

**Syllabus**  
**Music 87 – Freshman Seminar**  
**Virtual Music**  
**University of California, San Diego**  
**HSS 1346, Winter 2008**

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**Program Description**

The Freshman Seminar Program is designed to provide students with the opportunity to explore an intellectual topic with a faculty member in a small seminar setting.

**Course Summary**

From iPods to new forms of interactivity, this seminar aims to survey and critically investigate the ongoing shift in how we create, consume, and conceive of music in an age of ubiquitous computing.

**Grading**

The grading for this course is done exclusively on a Pass/No Pass basis. To earn a passing grade, you will be expected to attend all four meetings of the seminar, do the outside reading assignments, participate actively in class discussions, and make a very short final presentation to the class sharing some music and/or ideas about music that resonate with the course.

**Class Schedule** (Readings are posted at [reserves.ucsd.edu](http://reserves.ucsd.edu) under my last name)

**Monday, January 28 - 2-3:50** *Introductions: How Do We Music and Why?*

**Monday, February 4 - 2-3:50** *Musicking and the Effects of Musical Recording*

- “Musicking on the Shores of Multiplicity and Complexity” by David Borgo (Parallax, 2007, vol.13, no. 4), pp. 92-107.
- *Capturing Sound: How Technology Has Changed Music* by Mark Katz, pp. 1-47.

**Monday, February 11 - 2-3:50** *Copyright, Creativity and Compensation*

- “Deafening Silence: Music and the Emerging Climate of Access and Use” by Elizabeth A. Buchanan (In *Cybersounds:Essays on Virtual Music Culture*, ed. by Michael Ayers, Peter Lang Publishing, 2006), pp. 9-20.
- “Who Got Left Out of the Property Grab Again? Oral Traditions, Indigenous Rights, and Valuable Old Knowledge” by Anthony Seeger (In *Code: Collaborative Ownership and the Digital Economy*, ed. by Rishab Aiyer Ghosh, MIT Press, 2005), pp. 75-84.
- “Hacking the iPod: A Look Inside Apple’s Portable Music Player” by Gabrielle Cosentino (In *Cybersounds:Essays on Virtual Music Culture*, ed. by Michael Ayers, Peter Lang Publishing, 2006), pp.185-207.
- “Compensating Artists in a World with Peer-to-Peer File Sharing” by James Love and Tim Hubbard (In *Code: Collaborative Ownership and the Digital Economy*, ed. by Rishab Aiyer Ghosh, MIT Press, 2005), pp. 212-219.

**Monday, February 25 – 2-3:50** *The Long Tail: Consumption and Collaboration in Cyberspace*

- “The Long Tail: How Technology is Turning Mass Markets into Millions of Niches” by Chris Anderson in *The Long Tail* (Hyperion Books, 2006), pp.15-26.
- “A Moment of Opportunity and Challenge” by Yochai Benkler in *The Wealth of Networks: How Social Production Transforms Markets and Freedom* (Yale University Press, 2005), pp.1-7.
- “Internet Music: An Introduction” by Andrew Hugill (Contemporary Music Review, vol. 24, no. 6, 2005), pp.429-437.
- *Virtual Music* by William Duckworth (Taylor and Francis, 2005), pp. 157-169.