

## **MUS 016: Music and Image**

Spring 2013

Instructor:	Dr. Tara Rodgers
Prerequisites:	None
X-hours:	X-hours in this course (W 3-3:50) will be used whenever indicated on the syllabus or additionally by advance announcement. We may use X-hours for media production tutorials, collaborative work sessions, film screenings, or to make up for unforeseen cancellations of Tu/Th sessions.

### **Course Description**

This course examines historical relationships between sound and vision in Western culture from the nineteenth century to the present, and surveys how composers, filmmakers, photographers, and other artists have forged creative connections between realms of music and image. Topics and genres to be discussed include: histories of audio and visual technologies; graphic scores, sound and intermedia art; jazz photography; music videos; video games; and music lessons on YouTube. Readings will be drawn from various fields in the arts and humanities, including sound studies and musicology, film and media studies, and history of science and technology. Students will explore creative combinations of music and image through in-class activities and a multimedia final project. (No prior experience in music composition or media production is required.) Additional class time will be devoted to lectures and discussions of readings, and associated media examples.

### **Course Goals**

- to introduce critical perspectives on familiar artifacts and practices of everyday life (e.g., music videos, video games, album covers, listening through headphones)
- to reveal how sound and vision/music and image are deeply political (i.e., how they are entwined with cultural and historical understandings of social differences and inequalities)
- to cultivate skills in careful reading, thoughtful discussion and writing
- to encourage creative work that combines music and image, regardless of preexisting experience in media production

### **Learning Outcomes**

By the end of this course, students will be:

- conversant in historical and cultural dimensions of music and image through exposure to, and analysis of, an interdisciplinary range of texts across the arts and humanities
- knowledgeable of creative methods for combining music and image, applied in a final multimedia project. Possible platforms include mobile phones, laptops, and free or accessible software such as Audacity, SuperCollider, iMovie, Wordpress, and Tumblr.

## Assignments and Grading

- 15% Attendance and participation
- 10% Presentation/discussion facilitation (sign up for date during 2nd class meeting)
- 20% 2 reading responses (x10% each: 2 pp./5-600 words: 1 in week 2, 1 in week 7 - assignment parameters/prompts to be given out in class)
- 20% 2 collaborative, in-class exercises (x10% each: graphic score, week 4; sound installation, week 5 - assignment parameters to be given out in class)
- 5% Final project proposal (week 6)
- 30% Final multimedia project with short written statement (week 9)

Please refer to Dartmouth's grade descriptions to interpret what letter grades mean:

[http://www.dartmouth.edu/~reg/transcript/grade\\_descriptions.html](http://www.dartmouth.edu/~reg/transcript/grade_descriptions.html)

## Semester Schedule and Course Outline

### Week 1

#### Tu Mar 26 - Introductions; Deep Listening

Review together in class: Oliveros, Pauline. "Preface," *Deep Listening: A Composer's Practice* (New York: iUniverse, 2005), xv-xix.

#### Recommended:

Edwards, Paul. "How to Read a Book." <http://pne.people.si.umich.edu/PDF/howtoread.pdf>

"Study Habits in the Digital Age: What Are Yours?" HASTAC Forum. <http://hastac.org/blogs/marycatonl/2012/01/09/study-habits-digital-age-what-are-yours>

#### Th Mar 28 - Hearing, Sensing

Glennie, Evelyn. "Hearing Essay," <http://www.evelyn.co.uk/Resources/Essays/Hearing%20Essay.pdf>

van Campen, Cretien. *The Hidden Sense: Synesthesia in Art and Science* (Cambridge, MA: MIT Press, 2008), 1-28.

### Week 2

#### Tu Apr 2 - Bodies and Audio/Visual Technologies, pt. 1

Sterne, Jonathan. "Hello!" and ch. 1, "Machines to Hear for Them," in *The Audible Past: Cultural Origins of Sound Reproduction* (Durham, NC: Duke Univ. Press, 2003), 1-85.

Th Apr 4 - Bodies and Audio/Visual Technologies, pt. 2

Cartwright, Lisa. "Science and the Cinema," ch. 1 in *Screening the Body: Tracing Medicine's Visual Culture* (Minneapolis: University of Minnesota Press, 1995), 1-16.

Leppert, Richard. Introduction and ch. 1, "Music as a Sight in the Production of Musical Meaning," in *The Sight of Sound: Music, Representation, and the History of the Body* (Berkeley: University of California Press, 1993), xix-xxix, 1-12.

Chion, Michel. "Projections of Sound on Image," ch. 1 in *Audio-Vision: Sound on Screen* (New York: Columbia University Press, 1994), 3-24.

**\*\* Fri Apr 5: Reading Response #1 due via e-mail before 5PM \*\***

**Week 3**

Tu Apr 9 - Graphic Scores; Sound and the Visual Arts

Cox, Christoph. "Visual Sounds: On Graphic Scores," ch. 28 in *Audio Culture: Readings on Modern Music*, edited by Christoph Cox and Daniel Warner (New York: Continuum, 2008), 187-88.

Bosseur, Jean-Yves. "The Eye and Musical Notation," ch. 1 in *Sound and the Visual Arts: Intersections Between Music and Plastic Arts Today*, trans. by Brian Holmes and Peter Carrier (Paris: Dis Voir, 1993) 7-41.

Recommended: Browse Cage, *Notations*, and Sauer, *Notations 21* (on reserve at Paddock)

Th Apr 11 - Graphic Scores Work Session

**Week 4**

**Tu Apr 16 - \*\* Graphic Scores Project Presentations due in class \*\***

W Apr 17 - X-hour: Introduction to recording techniques and Audacity

Th Apr 18 - Sound and Site

Gercke, Hans. "The Garden of Dreams: About the Work of Christina Kubisch," in *Klangraumlichtzeit* (Heidelberg: Kehrer Verlag, 2000), 42-49.

Minard, Robin. "Musique Concrète and Its Importance to the Visual Arts," in *Resonances: Aspects of Sound Art*, edited by Bernd Schulz (Heidelberg: Kehrer Verlag, 2002), 44-48.

Fontana, Bill. "The Relocation of Ambient Sound: Urban Sound Sculpture," ca. 1985:  
<http://www.resoundings.org/Pages/Urban%20Sound%20Sculpture.html>

**Week 5**

Tu Apr 23 - Mobile Listening; Sound Installation Work Session

Bull, Michael. "No Dead Air! The iPod and the Culture of Mobile Listening," *Leisure Studies* 24, no. 4 (October 2005): 343-55.

W Apr 24 - X-hour: Sound Installation Work Session

**Th Apr 25 - \*\* Sound Installation Project Presentations due in class \*\***

**Week 6**

Tu Apr 30 - Jazz Photography and Album Covers

Pinson, K. Heather. "The Formation of the Jazz Image in Visual Culture," excerpt from ch. 1 in *The Jazz Image: Seeing Music through Herman Leonard's Photography* (Jackson: University Press of Mississippi, 2010), 16-36.

Cawthra, Benjamin. "Jazz Man/Pop Star: The LP, Miles Davis, and the 1950s," ch. 3 in *Blue Notes in Black and White: Photography and Jazz* (University of Chicago Press, 2011), 125-68.

**Th May 2 - NO CLASS \*\* Final Project Proposals due via e-mail before 5PM \*\***

**Week 7**

Tu May 7 - Game Sound

Collins, Karen. "Introduction," "Push Start Button: The Rise of Video Games," and "Game Audio Today: Technology, Process, and Aesthetic," chs. 1-2, 5 in *Game Sound: An Introduction to the History, Theory, and Practice of Video Game Music and Sound Design* (Cambridge, MA: MIT Press, 2008), 1-36, 85-106.

Th May 9 - Music Videos

Vernallis, Carol. "Strange People, Weird Objects: The Nature of Narrativity, Character, and Editing in Music Videos," in *Medium Cool: Music Videos from Soundies to Cellphones*, edited by Roger Beebe and Jason Middleton (Durham, NC: Duke University Press, 2007), 111-51.

**\*\* Fri May 10: Reading Response #2 due via e-mail before 5PM \*\***

**Week 8**

Tu May 14 - Music Lessons Online

Miller, Kiri. "Music Lessons 2.0" and "Endgame," ch. 5 and conclusion in *Playing Along: Digital Games, YouTube, and Virtual Performance* (New York: Oxford University Press, 2012), 155-82, 221-26.

Th May 16 - Final Project Work Session - Writing Workshop ? TBA

**Week 9**

Tu May 21 - Final Project Work Session - Individual Meetings/Group Critiques

**Th May 23 - \*\* FINAL PROJECT PRESENTATIONS / TBA \*\***

**Tu May 28 - \*\* FINAL PROJECT PRESENTATIONS / TBA \*\***

**\*\* Final versions of projects due via e-mail no later than Fri May 31 at noon \*\***