

Music 403M/532M: SOUNDSCAPES



General course information for Spring Term 2018:

Course meeting time:	Thursdays, 1:00–3:30, I. K. Barber Learning Centre 326
Instructor:	Dr. Alex Fisher
Office:	Music 407
Office hours:	By appointment
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Course website:	Canvas (http://ubc.instructure.com)

Course description:

This seminar offers a wide-ranging exploration of the notion of “soundscape” as it has been used in the disciplines of musicology, ethnomusicology, composition, and interdisciplinary sound studies more generally. Among the topics to be explored will be the origins of soundscape studies in the World Soundscape Project and other related movements; the perception of sound, space, and acoustic phenomena; the study of historical soundscapes; the role of soundscape in selected studies of world traditions; and developments in soundscape composition.

The seminar will involve in-depth readings and discussions in each of these areas, regular student presentations, guest lectures, and a final research/creative project to be developed in consultation with the instructor. The course is open to third- and fourth-year undergraduate students (BMUS, GMUS, BA) and graduate students (PHD, MA, MMUS) both within and outside the School of Music. Ability to read musical notation is not a requirement.

The Canvas website:

The seminar will have a dedicated website on Canvas (<http://ubc.instructure.com>). All students should ensure they can access the site, which will contain this syllabus, the course schedule, links to course reserves and other materials, and other information as appropriate.

Required materials:

Students should be able to access the World Soundscape Project Database hosted at Simon Fraser University:

<http://www.sfu.ca/sonic-studio/WSPDatabase/>

The username and password for this site will be distributed in class.

Course reserves:

Most of the required materials (see course schedule below) are listed in the online Library Course Reserves system. This can be accessed through Canvas or through the UBC Library interface (<https://courses.library.ubc.ca>). While every attempt has been made to make materials accessible online, there may be some assignments that will require you to check out the physical item at the I. K. Barber Learning Centre or Koerner Library.

Course requirements and expectations:

Music 403M/532M is a seminar, not a lecture course. Weekly meetings will involve a mix of instructor presentations, student presentations, discussion of readings, and listening. Students are expected to complete all of the assigned reading/listening items and come to class prepared for discussion. Since this is a cross-listed undergraduate/graduate course, requirements and expectations will vary slightly between the two groups.

In-class discussions. Each week, graduate students will be asked to lead discussion on specific readings, pieces, and/or topics; these assignments will be made the previous week. This does not mean giving a formal presentation or lecture; it does mean briefly summarizing the significance of the material and proposing some focused questions for discussion.

Written responses. Each week, undergraduate students will provide a short written response to each of week's readings, to be uploaded to Canvas. Responses (in .pdf or .doc format) must be uploaded *before* class begins, and will serve as a jumping-off point for class discussion. Please bring a paper copy of your response to class so it is available to you to use for discussion. During each class graduate students will be asked to introduce a particular reading or listening assignment and help to lead discussion on it. The written responses from undergraduate students should indicate the main point (thesis) of each of the readings, the evidence used to make the authors' arguments, and any aspects of the readings that seemed interesting or provocative.

A note on reading assignments. Please note that the amount of reading and/or listening may vary considerably from week to week. In cases where large portions of books or very lengthy articles are assigned, you are encouraged to skim the assignment and take notes on major themes and arguments, rather than focus on small details.

All students in the class, graduate and undergraduate alike, are expected to participate regularly in class discussions.

The term will culminate in a research paper or creative project, the topic of which will be decided collaboratively with the instructor.

Seminar papers submitted for the final project should involve original research and have full scholarly apparatus (including footnotes and bibliography in a consistent format; for this I recommend the *Chicago Manual of Style*, 16th edition [Notes & Bibliography Style], and/or Kate Turabian's *A Manual for Writers of Research Papers, Theses, and Dissertations*, 7th edition [Bibliography Style]). Papers are evaluated according to substance, clarity of argumentation, and format (including spelling/grammar/syntax and proper use of sources).

Final projects may involve creative outputs such as original compositions, original audio or video recordings, listening journals, interviews, etc., but should be accompanied by a written document

explaining the the work's contribution to knowledge and/or significance from the standpoint of soundscape studies.

Students will give an oral presentation on their chosen topic or project during the last three weeks of class. The length of this presentation will depend on the size of the class and time available. Students presenting their projects should provide sufficient supplementary materials for the class (e.g., photocopies), and/or may opt for a PowerPoint presentation, audio or video playback, or other resources.

Final papers and projects will be due on Thursday, 12 April. Late projects will be accepted with a 2% deduction per day (weekend = 3%), and no papers will be accepted after Monday, 30 April.

Course grading scheme:

Final paper/project:	40%
Final in-class presentation:	10%
Attendance/participation:	25%
Written responses (undergraduate) or in-class discussion leading (graduate)	25%

We will adhere closely to the course schedule indicated below, but I reserve the right to add or subtract readings/assignments as circumstances demand. The final course grade will take into account student attendance/participation, performance in in-class presentations, the final paper/project, and the final oral presentation.

Course schedule:

4 January: Course Introduction

Assignment: please come to class prepared to discuss what the term “soundscape” means to you. What applications might this term have in the fields of musicology, ethnomusicology, composition, history, anthropology, sound studies?

11 January: Defining “Soundscape”

Reading:

- R. Murray Schafer, *The Tuning of the World* (New York: Alfred A. Knopf, 1977), 3–12.
Timothy Ingold, “Against Soundscape,” in Angus Carlyle, ed., *Autumn Leaves: Sound and the Environment in Artistic Practice* (Paris: Double Entendre, 2007), 11–13.
Ari Kelman, “Rethinking the Soundscape: A Critical Genealogy of a Key Term in Sound Studies,” *Senses & Society* 5, no. 2 (2010): 212–34.
Jonathan Sterne, “Sonic Imaginations,” in Jonathan Sterne, ed., *The Sound Studies Reader* (New York: Routledge, 2012), 1–17.

18 January: The World Soundscape Project

Special guest: Barry Truax (Simon Fraser University)

Reading:

- R. Murray Schafer, *The Tuning of the World* (New York: Alfred A. Knopf, 1977), Part 4, “Toward Acoustic Design,” 203–62.
R. Murray Schafer, ed., *The Vancouver Soundscape* (Vancouver: A.R.C. Publications, 1978). Skim.
Barry Truax, ed., “Handbook for Acoustic Ecology” [online resource], <http://www.sfu.ca/sonic-studio/WSPDatabase/Handbook/index.html>. Read introductions to first (1978) and current (1999) editions, and explore the handbook and its audio examples.
Barry Truax, *Acoustic Communication*, 2d ed. (Westport, CT, London: Ablex Publishing, 2001), “Introduction to the First Edition,” xvii–xxvi.
Sabine Breitsameter, “Ways of Listening, Figures of Thought: On the History and Perspective in R. Murray Schafer’s *The Tuning of the World*,” in *Ways of Listening, Figures of Thought: A Festschrift for R. Murray Schafer On the Occasion of His 80th Birthday*, ed. Sabine Breitsameter and Eric Leonardson, trans. Norbert Ruebsaat (Darmstadt: Service Printmedien, 2013), 17–36.

Listening:

- The Vancouver Soundscape 1973. Soundscape Vancouver 1996.* 2 compact discs. Cambridge Street Records, [1997]. Available online at <http://www.sfu.ca/sonic-studio/WSPDatabase/WSP/vanscape.html#1973>
Presentation by Hildegard Westerkamp and Barry Truax at the *Tuning of the World* Conference, Banff, August 1993. Available online at <http://www.sfu.ca/sonic-studio/WSPDatabase/Interviews&Lectures/Interview.html>

25 January: Soundscape, Phenomenology, and the Production of Space

Reading:

- Don Ihde, “In Praise of Sound,” “The Auditory Dimension” and “The Shapes of Sound,” in *Listening and Voice: A Phenomenology of Sound* (Athens: Ohio University Press, 1976), 3–16, 49–71.
Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford, Cambridge, MA: Blackwell, 1991), 1–67 (skim).
Edward Casey, “How to Get from Space to Place in a Fairly Short Stretch of Time: Phenomenological Prolegomena,” in Steven Feld and Keith Basso, eds., *Senses of Place* (Santa Fe, NM: School of American Research Press, 1996), 13–52.
Barry Blesser and Linda-Ruth Salter, *Spaces Speak, Are You Listening?* (Cambridge, MA: MIT Press, 2006), 1–66 (chapters 1 and 2).
George Revill, “How is space made in sound? Spatial mediation, critical phenomenology and the political agency of sound,” *Progress in Human Geography* 39 (2015): 1–17.

1 February: Soundscape, Anthropology, Ethnomusicology, Acoustemology

Reading:

- Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics and Song in Kaluli Expression*, 3rd ed. (Durham, NC: Duke University Press, 2012), ch. 6, “In the Form of a Bird: Kaluli Aesthetics,” 217–38.
Steven Feld, “Waterfalls of Song: An Acoustemology of Place Resounding in Bosavi, Papua New Guinea,” in Steven Feld and Keith Basso, eds., *Senses of Place* (Santa Fe: School of American Research Press, 1996), 91–135.
Steven Feld, “A Rainforest Acoustemology,” in Michael Bull and Les Back, eds., *The Auditory Culture Reader* (New York: Berg, 2003), 223–40.
Martin Clayton, “Toward an Ethnomusicology of Sound Experience,” in Henry Stobart, ed., *The new (ethno)musicologies* (Lanham, MD: Scarecrow Press, 2008), 135–69.
David W. Samuels, et al., “Soundscapes: Toward a Sounded Anthropology,” *Annual Review of Anthropology* 39 (2010): 329–45.

Listening:
Steven Feld, ed., *Voices of the Rainforest* (1991), compact disc, Rykodisc RCD 10173. Available on Naxos Music Library World.

8 February: Historical Soundscapes: The “Great Divide” and the Premodern

Reading:
R. Murray Schafer, *The Tuning of the World* (New York: Alfred A. Knopf, 1977), 43–67.
Walter Ong, *Orality and Literacy* (London: Routledge, 2002), 31–75.
Bruce R. Smith, *The Acoustic World of Early Modern England: Attending to the O-Factor* (Chicago: University of Chicago Press, 1999), 49–95.
Alain Corbin, “The Auditory Markers of the Village,” in Michael Bull and Les Back, eds., *The Auditory Culture Reader* (New York: Berg, 2003), 117–26.
Niall Atkinson, *The Noisy Renaissance: Sound, Architecture, and Florentine Urban Life* (University Park: The Pennsylvania State University Press, 2016), 69–120.

Listening:
John N. Wall, et al., *Virtual St. Paul’s Cathedral Project*, <https://vpcp.chass.ncsu.edu> (skim site, watch/listen section “Explore Audibility”)

15 February: Historical Soundscapes: Modernity

Reading:
R. Murray Schafer, *The Tuning of the World* (New York: Alfred A. Knopf, 1977), 71–99.
Jacques Attali, “Noise: The Political Economy of Music,” in Jonathan Sterne, ed., *The Sound Studies Reader* (New York: Routledge, 2012), 29–39.
Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933* (Cambridge, MA: MIT Press, 2002), 1–12, and skim remainder.
Jonathan Sterne, *The Audible Past: Cultural Origins of Sound Reproduction* (Durham: Duke University Press, 2003), 1–29, 336–51.
Mack Hagood, “Quiet Comfort. Noise, Otherness, and the Mobile Production of Personal Space,” *American Quarterly* 63 (2011): 573–89.
Emily Thompson, “Sound, Modernity and History,” in Jonathan Sterne, ed., *The Sound Studies Reader* (New York: Routledge, 2012), 117–29.

26 February: Deadline for submitting final project proposal (please upload to Canvas)

1 March: Soundscape in Composition I: The WSP and Its Offshoots

Special guest: Hildegard Westerkamp

Reading:
Tyler Kinnear, “Voicing Nature in John Luther Adams’s *The Place Where You Go to Listen*,” *Organised Sound* 17, no. 3 (2012): 230–239.
Tyler Kinnear, “Performance & Place: Approaches to Place in Recent Field Recordings,” *Ecomusicology Newsletter* 2 no. 1 (March 2013), 5–7; 2, no. 2 (October 2013), 16–19; 3, no. 1 (April 2014), 23–7.

Listening:
John Luther Adams, *The Place Where You Go to Listen* (excerpts). YouTube, <https://youtu.be/Zxon8BsZdrY>, <https://youtu.be/xePWRFrO2JA>
Peter Cusack, *Sounds from Dangerous Places*. See Dropbox link.
Hildegard Westerkamp, *Transformations*, compact disc, iMédia 9631 (1996), including compositions *A Walk Through the City* (1981), *Kits Beach Soundwalk* (1989), *Beneath the Forest Floor* (1992). Course Reserves.
Hildegard Westerkamp, *Talking Rain*, on *Harangue I*, compact disc, Earsay Productions (1998). Course Reserves.
Hildegard Westerkamp, keynote address, World Forum for Acoustic Ecology Conference, Corfu, Greece. Oct, 2011. Available online at <http://www.sfu.ca/sonic-studio/WSPDatabase/Interviews&Lectures/Interview.html>

8 March: NO CLASS (away for conference)

15 March: A Campus Soundwalk

Reading:
R. Murray Schafer, *The Tuning of the World* (New York: Alfred A. Knopf, 1977), 205–13, 264–7.

22 March: Soundscape in Composition II

Listening:
Bernard Parmegiani, *De natura sonorum* (1975). YouTube, <https://youtu.be/hc35zWP7qwY>
Francis Dhomont, *Forêt profonde* (1996–7) (excerpts). “Chambre des enfants” (https://youtu.be/oD2_r0352sw); “Musique de chambre” (<https://youtu.be/hNPE9R9sU7E>); “Antichambre” (<https://youtu.be/He3Vogjtles>)
Paul Lansky, *Night Traffic* (1990). Naxos Music Library.
James Andean, *Psygeio* (2013). Soundcloud, <https://soundcloud.com/naisa/james-andean-psygeio>

Anna Raimondo, *La Vie en Bleu*. Soundcloud, <https://soundcloud.com/annaraimondo/la-vie-en-blue>
Aki Pasoulas, *Paramnesia*, https://soundcloud.com/aki_p/paramnesia

- 29 March:** **Student Presentations I**
- 5 April:** **Student Presentations II**
- 19 April:** **STUDENT PROJECTS/PAPERS DUE**

NOTE: THIS SYLLABUS IS NOT A CONTRACT, AND IS SUBJECT TO CHANGE

Soundscapes: A Selective (and Incomplete) Bibliography

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