

CAT 3D

Futures through Music Making: Videos, Virtuality, and the Bop Gun

Prof. Joe Bigham, Ph.D.

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Office: CAT Annex Conference Room

Office Hours: Tuesday 5-6pm, Thursday 2:30-3:30pm

Lecture: Pepper Canyon Hall, 3:30-4:50pm

TA info:

D1	897138	TTH	8-8:50am	SSB 106	Jaclyn Fierro	jlfierro@ucsd.edu
D2	897139	TTH	9-9:50a	SSB 106	Jaclyn Fierro	jlfierro@ucsd.edu
D3	897140	TTH	10-10:50a	SSB 106	Amy Reid	acreid@ucsd.edu
D4	897141	TTH	11-11:50a	SSB 106	Amy Reid	acreid@ucsd.edu
D5	897142	TTH	2-2:50p	SSB 106	Kevin Zhang	kkz002@ucsd.edu
D6	897143	TTH	8-8:50p	SSB 106	Chad Valasek	cvalasek@ucsd.edu
D9	897146	TTH	7-7:50p	HSS 2305B	Kevin Zhang	kkz002@ucsd.edu
D10	897147	TTH	8-8:50p	HSS 2305B	Kevin Zhang	kkz002@ucsd.edu
D11	906257	MW	4-4:50p	York 4050B	Bryan Kim	bhk016@ucsd.edu
D12	906257	MW	5-5:50p	York 4050B	Bryan Kim	bhk016@ucsd.edu

Course Description:

As an intersection of technology and social interaction, music making can be an effective tool for imagining potential futures. Science fiction has often used examples of music performance to make the future audible, such as Max Rebo's bar band in *Star Wars* or Diva Plavalaguna's operatic singing from *The Fifth Element*. Musicians have also engaged in "sounding" the future by placing their music in futuristic contexts, as in Funkadelic's "Bop Gun: Endangered Species" and Prince's *ArtOfficialAge*.

This course synthesizes contemporary musical practices, from learning an instrument to recording and releasing musical works, with futurist and speculative perspectives. As a writing course, we will research, analyze, and critique chapters about learning music

through video games and Youtube (Kiri Miller's *Playing Along*), examples of virtual reality instruments (Jaron Lanier's work) and "modeling" technology, and other futurist music making examples. The ideas we develop from our writing will then form the basis of a collaborative musical project aimed at representing a future sound world. Through our own music-making experiences, we will perform and critique where we are in the present moment and where we might go.

Course Website:

Important information for the class can be found on the course website at <http://tritoned.ucsd.edu>. Your user name and password is the same used to login to Tritonlink. Make sure that you can login to the system by the first day of class. A copy of this syllabus, assignment details, video links, and important reminders will be posted to the site.

The instructor reserves the right to alter the syllabus during the course of the quarter. Any changes made will be posted to an updated syllabus on the TED website.

Course Readings:

Complete readings **before** the week for which they are assigned (with the exception of the first week).

- Miller, Kiri. 2012. *Playing Along: Digital Games, YouTube, and Virtual Performance*. Oxford: Oxford University Press.
- Losh, Elizabeth, Jonathan Alexander, Kevin Cannon, Zander Cannon. 2014. *Understanding Rhetoric: A Graphic Guide to Writing*. Bedford/St. Martin's Press.
- Other course readings and materials will be posted on our class web site (<http://tritoned.ucsd.edu>), as indicated in the schedule of readings.

Proxy server:

Please note: *Access to the TED and reserves websites may be restricted to UCSD IP addresses.*

To access the reserves materials off campus you may need to use UCSD's "proxy server." Visit <http://www-no.ucsd.edu/documentation/squid/> for more info. Alternatively, you may login from off-campus using the Virtual Private Network. Details to configure VPN found here: <http://libraries.ucsd.edu/services/computing/remote-access/vpn-virtual-private-network.html>

Assignments/Grade Breakdown:

Failure to complete any of the assignments will result in failing the course. Late assignments (including Turnitin submission) will result in 1/3 grade letter deduction (e.g. A to A-, A- to B+ , etc.) for every 2 days past the due date.

Soundscape recording: 5% Your first assignment will require you to document that current cultural and social moment by creating a multitracked soundscape recording. Consider the sounds you encounter in your environment, and then edit those sounds

together to make an argument about how we hear the present. The skills you use for this assignment will be put to further use in later work. Due Week 4

Analysis Assignment 1: 20% Using theories and concepts introduced in the first four weeks of lecture, you will write a 3 page analysis of a science fiction soundtrack or a futurist musical work not discussed in class or readings For example: you may write about demonstrations of Afro-Futurism in Missy Elliot's "Supa Dupa Fly," or instead the use of older popular music songs in *Guardians of the Galaxy*. Your main goal is to consider the relationship of music to speculative works and concepts using theories we examine in readings and lecture materials. Draft due week 3, final draft due week 5

Group creative project: 20% Working with a small group of classmates (determined by your TA), you will create a 3 minute (minimum) multi-tracked audio or audio/video work that imagines the future through sound. These works will be completed and presented in lecture during week 9 and 10. You will chose one of the following forms:

- A video demonstrating online learning in the future
- A video of a musical performance in the future
- A song or musical composition that demonstrates futurist thinking
- A futurist mutitracked "soundscape" recording, consisting of sounds describing future cultural and social environments

Collaborative Graphic Score: 5% As you work in the group project, you will create a graphic score/visual representation of the overall piece. Due Week 7

Annotated Bibliography: 5% Along with the graphic score, you will submit an individual annotated bibliography of notable futurist works that relate to your group project. This will include works (both writing and audio) that inform your creative choices and theoretical framework. Due Week 7

Individual analysis of the group project: 20% In the process of making your group project, you will write a 3 page critical analysis/reflection of the your contributions and the contributions of your group-mates. You will relate elements of your recording to sources/theories from 2-3 assigned readings and an additional 2 outside resources. Draft due week 8, final due finals week.

Section Participation: 20% - Section attendance and participation are mandatory. Drafts for individual essays and required one-on-one TA meetings are considered part of section participation. Any absences must be cleared with the TA in advance, or justified with written documentation (e.g. letter from student health, etc.). More than 3 unexcused absences from section meetings may result in either a F for section participation or failure of the course. A-level participation requires preparedness with the readings and actively participating in section work and discussions.

Lecture Participation: 5% -The instructor will (at his discretion) give a short lecture quiz, take lecture attendance, or give a brief assignment announced only in lecture.

Schedule, Readings, and Assignment Due Dates

UNIT 1: Using Music to Describe the Future

Week 1: Course Intro, Music in Sci-Fi films

Readings: DeLeon, Cara Melissa. 2010. "A Familiar Sound in a New Place: The Use of the Musical Score Within the Science Fiction Film." In *Sounds of the Future: Essays on Music in Science Fiction Film*, ed. Matthew Barkowiak.

Mulliken, Seth. 2010. "Ambient Reverberations: Diegetic Music, Science Fiction, and Otherness." In *Sounds of the Future: Essays on Music in Science Fiction Film*, ed. Matthew Barkowiak.

Week 2: Sci-Fi diageitic music, Dystopian film music

Readings: Miller, Cynthia. 2010. "It's Hip to Be Square": Rock and Roll and the Future" In *Sounds of the Future: Essays on Music in Science Fiction Film*, ed. Matthew Barkowiak.

McLeod, Ken. 2003. "Space Oddities: Aliens, Futurism and Meaning in Popular Music." *Popular Music* 22/3, pp 337-355.

optional: Kiri Miller Ch 2 "Jacking the Dial: Radio, Race, and Place"

Week 3: Futuristic Popular Music and *Tank Girl*, Industrial music and Cyberpunk

Readings: Collins, Karen. 2005. "Dead Channel Surfing." *Popular Music* 24/2, pp 165-178 .

Assignment due: draft of Analysis Assignment 1 due Thursday in lecture

Week 4: Afro-Futurism: P-Funk, Sun Ra, and the Afro-Samurai

Readings: Sun Ra *Space is the Place* ([video, watch Parts 1-6](#))

Yvonne Smith *One Nation Under a Groove* ([documentary video](#))

Optional: Womack, Ytasha. 2013. "["Mothership in the Key of Mars"](#) *Afrofuturism: the World of Black Sci-Fi and Fantasy Culture*. Chicago Press Review. (Available electronically via link)

Assignment due: contemporary soundscape multi-track recording

Week 5: Indigenous Futurism, Recording with computers

Readings: William Lepert "[Navajos on Mars](#)"

RPMfm *Indigenous Futurisms Mixtape* ([Soundcloud link](#))

Rios, Gabriela Raquel. 2016. "We'll Get There through Music." In *Indigenous Pop: Native American Music from Jazz to Hip Hop*. University of Arizona Press. pp107-122.

Assignment due: final draft of Analysis Assignment 1 due Thursday in lecture

Unit 2: Futurist Music Making Techniques and Technologies

Week 6: Online learning and video-games

Readings: Kiri Miller Ch 3 "How Musical is Guitar Hero", CH 5 "Virtual Music Lessons" , optional Ch 6 "Amateur-Amateur" (36p)

Week 7: Digital Instruments and Cyborg voices, Performing and Improvising with Computers

Readings: Jaron Lanier - "Music, Nature, and Computers: a showdown" (4p)
George Lewis "Computers, Complexity, and Culture"

Assignment due: collaborative graphic score, individual annotated bibliography

Week 8 Telematic and virtual performance

Readings: Various authors "Perspectives on Telematic Performance"
Kiri Miller CH 4 "Just Add Performance"

Assignment due: first draft of Analysis Assignment 2 due

Week 9: Group Presentations

No section meetings, individual TA meetings count as section attendance

Assignment due: group projects

Week 10: Group Presentations

Final Assignment Due week 11, Monday 6/12 between 3-4pm in lecture hall and via Turnitin submission

Academic Integrity UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://students.ucsd.edu/academics/academic-integrity/policy.html>. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

- Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.
- Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.
- Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been

ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

- Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.

UCSD's Principles Of Community The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements. To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life.
- We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.

- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UCSD.
- We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all.
- We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.
- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

Receipt of this syllabus constitutes an acknowledgment that you are responsible for understanding and acting in accordance with UCSD guidelines on academic integrity.