

The Yolanda and David Katz Faculty of the Arts, The Buchmann-Mehta School of Music

Digitalization in Music

semester ?, 2021-2022
course, 2 hour weekly course

The course will be held in English.

Name of Lecturer: Dr. Ofer Gazit

Tel:

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Reception time: By Appointment

Course requirements

Weekly Reading, 3 assignments, short final paper (3-5p)

Pre requisites (if relevant)

english speaking proficiency and reading comprehension.

Paper may be written in English or Hebrew (with approval)

Description of course

This course examines the ways in which recent and not so recent audio technologies such as the microphone, the speaker, synthesizers and the home studio have transformed music composition in recent decades. We will consider the development and relationship between genres such jazz, rock, hip hop, dub, dancehall, reggaeton and trap and the technologies that made them possible: multitrack, turntables, sampling, overdubbing, Casio keyboards and drum machines. We will examine and explore the impact of Sound Systems, DAWs (digital audio workstations) and the mp3 file sharing on the circulation of musical knowledge. Finally, we will ask whether the promise of connection and inclusion of online streaming platforms such as Spotify and YouTube have contributed or restricted the production of music in the 21st century. The course requires weekly readings, participation in discussion, and submission of exercises in written and audio format.

Course topics

Week 1	Science and technologies studies -- networks and actors.
week 2	The studio and microphone
Week 3	Caribbean currents -- Reggae to Dub
Week 4	Coming to America -- Hip Hop turn tables and the quick mix
Week 5	Free Samples and Copyright Law
Week 6	Dancehall and the Casio revolution.
Week 7	Rap en Español and the birth of Reggaeton
Wek 8	Breaking the Internet -- Reggaeton in the age of Despacito.
Week 10	Hi-hats and Sprinklers -- Trap from Atlanta to Colombia
Week 11	Streaming and DIY -- You are the product
Week 12	Is live music dead? Question for a digital musical future.
Week 13	Wrap up

Bibliography

Chang, J. (2005) Can't Stop Won't Stop: A History of the Hip-Hop Generation, New York: Picador.

Henriques, J. (2011) Sonic Bodies: Reggae Sound Systems, Performance Techniques, and Ways of Knowing, London and New York: Continuum.

Manuel, P., Bilby, K. and Largey, M. (2012) Caribbean Currents: Caribbean Music from Rumba to Reggae (Rev. ed.), Philadelphia: Temple University Press.

Negus, K. (2019) Nation-states, transnational corporations and cosmopolitans in the global popular music economy, *Global Media and China* 4(4): 403–418.

O'Dair, M. and Fry, A. (2020) Beyond the black box in music streaming: the impact of recommendation systems upon artists, *Popular Communication, The International Journal of Media and Culture* 18 (1): <https://doi.org/10.1080/15405702.2019.1627548>

Perna, V. (2005) *Timba: The Sound of the Cuban Crisis*, New York: Routledge.

Rivera, Z., R., Marshall, W. and Hernandez, D. (2009) *Reggaeton*, Durham and London: Duke University Press.

Veal, M. (2007) *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*, Middletown, Connecticut: Wesleyan University Press.

Wikstrom, P. (2013) *The Music Industry: Music in the Cloud*, Cambridge: Polity Press.