

# Sound Studies and Sonic Arts

## Summer Term 2018

**Module** Focus Lecture

**Course Title** Media-specific music and media music

**Course Times and Location** Thursday, 3-7 p.m. / LIE314

**Instructors** [Prof. Volker Straebel](#)

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**Office Hours and Location** LIE312. Please schedule your appointment [here](#).

## Course Description

Since the emergence of media for sound recording and reproduction in the late 19<sup>th</sup> century, composers and media artists alike have created pieces specific to these media. This does not mean that certain media were essential for a compositions' creation (like wax records and magnetic tape for musique concrete, or computers for algorithmic composition), but the media themselves became the inherent objects of composition and aesthetic experience. Fine examples are CDs with 99 tracks (the maximum number possible) or instructions for programing playlists according to a score or to use shuffle mode. Here, the perceiver no longer simply plays back a recording, but any playing of the CD inevitably turns into a performance. The form of the piece is to a high extent determined by the qualities of the medium.

The lecture series addresses media-specific music in the context of media history and social practices of media application. The class is open to students of sound studies, musicology, electronic music, media art, media studies and audio technology. Each class will give space to the exploration and experience of media-specific work.

## Exam / Credit Points

2CP (not graded): regular attendance

## Modules

All

## Attendance

Regular attendance and active participation is expected.

## Schedule

May 3	3-7 p.m.	Listening practices and media usage: Social and private listening to player pianos, gramophone records, early radio, streaming services, and portable audio
May 17	3-7 p.m.	Media-specific records I
May 24	3-7 p.m.	Media-specific records II
June 14	3-7 p.m.	Artist records and recording media as sculpture
June 21	3-7 p.m.	Music for CD
July 5	3-7 p.m.	Network and algorithmic composition
July 12	3-7 p.m.	Pieces for mobile listening

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### Supporting Media

**Block**, Ursula, and Michael Glasmeier, eds. *Broken Music. Artists' Recordworks*. Berlin: Berliner Künstlerprogramm des DAAD und gelbe MUSIK, 1989.

**Bull**, Michael. *Sound Moves: Ipod Culture and Urban Experience*. London - New York: Routledge, 2007.

**Duckworth**, William. *Virtual Music. How the Web Got Wired for Sound*. New York: Routledge, 2005.

**Katz**, Mark. *Capturing Sound. How Technology Has Changed Music*. Berkeley [etc.]: University of California Press, 2004.

**Kelly**, Caleb. *Cracked Media. The Sound of Malfunction*. MIT Press, 2009.

**Sterne**, Jonathan. *The Audible Past. Cultural Origins of Sound Reproduction*. Durham, London: Duke University Press, 2003.