

# Sound, Self, and Society: Music and Everyday Life

MUS 1101  
Fall 2022

Dr. Kathryn Huether (Hee-ther; she/her/hers)  
[k.huether@bowdoin.edu](mailto:k.huether@bowdoin.edu)

TR 1:15-2:40 PM

Office Hours: TR 3:00-4:30 PM & By  
Appointment

Syllabus Color Denotations		
REGULAR Meeting	NO Class Meeting	ASSIGNMENT DUE
ZOOM Class Meeting	EXAM	WORKSHEET DAY (i.e. no notecard)

## COURSE DESCRIPTION

Explores the role of music and sound as social practice, political catalyst, market commodity, site of nostalgia, environment regulator, identity tool, and technology of the self. Enables students to communicate about sound and music. Addresses music in relation to: mood manipulation; signification; taste and identity; race, class, gender, and sexuality codes; urban tribes and subcultures; economics and politics; power; authenticity; and technology. Emphasis will be on contemporary North American socio-musical contexts; however, cross-cultural and historical perspectives will also be introduced. Case studies may include gym, study, road trip, and party playlists; music in political campaigns; Muzak; advertising jingles; film music, and a variety of musical genres such as goth, funk, and hip hop.

*\*\* This syllabus is NOT equitable and not nearly as diverse as it could be and as I aspire for it to be. That being said, think of this as a playlist, something that is constantly added to and changing, as we share conversations and experiences in class, as you learn from me, but even more so, as I learn from you. \*\**

## OFFICE HOURS

Aside from the initial required office hours, regularly scheduled office hours are Tuesday/Thursday immediately after class from 3-4:30 PM. If these do not work for your schedule, that is okay! Email Dr. Huether to find another time.

## TBD “STUDENT CHOICE” DAYS

Over the course of semester we will have *at least three* “Student Choice” days. These will include student group project presentations but will also be determined based upon suggestions given to Dr. Huether the second day of class. Take the syllabus home after the first day, look it over, and think about what you would like to see but that isn’t present. Submit either an email or hard copy to Dr. Huether by midnight on September 6.

## GRADING AND ASSIGNMENTS

Projects (total of 2)	30%
Group Project/Presentation	15%
Attendance & Participation	15%

Office Hour Visit	5%
Midterm Reflection	15%
Final Exam/Project	20%

### **Projects (30% of Final Grade/15% Each)**

Throughout the course of the semester you will be required to complete two projects. *Project 1* is required to be a 1200-word paper; however, with *Project 2*, students have the choice to complete a second 1200-word paper *or* a creative project of the student's choice but that **must** be approved by Dr. Huether at least a week prior to submission. Your creative project may be a series and paired with your final project if that is the student's choice, such as a podcast, op-ed/blog posts, curated Instagram, TikTok response, etc. Creative project proposals for *Project 2* must be submitted to Dr. Huether either in person or via e-mail on or before November 4.

*\*\*Requirements for proposing a creative project: Students must type out their proposal and schedule a meeting with Dr. Huether to discuss. Please note, creative projects may be declined if Dr. Huether finds that the work required is not appropriate. In this case, students are allowed to rework their proposal and resubmit once over the course of the semester.\*\**

#### **Project 1: Concert Ethnography/Sociality—Performance Analysis**

**Due: October 25**

Attend a live musical performance (either virtual or in person) of a musical performance that is both *unfamiliar* to you and *compelling* to you in some way. Make sense of what's going on in the performance, focusing mostly on verbs (singing, dancing, playing instruments) rather than nouns (notes, chord progressions, etc.) Some questions you might consider are: Who is performing? Who is making decisions? Is there an audience? Is the exchange of money a visible part of the performance (e.g., “making money fly”) or hidden (tucked away in a metal box?) How old are the other attendees? Are there patterns of race and gender? (*i.e.*, Are only Somali men singing along? Are only young white women drinking?) Who is dancing? Who is sitting quietly? Is there applause between songs? Is there an announcer or a written program framing the music in a certain way (as tradition, as rebellion, as protest, as entertainment, as spiritual practice?) What aspects of this performance are participatory and which are presentational? Use the writings we have read that analyze performances as a model. Most importantly, follow your own curiosity—how do these features of performance seem to *mean* something or *achieve* something that matters to you?

#### **Project 2: Enculturation—Musical Autobiography**

**Due: November 23**

**\*\*Creative Proposal Option Due on or before November 4**

Write about your own musical enculturation: how you came to have the musical skills and sensibilities that you do now. Think about significant moments in your musical training, family life, performance experience, and listening habits. Why did you start going to punk shows when you were twelve? Why did you give up the sitar for the piano? Why did your mother not allow dance music in the house? Why do you always listen to Stevie Wonder first thing in the morning? Does your conga teacher play for you and ask you to play back, notate the patterns in staff notation, or grab your hands to show you how to move them on the drum?

While you may occasionally mention recordings or other musical objects, focus on the human story. This should be a paper about relationships with other musicians, teaching methods, politics, identity, musical heroes, music scenes, etc. The story should include at least three people other than yourself. Don't assume that the reader knows how your music lessons went: write in detail about teaching processes. You may talk

about likes and dislikes, but try to get deeper than your own personal taste (you hate cumbia but love salsa? Why is that? How do they make you feel differently? What *kind* of a person might prefer salsa? What is the cumbia scene like?) Your autobiography should connect this information into a coherent story.

### ***Student Group Project/Presentations (15% of Final Grade)***

Students will participate in one group project presentation over the course of the semester. No more than 2 student groups will present per class period. These presentations will include a 10-15 minute introduction or commentary to that day's musical topic. An outline must be submitted to Dr. Huether for approval a week prior, and the Final products (PowerPoint, podcast, op ed, etc.) must be shared with Dr. Huether no later than 48 hours before the group's scheduled presentation. Presentations have no structured expectations, only to include some aspect of the musical practice being discussed, which may include but is not limited to: musical performance, mini lecture, an op ed or podcast, interviews and engagement with a local or national artist, a public forum, etc. Be creative! Find ways that your own personal interests or major can mold or contribute to these projects.

#### *Group Requirements:*

Student groups should consist of 3-4 students. If you would like to choose and form your own group, this must be submitted at the beginning of class on September 15<sup>th</sup>. Otherwise, Dr. Huether will determine the groups based upon preferences submitted by students in class on September 15<sup>th</sup>.

### ***Attendance and Participation (15% of Final Grade)***

#### *Attendance*

Attendance will be taken one of two ways, either via a notecard that will be filled out by the student prior to class *or* a worksheet that also must be completed prior to class (except in the occasion of zoom lectures in which case you will fill out a short worksheet on canvas following the lecture). Attendance will only be counted upon submission of the respective assignment to Dr. Huether at the end of lecture. Days with worksheets are marked on the syllabus in purple and you will find the worksheets on Canvas under your readings. All other days notecards should be turned in.

*\*\*Please note, if you are seen filling out your notecard or worksheet in class you may be asked to leave and/or receive half or no credit for that day's attendance.\*\**

This course covers an extensive amount of subject matter. You cannot succeed without regular attendance and a commitment to finish the assigned readings. Our class meetings are primarily discussion of the readings, thus, your absence 1) takes away your personal contribution and 2) limits your engagement and learning trajectory.

*Students are allowed two absences no questions asked. All other absences that students hope to be deemed as "excused" must be approved by Dr. Huether at least 48 hours in advance.*

- 1) **Notecards** should contain 1) a 2-3 sentence overview of that day's readings and 2) an observation/reflection on how the material applies to daily life; and 3) a question to share in class. Questions should be expansive enough to inspire conversation. A few things to keep in mind when asking formulating your questions:

- Can it be answered with a simple yes or no? If so, rework it.
- Does this require additional research that could not take place in a simple daily exchange?
- Does my question respect and consider the diverse lives of my fellow students?

*NOTECARD EXAMPLE*

NAME: FIRST & LAST  DATE:  1) 2-3 SENTENCE SUMMARY  2) MAIN OBSERVATIONS  3) QUESTIONS FOR CLASS DISCUSSION
---

- 2) **Worksheets** should be fully completed and students should be ready to discuss in class. Worksheets are meant to further develop essential skills for success.

**Required Office Hour Visit (5% of Final Grade)**

At the beginning of the semester, everyone will sign up for a 5-minute slot during Dr. Huether’s office hours. This initial meeting is a chance to introduce yourself and let Dr. Huether know about your musical life, your academic background, and goals, strengths and weaknesses, hopes and concerns about the course, and anything else you’d like to share! You can also feel free to ask Dr. Huether about her life too! If you think 5 minutes will not be enough, feel free to sign up for a 10-minute slot. This visit is required and counts towards 5% of your final grade.

**Exams (40% of Final Grade)**

*Midterm Reflection* (October 27; 20%): an in-class assessment/conversation of the course thus far.

*Final Reflection OR Final Project* (December 17 @ 1:30 PM; 20%)\*

Students may choose *either* a final reflection to be taken in person on the scheduled final exam time or a final project of the student’s choosing that must be submitted at the start of the final exam time. Proposals for final projects must be submitted on or before **November 29<sup>th</sup>**.

**LATE WORK POLICY**

Submission and acceptance of late work raises questions of fairness because if late papers are accepted without penalty, those students have extra time to complete the assignment. Consequently, late submissions will be penalized. For each day that the paper is late, the final grade of that paper will drop one-third of a letter grade, e.g., from an A to an A-. Penalties begin when papers are due.

Exceptions to the late work policy will be made at Dr. Huether’s discretion to students presenting valid excuses related to health, family, or professional responsibilities. Unless there is a last-minute emergency it is expected for students who are confronted with time submission issues to consult with Dr. Huether prior to the due date so that an alternative solution may be found.

## **COURSE EXPECTATIONS/PARTICIPATION**

- *Participation:* Students are encouraged to use their attendance notecards as preparation for course participation. There will be opportunities to share both in smaller and larger group settings. Participation is considered in the final grade; however, Dr. Huether is flexible on what this looks like.
- *NO Screens:* Any technology aside from what is directly required for our daily meetings is not allowed. Please keep all phones and laptops stored during the course. Note taking by hand is strongly encouraged; however, special accommodations will be considered on a case-to-case basis.
- *Cell Phone Policy:* If a student is seen interacting with their phone during class, they will be asked to put it away. If the student is seen interacting again in the same period, they will be politely asked to excuse themselves from that day's meeting. Your colleagues deserve your full attention and respect, which is not possible when engaging on personal technology.

## **HONOR CODE**

*Bowdon College policies on documentation of sources and educational ethics will be strictly observed; cheating and plagiarism will not be tolerated and will be prosecuted to the full extent of College policy. Please refer to the Honor Code in the student handbook (<http://www.bowdoin.edu/studentaffairs/student-handbook/college-policies/index.shtml>)*

## **INCLUSION**

Class participation depends on a safe space where all members feel invited to contribute to discussion, critique, and collaboration. We value the perspectives of individuals from all backgrounds, representing the diversity of our community. This diversity includes race, gender identity, national origin, ethnicity, religion, social class, age, sexual orientation, politics, physical and learning ability. If at any time you feel that you, or someone else in the class, is excluded or discouraged from full participation, please speak to me or seek council from supportive, campus resources. If you see ways I can improve the class environment, please let Dr. Huether know.

I also recommend SWAG (The Sexuality, Women, and Gender Center). The director and associate director are available to offer individual support, make connections with other campus departments, and provide campus and external resources.

## **ACCOMODATIONS**

Students seeking accommodations based on disabilities must provide documentation to the Assistant Dean of Student Affairs. Students are encouraged to address any special needs or special accommodations with me at the beginning of the semester or as soon as you become aware of your needs. Additional information regarding the accommodations process for students with disabilities can be found at:

<http://www.bowdoin.edu/studentaffairs/student-handbook/college-policies/accommodation-policy.shtml>

## **RELIGIOUS HOLIDAYS**

The Religious Holiday Policy and a list of major religious holidays and policies can be found on the [Academic Calendar](#) (scroll down to the bottom). Please communicate your intention to observe religious holidays at the beginning of the semester.

Week 1	
September 1	<ul style="list-style-type: none"> <li>▪ Introduction to the Course</li> <li>▪ Overview of Syllabus</li> </ul>
Week 2	
September 6	<p>Music...or Sound? Worksheet I: Is it Brilliance? Or is it Jargon?</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Christopher Small, “Prelude: Music and Musicking” in <i>Musicking</i></li> <li>▪ Thomas Turino, “Why Music Matters”</li> </ul>
September 8	<p>The Sonic Experience Worksheet II: Formulating Questions</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Jonathan Sterne, “Sonic Imaginations” in <i>Sound Studies: A Reader</i></li> <li>▪ R. Murray Schafer, “The Soundscape”</li> <li>▪ David Novak, “Noise”</li> <li>▪ (Optional) Freya Parr, “BBC Launches Music and Nature-Themed Programming as Part of “Soundscapes for Wellbeing” Project,” <i>Classical Music</i></li> </ul>
Week 3	
September 13	<p>Careers in Music—Part I <i>(no notecard or worksheet due)</i> <b>Guest Lecture: “Music Therapy: A Healing Profession in Music”</b> <b>Claire Loritz</b>, MT-BC, BM Music Therapy, University of Minnesota</p> <p><b>**ZOOM**</b> <b>Meeting ID:</b> 988 7683 3654 <b>Passcode:</b> 194638</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Eva Augusta Vescelius, “Music and Health,” <i>The Musical Quarterly</i> (July 1918)</li> <li>▪ Emily E. Sevcik, “Eva Augusta Vescelius: Life and Music Career Before 1900,” <i>Journal of Music Therapy</i> (2022)</li> </ul>
September 15	<p>Participatory and Presentational Performance</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Thomas Turino, “Participatory and Presentational Performance”</li> <li>▪ Tia DeNora, “Music as Technology of the Self” in <i>Music in Everyday Life</i></li> <li>▪ (Optional) Jutta Toelle, “<i>The audience as artist?</i>: The audience’s experience of participatory music”</li> </ul>
Week 4	
September 20	<p>Class visit to the Arctic Museum’s</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Jeffrey van den Scott, “Affirming Identity Through Musical Performance in the Canadian Arctic”</li> </ul>

September 22	Modes of Listening  Read: <ul style="list-style-type: none"> <li>▪ Selections from Pauline Oliveros, “Deep Listening: A Composer’s Sound Practice”</li> <li>▪ Tom Rice, “Listening”</li> <li>▪ Lara Cory, “10 Works that will begin Your Journey into Deep Listening”</li> <li>▪ (Optional) Tie DeNora, “Music and the Body”</li> </ul>
<b>Week 5</b>	
September 27	Music as Filler—“Muzak” Worksheet III: Writing and Describing Sound and Music Read: <ul style="list-style-type: none"> <li>▪ Theodor Adorno, “Music in the Background”</li> <li>▪ Paul Anderson, “Neo-Muzak and the Business of Mood”</li> </ul>
September 29	The Concert Experience, Part I—“Traditional” Read: <ul style="list-style-type: none"> <li>▪ Christopher Small, “Summoning Up the Dead Composer”</li> <li>▪ Qiuju Lou, Siyue Hu, and Yunjiao Goo, “Right here Right Now: Embodied Experience of Pop Concert Participants”</li> </ul>
<b>Week 6</b>	
October 4	Careers in Music—Part II, “Academia” Read: <ul style="list-style-type: none"> <li>▪ Philip Bohlman and Federico Celestini, “Editorial: Reckoning with Musicology’s Past and Present”</li> <li>▪ Michael Powell, “Obscure Musicology Journal Sparks Battles Over Race and Free Speech”</li> <li>▪ Martin Imens, “Banning Tchaikovsky Won’t Win the War in Ukraine”</li> </ul> View: <ul style="list-style-type: none"> <li>▪ “Music Theory and White Supremacy”</li> </ul>
October 6	The Concert Experience, Part II—“Streaming” Read: <ul style="list-style-type: none"> <li>▪ Albrecht Schneider, “Aspects of Sound Recording and Sound Analysis”</li> <li>▪ Martin Scherzinger, “The Political Economy of Streaming”</li> <li>▪ Hannah Towey, “Taylor Swift Doesn’t Need to Earn Streaming Royalties...Spotify Wasn’t Built to Pay Artists”</li> <li>▪ Sydney Harrison, “DJ D-Nice’s ‘Club Quarantine’ Series Helped Him as Much as it Helped Others: ‘It Kept Me Going’”</li> </ul> Explore: <ul style="list-style-type: none"> <li>▪ @brandnice</li> </ul>

**Week 7**

October 11 **NO CLASS—FALL VACATION**

October 13 Careers in Music—Part III, “Music and Law”

**\*\*ZOOM\*\***

Meeting ID:  
978 7769 2621

Passcode:  
077083

**Guest Lecture: “Issues in Music Copyright Law”**

**Dr. Dana DeVlieger**, PhD Music Theory, University of Minnesota | ,JD (in progress), Northwestern Pritzker School of Law

Read:

- M. Fletcher Reynolds, “Selle V. Gibb” and the Forensic Analysis of Plagiarism,” *the College Music Society*
- Olufunmilayo B. Arewa, “A Musical Work is a Set of Instructions,” *Houston Law Review*

Listen:

- Katy Perry, “Dark Horse”
- Flame, “Joyful Noise”
- Tom Petty, “I Won’t Back Down”
- Sam Smith, “Stay With Me”

**\*\*No worksheet or notecard due (attendance is still mandatory)**

**Week 8**

October 18 Listening Technologies

Read:

- Theodor Adorno, “The Curves of the Needle”
- Patrick Feaster, “Phonography”
- Daniel Fisher, “Radio”
- Selections from Rebecca Tuhus-Dubrow, *Personal Stereo*
- (Optional) Kathryn Huether, “Guiding or Obscuring?: Visitor Engagement with Treblinka’s Audio Guide and its Sonic Infrastructure”

October 20 Imagined Communities and TikTok—Sonic Wallpapering and Musical Repurposing

Read:

- Sam Armstrong, “‘Oh No!’ How a 60s Girl Group Anthem Took Over TikTok”
- Maggie Tillman, “What is TikTok and How Does it Work? Everything You Need to Know”
- “What Would the Frankfurt School Think of Social Media?”

Listen:

- “The Sunday Read: TikTok Audio Memes are Everywhere. How do they work?,” *The Daily—New York Times* (Podcast; Spotify)



Week 9	
October 25	NO CLASS MEETING <i>Due: Project 1</i>
October 27	<b>Midterm Reflection</b>
Week 10	
November 1	The Beyoncé Effect  Read: <ul style="list-style-type: none"> <li>▪ Candace McDuffie, “5 Years of Lemonade”</li> <li>▪ Aisha Durham, “Close-Up—Beyoncé: Media and Cultural Icon”</li> <li>▪ Marquita R. Smith, “Beyoncé: Hip Hop Feminism and the Embodiment of Black Femininity”</li> <li>▪ (Optional) Eric Harvey, “Beyoncé’s Digital Stardom”</li> <li>▪ (Optional) Alicia Wallace, “A Critical View of Beyoncé’s “Formation””</li> <li>▪ (Optional) Paula Harper, “<i>Beyoncé</i>: Viral Technique and the Visual Album”</li> </ul> View: <ul style="list-style-type: none"> <li>▪ <i>Lemonade</i> (2016)</li> </ul>
November 3	Careers in Music—Part IV, “Performance” <b>Guest Lecture: “All the Places Music Can Take You...Or You Can Take It”</b> <b>Professor Angella Ahn</b> —BA & MA Violin Performance, The Juilliard School Associate Professor, Montana State University School of Music Violinist, Ahn Trio  View/Listen: <ul style="list-style-type: none"> <li>▪ “Angella Ahn and Friends”</li> <li>▪ “Nuvole Bianche”</li> </ul> **No worksheet or notecard due (attendance <i>is still mandatory</i> )
November 4	<i>Final Day to Submit a Proposal for Project 2 Creative Option</i>
Week 11	
November 8	Religion Out Loud Read: <ul style="list-style-type: none"> <li>▪ Charles Hirschkind, “Religion”</li> <li>▪ “SO! Reads Isaac Weiner’s Religion Outloud: Religious Sound, Public Space, and American Pluralism”</li> </ul> <i>And one of the following:</i> <ul style="list-style-type: none"> <li>▪ Jeffrey A. Summit, “Technology and the Transmission of Oral Tradition in the Contemporary Jewish Community”</li> <li>▪ Stephen A. Marini, “Music, Media, and Message: Transitions in Contemporary American Evangelical Music”</li> <li>▪ Rachel Harris, “Mobile Islam: Mediation and Circulation”</li> </ul>
November 10	<b>NO CLASS MEETING</b>

<b>Week 12</b>	
November 15	<p>HipHop in America and Beyond—History, Context, Development</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Tricia Rose, “Introduction” and “Nobody Talks about the Positive in Hip Hop” in <i>The Hip Hop Wars: What We Talk About When We Talk About Hip Hop</i>”</li> <li>▪ Nina Sun Eidsheim, “Formal and Informal Pedagogies: Believing in Race, Teaching Race, Hearing Race”</li> </ul> <p><i>And one of the following:</i></p> <ul style="list-style-type: none"> <li>▪ Thomas Sebastian Köhn, “Rapping the Shoah: (counter-) Narratives and Judaism in German Hip-Hop”</li> <li>▪ Michael T. Putnam and John T. Littlejohn, “National Socialism with Fler? German Hip Hop from the Right”</li> </ul>
November 17	<p>Careers in Music—Part V, “Composition” <b>Guest Lecture, Professor Vineet Shende</b></p>
<b>Week 13</b>	
November 22	<p>Gendering Music</p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Stan Hawkins, “Introduction: Sensing Gender in Popular Music”</li> <li>▪ Sasha Geffen, “Introduction: An Alternate Ribbon of Time” and “No Shape: The Formless Internet” or “Not a Woman, Not a Man: Prince’s Sapphic Adrogyny” in <i>Glitter up the Dark: How Pop Musi Broke the Binary</i></li> </ul>
November 23	<p><i>Due: Project 2</i></p>
November 24	<p><b>NO CLASS—THANKSGIVING BREAK</b></p>
<b>Week 14</b>	
November 29	<p>Music and Nationalism <i>**Last day to submit a proposal for the creative project option of the Final**</i></p> <p>Read:</p> <ul style="list-style-type: none"> <li>▪ Thomas Turino, “Music and Political Movements”</li> <li>▪ Shayna Silverstein, “On Sirens and Lamp Posts: Sound, Space, and Affective Politics”</li> <li>▪ (Optional) Emília Barna and Ágnes Patakfalvi-Czirják, ““We are of one blood”: Hungarian Popular Music, Nationalism, and the Trajectory of the Song “Nélküled” through Radicalization, Folklorization, and Consecration”</li> </ul>
November 30	<p>Optional: Attend Professor Huether’s Talk on Sound Mediation and Holocaust Memory, 7:00-8:30 PM, Location TBD</p>

December 1

The Sound of Sporting—Social Performativity, Nationalism, and Imagined Communities

Read:

- Carlos R. Abril, “A National Anthem: Patriotic Symbol or Democratic Action?”
- David Segal, “At Rio Olympics, the National Anthem Sounds...Sad?”

And *one of the following*:

- Ken McLeod, ““Take Me Out to the Ball Game”: A Brief History of Music, Sports, and Competition” and ““We Will Rock You”: Sports Anthems and Hypermasculinity”

View:

- “Top 10 Sports Anthems”
- “We Will Rock You Clemson Football”
- “Athletes Join Colin Kaepernick by Refusing to Stand During the National Anthem”

### Week 15

December 6

Film Music

Read:

- Kathryn Kalinak, “What Does Film Music Do”

View:

- *Score: A Film Music Documentary*

December 8

Student Choice/Final Project Presentations/Final Exam Review

**FINAL REFLECTION/FINAL PROJECT DUE: Saturday, December 17 at 1:30 PM**

January 10

Fall 2022 Grades Available