoughts.

If you do need to quote a specific phrase from either a class slideshow or another source, you **must** use quotation marks to indicate that the words are not your own, and you must cite the relevant bibliographic information in the text. Here are the specific ways to do that in this course:

If you must quote text from a slideshow PDF from this course, which is not recommended in general, you may simply use (class slideshow) as in this example:

- One of the processing mechanisms that Patel claims both music and language share is that of "extract[ing] statistical regularities from rhythmic and melodic sequences" (class slideshow).

If you cite a reading or video that was assigned for this course, your citation can include simply the author's last name and page number (or time point, in the case of video), as follows:

- As Patel argues, research into the relationship between spoken and musical rhythm is "surprisingly underdeveloped" and, despite many studies on each of those areas in itself, "empirical comparisons of linguistic and musical rhythm are rare" (Patel, p. 96).

You should not normally need to quote a source not **assigned for this class in order to complete these assignments, but if you choose to do so,** then you must include a full citation in a standard bibliographic style (MLA, Chicago, etc.) The particular bibliographic style is up to you and you can include the citation information either at the end of your document or in-text, but you must include title, author, date of publication, publisher, and page number. If the resource is an online source, you must provide the URL, date of access and title/author.

In addition, if you borrow ideas significantly from any source, but paraphrase them instead of using direct quotes, you must also cite that source as a reference and include bibliographic information. Example:

- In neuroscience, much work remains to be done in order to better understand how the rhythms of speech and music relate to one another, since both areas have been studied frequently in isolation but not in a comparative way using scientific methods (Patel, p. 96).

It is crucial to understand that if you borrow a phrase or sentence from another source but fail to include it in quotation marks and cite it properly, or borrow ideas significantly from a source without citing it, you are engaging in plagiarism and violating UCI's academic integrity policies. As stated on the syllabus, academic honesty violations will be reported and will affect your grade.

For more resources on citation practices, please consult the UCI Libraries Guide, "**Making Citations (http://www.lib.uci.edu/sites/all/tutorials/BeginResearch/public/citations.html)** ."

Digital Audio and Sound Collage Info

About digital audio in this course

The term "digital audio" encompasses a wide range of tools and techniques involving sound and computers. Although digital technologies have only been widely accessible for a few decades, in this short time they have evolved at a staggering pace, and have profoundly impacted the field of music.

Some course lectures, readings, and videos will introduce questions about the relationship of technology to music and culture. In parallel, you'll view video tutorials and complete several Sound Collage Assignments, giving you a chance to learn basic sound editing skills and to experience the kinds of creative choices that composers and music producers make.

About the software

For these digital audio assignments, we will use an entry-level software program called **Soundtrap (https://www.soundtrap.com/)** , which is free and runs in a web browser or mobile app on most common platforms. (There are paid tiers if you would like the more advanced options, but the free one is fine for the purposes of this course.)

If you already have experience working with another, more advanced DAW ("digital audio workstation"), and you feel confident that you can use it to complete the assignments, then you are welcome to do so as long as you submit the assignments in mp3 file format. Some of you may be quick at learning software and have access to paid programs such as GarageBand, Mixcraft or other entry-level software with more advanced features than Soundtrap, but if you have any doubts at all, I suggest you use Soundtrap for the course since it is free and relatively easy to learn.

How to sign up for Soundtrap (free version)

1. Go to <**https://www.soundtrap.com/>** **(https://www.soundtrap.com/)** and click on "Join now"
2. If it says "I want to use Soundtrap for..." personal or educational use, and you should pick "personal" (we are not using a group educational license for this course)
3. Sign up to create a new account any way you like - email address, google, facebook, etc.
4. Follow the instructions to activate your account*, and you should get emails from Soundtrap with links to get started. The program runs in a browser or in a mobile app, so you do not need to install software on a computer and if needed, could run it from a browser in a UCI computer lab.

*You do **not** need to provide any credit card or payment information to sign up, but you'll immediately get an email saying that you've been given a 14-day free trial of their Premium version. If you choose to not

pay for Premium once the trial is over, your account will simply revert to the Free version, which still has all the features you need to complete the assignments for this course.

Soundtrap tutorials

During the first two weeks of the quarter, your assignments will include watching some very short Soundtrap tutorials listed below that will familiarize you with the basics of the program. Here is the list of the tutorials in the order I suggest doing them. Other than the first (8:30), they are all under 5 minutes:

1. Crash Course: **https://vimeo.com/196264186** **(https://vimeo.com/196264186)**
2. Regions: **https://vimeo.com/196852600** **(https://vimeo.com/196852600)**
3. Tracks: **https://vimeo.com/196848714** **(https://vimeo.com/196848714)**
4. Audio: **https://vimeo.com/196269023** **(https://vimeo.com/196269023)**
5. Piano Roll: **https://vimeo.com/196862903** **(https://vimeo.com/196862903)**
6. Loop and Synthesizer Demo: **https://vimeo.com/202934230** **(https://vimeo.com/202934230)**

Some of these tutorials may occasionally reference unfamiliar concepts, but in general this will not be a problem if you can follow the basic techniques they demonstrate. If you have questions or problems, please use Soundtrap's **Support Page** **(https://soundtrap.zendesk.com/hc/en-us)**, but you can also contact at TA or the instructor if that doesn't help.

About the Sound Collage Assignments

You'll be provided with specific instructions for each of the four Sound Collage Assignments. Each will provide a different set of constraints and requirements, and the final one will be the most open-ended. The assignments must be completed submitted via Canvas in the form of an mp3 file and, in all but the first, an additional text file. No late assignments will be accepted (see policies on the **Syllabus (https://canvas.eee.uci.edu/courses/9170/assignments/syllabus)**).

About (no) collaboration in the Sound Collage Assignments

For the Sound Collage Assignments, you may not collaborate with other students or with anyone else. For purely technical problems you can always seek help, but the content of the assignments and all the decisions should be your work only.

About anxiety around "creative" assignments

Some students always experience great anxiety when given any kind of "creative" project. Please do not stress about this! You are not expected to have any prior experience with music or composition. Each Sound Collage Assignment instruction will include the criteria we'll use to score your work, and you'll be able to do well on these assignments if you put in sufficient time and pay attention to detail.

Instructions for Peer Reviews of Sound Collage Assignments

Immediately after each Sound Collage Assignment submission deadline, Canvas will assign you two other students' Sound Collages to peer review. The purpose is both to give you additional feedback on your work from peers, and also to enable you to hear the variety of choices that other students made in response to the assignment constraints. You are expected to listen closely and read their text file, then provide a one or two paragraph comment with thoughtful and constructive feedback.

Your comments are not taken into consideration in assigning grades for the Sound Collage Assignments themselves, but you will be graded pass/fail for having completed the peer reviews. If you do not receive 2 peer review assignments in Canvas within 24 hours after the assignment submission deadline passes, please contact the instructor right away and you will be assigned peer reviews manually.

Make it your own!

For Sound Collage Assignments 2 and 3, you'll be working within a specific set of limitations explained in the assignment text, and the 4th will be the most open-ended of all.

You'll quickly discover that Soundtrap allows you to easily use pre-made loops and textures, and that by simply copying and pasting some of this content, you can create a professional-sounding piece of music. While such tools are exciting, I encourage you to go beyond this approach and give yourself permission to experiment - for example, recording and working with your own, custom sounds, or altering the built-in loops in unusual ways. I will provide more details and examples of strategies you might consider in class.

To use a kitchen analogy, you will learn more about cooking by experimenting with different ingredients and techniques, even if your first dishes come out a little strange, than you will by just heating up a frozen pizza. The latter might be failsafe and taste better, but it won't teach you much about cooking (and won't ensure you a perfect grade in this course, either). You will likewise learn much more about music and composition if you use the "recipes" in this course (i.e. the assignment instructions) as ways to experiment with sounds and methods in your own, individual way.

i>clicker Info

To get set up with an i>clicker:

1. Purchase a i>clicker in the UCI Bookstore if you don't have one already.
2. Click on "i>clicker registration" in the navigation menu to the left, and follow those instructions to register your clicker's serial number and link it to your student ID
3. Bring your i>clicker to every class.

Performance vs. participation questions/grades

All i>clicker questions are either participation or performance questions.

For PARTICIPATION questions, all that matters is responding, and you are not graded on which answer you choose. On the slideshow, these are labelled "participation question" and colored blue.

PERFORMANCE questions are based on assignments due or material presented in recent classes, and you must select the correct answer to receive credit. On the slideshow, these are labelled "performance questions" and colored red.

Your PARTICIPATION grade in each class is a pass/fail grade (which appears as "1" or "0" on the EEE Gradebook) for that day's participation. It is based on being in class that day and answering the questions that were presented. To get a "1" (pass), you need to answer either all or all but one of the questions presented that day, including both performance and participation questions. If you fail to respond to 2 or more questions that day, you receive a 0 for Participation.

Your PERFORMANCE grade is based on only the performance questions from that class. In your performance grade, you get one point for each correct answer and zero for incorrect answers. (However, note that even if you answer incorrectly, your response counts towards your participation grade, so you should always guess.)

As explained on the **Syllabus (https://canvas.eee.uci.edu/courses/9170/assignments/syllabus)** section on absence policies, the lowest 2 grades in each category (performance and participation) will be dropped at the end of the quarter.

What to do if your i>clicker scores do not appear in Gradebook

When you see the Announcement that the first i>clicker grades are posted in Canvas Gradebook, you should check there to make sure your i>clicker is being properly recorded. For each class, you should see a Performance score and a Participation score. If you do not see a score there, send the instructor

(Michael Dessen) a message via the Canvas "Inbox" and include the **serial number on your clicker** and your **student ID number**.

Please note that if your clicker is working correctly (i.e. it's not broken, and the battery is not dead) then the i>clicker software will register your responses even if your clicker serial is not correctly linked to your name in Gradebook. As soon as your clicker serial is correctly linked to your name/ID, I can locate your grades (including past classes) and manually update your scores on Gradebook. However, if you wait until after week 3 to inform me that your clicker scores are not correctly appearing in Gradebook, you may be penalized.

i>clicker FAQs:

1. "I was in class that day and clicked on lots of questions, but I received a "0" for participation. Why?" Most likely, you arrived late and missed 2 or more questions at the beginning of class, or spaced out and missed a couple in the middle of class. See above for details on how participation grades are calculated.
2. "Gradebook says I missed one of the performance questions, but I thought I got them all right. Can you tell me which one I got wrong?" No, this is not possible due to the i>clicker software design. The software only shows instructors how many of the performance questions a student answered correctly, but it does not allow an instructor to see what answer a student gave for a specific question.
3. "My clicker battery died during class / I forgot my clicker / my dog ate my clicker / etc... Can I still receive i>clicker credit for today's class?" No. I understand that these things can happen to anyone, but this is the primary reason for the i>clicker grade-drop policy explained on the syllabus, along with minor illnesses, sports-related absences, etc. Even if you tell me during class that your clicker is broken or battery dead, we will not make special arrangements for that day. The dropped grade policy is there so that a rare problem out of your control does not affect your grade. It is not an invitation to skip a class.
4. "What if a performance question is so unfair that most of the class gets it wrong?" This almost never happens, but if it does, I convert the question to a participation question so no one is penalized.