

## DMST 3900 Digital Sound Cultures

### Unit One. Production Assignments

#### Review Blog entry (5%)

one paragraph

Due by Friday, Jan 16

Use Chris Cutler's paragraph-long description of John Oswald's "Pretender" on page 139 of *Audio Culture* as a model for writing about one piece of audio introduced this unit. As with Cutler's writing, the emphasis should be on language that describes what you're hearing rather than assesses, analyzes or analogizes around that material. There are two exceptions to this:

- 1) you are allowed ONE general exception to the limitation give above, such as Cutler's statement in the fifth sentence, where he reflects broadly on his own mental activity while listening (but without providing any details of what he's thinking about);
- 2) conclude with a question that points to the key mystery/surprise of what you hear, the core of its source of wonder or point of engagement for you.

#### Set 1. Critical Mashup: "Stockhausen vs. the Technocrats" (15%)

10 minute audio mix + 5 page essay

Due by Friday, Jan 23

1) Using sound materials provided in class throughout our first unit, please create a 10 minute audio mix that responds to our "Stockhausen vs. the Technocrats" readings (and appendices, such as Bjork's interview). You may extend this mix into any of the audio works introduced in class throughout our first unit. For the purposes of this assignment, you should *foreground specific forms of production, emphasize certain techniques, and compare strategies* evident through the recorded works and their comparison.

2) Incorporating and responding to our readings and listenings, please write an essay of five double-spaced pages that addresses the following:

- a. Pick one of Timothy Taylor's primary categories from *Strange Sounds*:
  - music (production; storage/distribution; consumption/use)
  - technology/agency (voluntarism; determinism; somnambulism)
  - practice (culture; society; individual)
- b. Relate Taylor's concept to one author/critic that he reads and quotes; indicate Taylor's position in relation to this author/critic (e.g., agrees or not, revises idea).
- c. Relate category to TWO chapters from *Audio Cultures*.
- d. Incorporate discussion of FOUR audio selections from Unit One.

What specific techniques and production strategies interest you? What works or artists illustrate these techniques? In writing for this first unit, pay close attention to works as **sonorous objects** possessing their own unique attributes as sounds rather than as objects for interpretation, meaning, or emotional response.