

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Musicology: Music History 94
 Course Title Music and the Internet
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course examines the role of the internet for music: aesthetically, socially, technically, and politically. Given the ways in which the web has become *the* venue for our artistic and civic existence, this course will use music as a sounding board for all of these processes. The fate of online music is a clear reflection of how social, technological, and cultural norms are changing.

Over and above such changes, however, we should not forget that music – like songs, verse, and other literary formats – has become unavoidably “spectacular.” Musical compositions are *shown* to us in movie theaters, on TV screens, upon traditional stages, and on cutting-edge, handheld devices. To study modern music, therefore, is to encounter a wealth of visual practices tied to business developments, stagecraft, and media platforms. Through an investigation of web-based music, songwriting, and the theatrical arts, students will gain a theoretically rigorous, engaging, and socially meaningful view of the virtual realms in which they spent much of their day.

3. "List faculty member(s) who will serve as instructor (give academic rank):

David MacFadyen, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes x No _____

If yes, please indicate the number of TAs 2

4. Indicate when do you anticipate teaching this course over the next three years:

2012-2013	Fall	_____	Winter	<u>x</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>120</u>	Enrollment	_____
2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	<u>x</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>120</u>	Enrollment	_____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes ___ No x

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

- ❑ General Knowledge

A better understanding of how music operates online will give a perfect insight into the modus operandi of, say, contemporary literature, performance art, digital economics, social networking, and a host of other web-based fields. Music is, after all, *the* fuel that generates the biggest social networks outside of the United States. File-sharing tools not only bring together people from all walks of life, they also are embedded in a host of cultural, psychological, legal, and economic issues.
- ❑ Integrative Learning

The arguments in the above section hopefully make clear how undergraduate research could – and will – be fashioned in order to meet the students’ individual needs. An economics major, for example, can work productively and with ease between this musicology class and his/her own skill-set. The same is just as true of “south campus” students, with whom individual research will be built on a one-to-one basis.
- ❑ Ethical Implications

The average student today carries thousands of illegal media files with them, be they audio, video, or text. Ethical aspects of this course will speak directly to the students’ daily experience. What, in other words, are the consequences of piracy?
- ❑ Cultural Diversity

Digital experience is rarely inhibited by political boundaries, and this course will spend much time investigating the ways in which “online culture” allows for much greater inclusion and experimentation than any prior, commercial practices in the music world. The logic of online cultural diversity, in other words, is debated and created through social networking, i.e., with the same tools that move music – globally.
- ❑ Critical Thinking

The evolution and potential of online music have yet to be regimented or regulated in any meaningful way. Music practice online is dictated largely by desire, rather than by duty. Students will be asked to investigate their intuitive decisions – on a daily basis – through the application of legal, economic, and ethical frameworks.
- ❑ Rhetorical Effectiveness

Students will be asked to give verbal presentations in class, thus gaining in confidence, oral proficiency, and also learning how to benefit from peer critique.
- ❑ Problem-solving

The class is perfectly designed for collaborative study online, either as group discovery, or - for example – in aggregated/archival projects. The web, devoid of structure(!), is a realm tailor-made for problem solving. Students will be given the opportunity either to solve issues related to music-making in a “post-piracy” world, or to collect, order, archive, and showcase the work of artists whose material is scattered across multiple venues. The problems solved here will increase technical expertise.
- ❑ Library & Information Literacy

As libraries move increasingly online – and as students rely on the web *more* than on physical libraries, web-based literary is absolutely essential. Students will be familiarized with a wealth of media search-tools that will serve them well, long after this course is done.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

1. Lecture:	4	(hours)
2. Discussion Section:	1	(hours)
3. Labs:		(hours)
4. Experiential (service learning, internships, other):		(hours)

5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week 5 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation: 2 (hours)

2. Reading 2 (hours)

3. Group Projects: _____ (hours)

4. Preparation for Quizzes & Exams: _____ (hours)

5. Information Literacy Exercises: _____ (hours)

6. Written Assignments: 4 (hours)

7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week 2 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 10 **(HOURS)**

10
15

Music History 94

UCLA, Winter 2012

Instructor: David MacFadyen

Office: Humanities 358

dmacfady@humnet.ucla.edu**MUSIC AND THE INTERNET****Introduction**

Our class is dedicated to the changes undergone by music in a digital environment. This year we have seen the popularity of streaming music grow dramatically (by 40% in twelve months). People are therefore less inclined to “possess” sound, yet they want increased access to a wider range of styles, periods, and languages, even.

As music becomes increasingly pervasive – found everywhere, yet living nowhere special – what social, economic, political, and aesthetic forces are determining the centers of our attention? Where in the web do we look for music nowadays and who shapes those behavioral patterns?

Just as importantly, we will be examining the formative force of the internet on the sounds themselves. What kinds of noises develop “logically” within a digital context, where creative freedoms and public disinterest are equally apparent?

As we’ll see, the DIY technology used to make music for a web-based audience is certainly important in the definition of contemporary fashion(s), not to mention the increasingly small and itinerant venues in which digital output is enjoyed. Just as music is torn from traditional and static locations, such as studios and concert halls, so it is listened to in private, mobile contexts. Do those locations of production and reception themselves become audible in new modes and manners?

What, in a word, does the internet sound like?

Course Goals

Our course goals will be as follows:

1. To examine the “golden age” of hard media (vinyl/compact discs) over the 1980s and 1990s, together with the ascendance of music television
2. To plot the *demise* of those media and explain how/why physical modes lost ground so fast to digital formats
3. To map the revolutionary changes that have occurred in between the emergence of Napster (or other file-sharing services) and the predominance today of streaming platforms

4. To understand how these changes have altered – and maybe eroded – any sense of unidirectional musical “history.” When *everything’s* available, maybe the past is no different to the present?
5. And, finally, we’ll consider and suggest some future trajectories for online music, using the relevant artistic, social, political, and legal issues of the last few years

Required Texts

There are three book-length texts for you to obtain. These longer works can give you a sense of historical perspective, whilst forming an excellent background to our discussion of more recent phenomena. Given the relatively slow speeds with which academic monographs are published, the readings for this class will also include weekly articles from the musical press - in various nations. The first of those will be announced in our initial session, allowing us to build two layers into our study: cultural context (from the last twenty years) and modern, shifting “texts” (from the ten weeks *during* our class).

Please expect, therefore, to receive small, yet regular updates each week. These will consist of fresh journalistic and audio-visual materials that we’ll use to test the theories proposed in our set books.

The three books are:

1. Knopper, S. *Appetite for Self-Destruction: The Spectacular Crash of the Record Industry in the Digital Age*
2. Kusek, D. and Leonhard, G. *The Future of Music*
3. Reynolds, S. *Retromania: Pop Culture’s Addiction to Its Own Past*

Class Attendance

Not surprisingly, this is a good idea. In fact, it’s mandatory – both in terms of our lectures and discussion sections. Attendance will be taken in those sections and your absence will have a negative effect upon your grade.

Besides being in the room at the right time, the two major tasks facing you are the midterm and final paper. We’ll discuss their format in class when the time comes, but thus far we can offer a brief sketch (below) and define the distribution of percentages as follows:

1. Midterm	40
2. Final	50
3. Attendance/participation	10

Plagiarism is an extremely serious offense. Students whose work “borrows” from others without crediting that source are, in a word, cheating. Those cases are forwarded to the Office of Dean of Students for investigation. If you’re not sure about the ground rules for such matters then a very useful guide on quoting and citing is available here:

<http://www.library.ucla.edu/b Bruinsuccess/>

1. *Course discussions and debate.*

These are important for the following reason. As you will discover in our first session, I want each of you to use this class in ways that are relevant for *yourselves*. Put differently, once I have given you some grounding in the basic issues and context, I will start to work with each of you towards a personal research goal.

This degree of attention is possible since Musicology is not a huge department. Those of you who have taken classes with me before know that I am available every day. A little warning is always nice, but I am always around – and my office door is always open, five days a week – if not longer!

Class discussions will therefore take place with myself and with our gifted, wise, and genial TAs. I will help you plan research goals, but the TAs will help you get to grips with the core issues, this giving you a grounding *for* the research. TA discussion sessions will take place according to the timetable you’ll receive as soon as we meet.

2. *Written Requirements: The Two Papers*

Paper One: Five Pages

Paper Two: Seven Pages

As mentioned, this course involves two written papers. The first will be submitted at mid-term and consists of a series of questions posed by the instructor. Those questions relate to the first five weeks and, therefore, do not involve external research. Instead, the first paper focuses on the skill of close reading. You will be required to draw information from both musical and printed texts. The skills involved in both processes are a key part of the course. In short, the first paper is designed to make sure that you have grasped the fundamental framework of the course, in order then to engage...

...with the second paper. This is a substantial piece of work. We will discuss the relevance of the course to your own major. If you cannot see that relevance or connection, I will help you.

We need to link this course to your goals. I will explain to you the number of required sources, the way to do research, and all that is needed to make a fine paper. We will create a *problem* for you to solve, and therefore avoid the unspeakable horrors of the so-called “descriptive paper,” in which an issue is merely documented. Biographies of composers and producers, for example, are therefore not allowed, unless you wish to bring a degree of debate or criticism to the acts surrounding that individual’s life.

We don’t want mere facts: we want opinions, persuasion, and debate.

WEEKLY TOPICS AND READINGS

Week One-Two. The 1980s and ‘90s. The Demise of Vinyl and Rise of CDs

Reading: Knopper, 1-80

- *Prologue, 1979-1982: Disco Crashes the Music Business*
- *1983-1986: How the CD Rebuilt the Music Business*
- *1984-1989: How Big Spenders Got Rich*

Listening:

Vicki Sue Robinson: “Turn the Beat Around”

Hot Chocolate: “You Sexy Thing”

Gloria Gaynor: “I Will Survive”

Donna Summer: “Love to Love You Baby”

Michael Jackson: “Billie Jean” (in visual terms)

Dire Straits: “Money for Nothing”

Duran Duran: “Rio” (as a video)

Aerosmith and Run DMC: “Walk This Way” (again as a visual statement)

Mariah Carey: “Vision of Love”

Ice-T: “Cop Killer” (as spectacular “excess”)

Issues:

Disco and vinyl production

Giorgio Moroder and the modishness of technology

The televisual success of Michael Jackson’s *Thriller*

The ascendancy of the CD and cable television

Generic novelties opened up by MTV

The influence of visual media upon sound

Business practices used to bankroll a new media format

The stock market crash of 1987 – and its effects on the entertainment industry
 The career of Mariah Carey as a mirror of shifting fiscal patterns
 Independent radio promotion in the '80s and '90s
 The fate of DAT (digital audio tape)

Week Two-Three. Teen Pop of the Late '90s and the Web's Emergence

Reading: Knopper, 81-183

- *1998-2001: The Teen Pop Bubble*
- *A Nineteen-Year-Old Takes Down the Music Industry*
- *2002-2003: How Steve Jobs Built the iPod*

Listening:

'N Sync: "I Want You Back" and "Bye Bye Bye"

Britney Spears: "Oops!... I Did It Again"

Spice Girls "Wannabe"

Backstreet Boys: "We've Got It Goin' On"

Footage of The Mickey Mouse Club (w. Timberlake, Spears, and Aguilera)

PR materials for The Beatles' *Anthology 2*, Nirvana's *In Utero*, and 'N Sync's *No Strings Attached*

Interviews with Shawn Fanning

Material from Radiohead's *Kid A*

Video interviews with Metallica on copyright cases

Video interviews with Steve Jobs on the iPod

iPod advertisements, soundtracked by UK/US artists

Coldplay: "In My Place" and "Clocks"

Baha Men: "Who Let the Dogs Out?"

Fountains of Wayne: "Stacy's Mom"

Issues:

Boy and girl bands, marketed for a mobile generation

The Spice Girls and the media politics of "Girl Power"

The youth/TV talent based in The Mickey Mouse Club

The emergence of Justin Timberlake as a solo/video artist

The death of the single, both on vinyl and CD

Tough times for high-street marketing

Early competition between AOL and Netscape

Initial tactics – and problems - of Napster

The science and cultural rationale behind the mp3

Hiring wars between new music formats and their companies

Early legal issues of copyright: Kazaa, BearShare, and Limewire

The unstoppable rise of file-sharing
 The Secure Digital Music Initiative – and the iPod, with its international copycats
 iTunes and pricing issues
 The involvement of US, Sheryl Crow, and Mick Jagger in iPod's development
 The RIAA lawsuits

Week Three-Four: Legal and Fiscal Collapse

Reading: Knopper, 184-253

- *Big Music's Big Mistakes*
- *Beating Up on Peer-to-Peer Services*
- *The Future: How Can Record Labels Return to the Boom Times?*

Listening:

Sum 41: "Underclass Hero"

Radiohead: more materials from *Kid A*

Timbaland: material from *Shock Value*

Saturday Night Live spoof: "Lazy Sunday"

OK Go: "A Million Ways"

Material from REM's *Accelerate*

Celine Dion: "My Heart Will Go On"

Footage from MTV's *My Super Sweet 16*

Audioslave: "Cochise"

Red Hot Chili Peppers: tracks from *Stadium Arcadium*

Dr. Dre: tracks from *The Chronic*

Mariah Carey: footage from *Glitter*

Green Day: "American Idiot"

Material from Josh Groban's *Noel*

Material from *Hugh School Musical 2*

Paul McCartney: *Chaos and Creation*

Trent Reznor: *Ghosts I-IV*

Lil Wayne: "The Carter III"

50 Cent: "The Massacre"

Coldplay: "Viva la Vida"

Issues:

Kazaa and Grokster

Music sales implode

Peer-to-peer services: eDonkey, Soulseek, Aimster, Morpheus, and others

The leaking of Radiohead's *Kid A*

Viral videos beating commercial product online

The purchase of YouTube by Google

MySpace and LastFM: the pros and cons
 Early (financial) pressure of reality shows upon music formats
 iTunes – after 2004 – decimating traditional “hard” formats
 The disaster of rootkits and Sony BMG’s PR problems
 Alternatives to the iPod
 The keen use of new media by Alicia Keys (*As I Am*)
 The ascendance of LiveNation
 The relationship of LiveNation and festivals to web-based music
 Rhapsody and Yahoo! Music
 McCartney marketing *Chaos and Creation* via Starbucks: did it work?

Week Four-Five: Future Options (One)

Readings: Kusek and Leonhard 1-80

- *Music Like Water*
- *Prevailing Truths in the Music Business*
- *“Futurizing Popular Myths”*
- *The Future of Music Marketing and PR*

Listening:

Examples of web-based enterprise at “Far from Moscow” (1)

Various East European netlabels: idm, techno, garage, industrial clamor, and beyond.

1. FuseLab
2. Electronica
3. Hyperboloid
4. Gimme5
5. DeepX
6. Full of Nothing

Issues:

The ubiquitous nature of “homeless” music

The relation of sound to (concrete) space: does geography matter any more?

What is the cultural status of a “provincial” artist?

Early prognoses by David Bowie – and his crowdsourcing/stock market initiatives

Problems with Digital Rights Management (DRM)

The Digital Millennium Copyright Act (DMCA)

The four major labels and “long-tail” enterprise

The role of Best Buy, Target, and Wal-Mart versus iTunes

Notions of a “celestial jukebox”

Should music be a product or a service?

Dreams of a “universal mobile device”(UMD)

Differences between a *record* business and a web-based *music* business

Artists and managers become more important than labels online

The end of radio – and the rise of Spotify or Pandora

Various myths: Music is a product / File-sharing is bad / Success requires major funding

The emergence of Kickstarter

The death of music TV and the DJ (except on satellite radio)

Week Five-Six: Future Options (Two)

Readings: Kusek and Leonhard 80-170

- *New issues of distribution and acquisition*
- *The future of music retailing*
- *Generational assumptions of today's music consumers*
- *The mechanics of a digital marketplace for musicians*
- *New social and economic trends online*

Listening:

Examples from "Far from Moscow" (2)

Netlabels and marketing systems

1. RAIG
2. Kroogi
3. ThankYou.Ru

Music memes of 2012

4. Viral music videos (amateur selection)
5. "Average Homeboy"
6. "Dancing Banana"
7. "Canon Rock"
8. "Chocolate Rain"
9. "Dear Sister"
10. Dicken feat. Milah & Korben: "Everything Counts"
11. Ekrem Jevrić "Kuća poso" (*House, work*)
12. "Friday"
13. "Hampster Dance"
14. "Hurra Torpedo"
15. "JK Wedding Entrance Dance"
16. "Literal Music Videos"
17. "Little Superstar"
18. "Lucian Piane"
19. "The Muppets: Bohemian Rhapsody"

Issues:

Direct marketing

Music embedded within video games

The shift to mobile delivery

The end of the “replacement cycle”
 Piracy and the lack of new, “post-piracy” music formats
 The cultural, creative, and financial relevance of independent labels
 Mixtapes, blogs, and netzines
 The endless need to tour
 New licensing approaches
 Why music recommendation has replaced corporate PR
 The changing relationship of music and leisure
 What does privacy mean nowadays?

Week Six-Seven: What of the Past – and History?

Reading: Reynolds, Part One (“Now”), 1-129

- *Museums, Reunions, and Rock-Docs*
- *Music and Memory in the Time of YouTube*
- *Record Collecting Today*
- *The Rise of the Digital Rock Curator*

Listening: Internet music memes, continued

1. “McDonald's rap”
2. “Numa Numa”
3. “OK Go” videos (cont.)
4. “Pants on the Ground”
5. “Red Solo Cup”
6. “Rickrolling”
7. “Techno Viking”
8. “Prison Thriller”
9. “Trololo”
10. “Twelve Days of Christmas”
11. “United Breaks Guitars”
12. “We Gon’ Rock”

Footage from

- a. *File Under Sacred Music*
- b. *Songs the Lord Taught Us*
- c. *Concerto for Voice and Machinery II*
- d. *The Man Who Fell to Earth*
- e. *High Fidelity*

Issues:

“I Love the X Decade” series on the BBC
 The success of retro-movies and remakes in Hollywood

Broadway musicals and nostalgia

Retro-pop / garage rock (The White Stripes, The Hives, The Vines, Amy Winehouse)

The fiscal importance of (existing/audible) familiarity for consumers

Nostalgia online as reverie – or restoration?

The launch of the British Music Experience, as both physical and virtual venue

How innovations online often become part of music's "heritage"

The digital "delirium for musical documentation" (Derrida)

Rock reunions, on stage and virtually in 2011-2012

How musical surfing becomes skimming

How record collecting has changed online

Week Seven-Eight: Revivalism Online

Reading: Reynolds, 129-240

- *International (digital) hipsterism*
- *Fashion, Retro, and Vintage*
- *Revival Cults Online*

Listening:

Revivalism just before the web:

Interviews with Brian Eno on generative music

Roxy Music flashbacks from ABC, The Human League, and Adam Ant

1960s flashbacks by Phil Collins ("You Can't Hurry Love") and the '80s repertoire of Wham!, Culture Club, or The Jam/Style Council/Paul Weller.

Scenes from *Quadrophenia*

*

Jesus and Mary Chain: "Psychocandy"

Spacemen 3: "Revolution" and "Hynotized"

Primal Scream: "Loaded" and "Rocks"

Julian Cope: *Krautrock sampler*

Ciccone Youth: "Into the Groovey" and "Burnin' Up"

Representative tracks from *Incredibly Strange Music*

Material from the *Downriver Revival* CDs

Material from Julian Cope's *Japanrock sampler*

Material from LCD Soundsystem's *Disco Infiltrator*

Dopplereffekt: "Scientist" and "Higgs Mechanism"

Fischerspooner: "Never Win" and "Emerge"

Issues:

Aggregation (big or small) as the maker of online musical "nodes"

Digital “subcultural capital”

The multimedia adventures of Sonic Youth (e.g. NOISE/ART)

How and why music is now reissued

Salvage versus heritage: the growth of digital re-releases of “American rural”

Japanese retro-punk and its online bilingual status

The phenomenon of *Shibuya-kei*

...and how it is then duplicated or copied by Western artists

Electroclash and the endless rehashing of erstwhile styles online

A growing anxiety of influence and the phenomenon of vintage chic

Web-based wistfulness as a fundamentally middle-class phenomenon

The digital extensions of Northern Soul and Mod Revivals in the UK (over and over)

Week Eight-Nine: The End of Tomorrow on Social Networks

Readings, Reynolds 240-310

- *Punk’s Reactionary Roots and Retro Aftermath*
- *The Never-Ending ‘50s*

Listening:

Scenes from *The Wild Ones*, *The Rocky Horror Picture Show*, *Mystery Train*, and *American Graffiti*

The New York Dolls: “Looking for a Kiss”

The Shangri-Las: “Give Him a Great Big Kiss”

The Beatles, “One after 909”

Dr. Feelgood: “Boom Boom” and “Down at the Doctors”

Elton John: “Crocodile Rock” and “Your Sister Can’t Twist”

Sha Na Na: “Blue Moon” and “Pretty Little Angel Eyes”

John Lennon, tracks from *Rock ‘n’ Roll*

Tracks from *Garage Rock Nuggets (1 and 2)*

Tracks from *Back from the Grave*

Patti Smith: “Gloria” and “Because the Night”

XTC: “Mayor Simpleton”

The Rezillos: “Somebody’s Gonna Get Their Head Kicked In Tonight”

The Cramps: “Bikini Girls with Machine Guns” and “Garbage Man”

Issues:

Some reactionary elements within the punk tradition

The inability of online rock to leave behind the early ‘70s – and therefore the ‘50s

The inherent conservatism of pub-rock, informing digital communities today

Fifties’ nostalgia within social networks

The relationship of innovation to conservatism online, according to sociological notions of “flattened” novelty
 The psychology of social networking and how it finds audible forms

Week Nine-Ten: The Culture of Sampling and Mash-Ups

Readings, Reynolds 240-310

- *Sampling and Mash-Ups*
- *Online notions of a musical past, present, and future*
- *Some theoretical solutions*
- *And some socioeconomic realities for online music in 2012*
- *Piracy: creative freedoms, economic disaster – or is it?*
- *Can file-sharing rejuvenate music-making*
- *New ways to monetize or license content*

Listening:

Samples and loops from the Open Directory Project

Vanilla Ice: “Ice, Ice Baby”

Queen/David Bowie: “Under Pressure”

MC Hammer: “Can’t Touch This”

Rick James: “Super Freak”

Massive Attack: “Safe from Harm”

Billy Cobham: “Stratus”

Tracks from Danger Mouse, *The Grey Album*

The Jams (KLF): “All You Need Is Love”

Pop Will Eat Itself: “Def Con One”

DJ Shadow: “In/Flux” and “Entropy”

Jonny Trunk: various tracks

Boards of Canada: *Music Has the Right to Children*

David Byrne and Brian Eno: *My Life in the Bush of Ghosts*

Busta Rhymes: “Woo-Hah!!”

Issues:

The concepts behind *Plunderphonic(s)*

The work of The Jams (Justified Ancients of Mu Mu) and Pop Will Eat Itself

Legal issues arising from both sampling and mash-ups

The court case of Danger Mouse’s *Grey Album*

Jonny Trunk and the phenomenon of “library music”

The unique role of sampling for hip-hop, both verbally and otherwise

What exactly is “memoradelia”? And “hauntology”?

The erasure of world music as “ethnomusicological exotica”

The re-found modishness of the BBC Radiophonic Workshop
The work of Julian House (Ghost Box/The Focus Group)
An explanation of online chillwave and glo-fi
Digital hynagogic pop
The love of cassette culture
An overview of the most famous – or notorious online mash-up tracks

Closing Session: Open Discussion and a “Nostalgia for the Future”

Using the economic, technological, legal, and stylistic issues of “online sound” that have arisen during our course, we will – in closing - discuss various trajectories for future music. What might be predicted in terms of its commercial or aesthetic options? Based upon all that we’ve read, watched, and listened to, how might we understand the notion of “profitable novelty”? Does it even exist any more?

Suggested viewing prior to our discussion is the 2002 documentary *The Future Is Not What It Used to Be*.

**UCLA Course Inventory Management System**[Main Menu](#)[Inventory](#)[Reports](#)[Help](#)[Exit](#)

New Course Proposal

Music History 94 Music and the Internet

Course Number Music History 94**Title** Music and the Internet**Short Title****Units** Fixed: 5**Grading Basis** Letter grade or Passed/Not Passed**Instructional Format** Lecture - 4 hours per week
Discussion - 1 hours per week**TIE Code** LECS - Lecture (Plus Supplementary Activity) [T]**GE Requirement** Yes**Major or Minor Requirement** No**Requisites** None**Course Description** This class will survey the changes undergone by music in a digital environment. As music becomes increasingly pervasive - found everywhere, yet living nowhere special - what social, economic, political, and aesthetic forces are determining the centers of our attention? We will also examine the formative force of the internet on the sounds themselves. What kinds of noises develop "logically" within a digital context, where creative freedoms and public disinterest are equally apparent. What, in a word, does the internet sound like?**Justification** In an effort to better serve the needs of the university, the department of Musicology is creating new general education classes to attract students and teach them new and innovative ideas. In the case of this course, the recent appointment of Professor David MacFadyen allows us to focus his expertise in popular music and the internet to launch a new course that will resonate with a characteristic experience of music for students in the 21st century.**Syllabus** File [94 - Music and the Internet.doc](#) was previously uploaded. You may view the file by clicking on the file name.**Supplemental Information****Grading Structure** 1. Midterm 40
2. Final 50
3. Participation 10**Effective Date** Winter 2012**Instructor** Name Title
David MacFadyen Professor**Quarters Taught** Fall Winter Spring Summer**Department** Musicology**Contact** Name E-mail
BARBARA VAN NOSTRAND bvannost@humnet.ucla.edu**Routing Help**

ROUTING STATUS

Role: Dean College/School or Designee - Schaberg, David (dschaberg@college.ucla.edu) - 54856, 50259**Status:** Pending Action

Role: L&S FEC Coordinator - Castillo, Myrna Dee Figurac (mcastillo@college.ucla.edu) - 45040

Status: Returned for Additional Info on 10/3/2012 8:57:26 AM

Changes: No Changes Made

Comments: Routing to Dean Schaberg for Humanities approval

Role: Department Chair or Designee - Fink, Robert W (rfink@humnet.ucla.edu) - 67549

Status: Approved on 10/2/2012 5:30:55 PM

Changes: Description, Justification, Supplemental Info

Comments: Edited course descriptions for content, style.

Role: Initiator/Submitter - Van Nostrand, Barbara Clark (bvannost@humnet.ucla.edu) - 65187

Status: Submitted on 10/2/2012 11:32:40 AM

Comments: Initiated a New Course Proposal

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