

# INF430H1 – Music, Information & Technology

Fall 2025  
Wednesday, 9am-12pm  
BL 417

## Instructor

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**Professor:** Gustavo Ferreira  
gustavo.ferreira@utoronto.ca

**Office Hours:**  
Thursday-Friday by appointment



gothic.losangeles. 2025. “#industrial.” Instagram,  
June 18.

<https://www.instagram.com/p/DLEKp17xAJN/>.

## Acknowledgement of Traditional Land

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We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

## Course Description

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This course embraces the sonic, material, embodied, technical, informational, legal, historical and affective lives and cultures of music. Through a comparative approach that considers music made at home, on stage, or in studios, places of worship, and digital spaces, students will be encouraged to consider music holistically and its complex routes of circulation, reproduction, censorship, revival and remix. To focus our curiosity and develop a methodology for inquiry, we will begin with the material artifacts of music – instruments, sheet music, recording media, and players – and follow their routes to interdisciplinary inquiry that sees, hears, remembers, feels and understands music in multifaceted ways.

## **Course Learning Outcomes (CLOs)**

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Students who have successfully completed this course will be able to:

CLO 1: Analyze the materiality of music culture and how we come to know (information about) music, its audiences, performers and artifacts, and how music is part of individual and collective lives.

CLO 2: Evaluate proposals, goals and motivations for cultural policies, regulations, business models, and technological development for music production, circulation, and preservation.

CLO 3: Formulate new techniques, tools, or policies for the processing and evaluation of musical information in light of cultural, material, and ethical considerations.

## **Relationship between BI Program Learning Outcomes (PLOs) and Course Learning Outcomes (CLOs)**

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BI Program Learning Outcomes (PLOs)	CLO 1 contributes to these PLOs	CLO 2 contributes to these PLOs	CLO 3 contributes to these PLOs
PLO 1	X		
PLO 2	X	X	
PLO 6			X
PLO 9			X

## **Assessments**

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The course assessments are designed to be learning experiences in their own right. They highlight the entanglement of theory and practice, specifically using reading, dialogue, planning, writing, and reflection as fundamental components of the course deliverables. Students will be assessed based on the evidence they produce of intellectually engaging with these assignments and reaching our CLOs.

Assignment Overview		
Name or Category	Due Date	% of final grade
Weekly Projects	Most Weeks	10
Course Catalogue	8 Oct, 8 Dec	20
Music Futures Project – Pt. 1 (MFP1)	22 Oct	30
Music Futures Project – Pt. 2 (MFP2)	19 Nov	40

### Assignment Descriptions

More details and rubrics will be available on Quercus. If you submit assignments by the due date, you will receive feedback on assessed material (at least 10% of the total grade) before the drop deadline. Check the “Late submission policy” for more details.

### Weekly Projects

**Goals:** Assess the student's use of course concepts and methodologies to analyze the materiality, cultural, and social dimensions of music. (CLO 1).

In most weeks, you will be required to participate in a topical project. These will take different forms. Some of them will take more time than others, and some will require out-of-class work. I will give details about each of them in a separate sheet, at least a week before their in-class component. These activities will be *cumulative* and will not be assessed in quality or correctness, only completeness. This means that grading will be either *complete* or *incomplete* for each based solely on *participation and fulfillment of all task requirements*. You will need to gather materials, take notes, and write reflections on your learning about each task, which will be part of your *Course Catalogue*, to which qualitative criteria will apply. Projected dates, and project formats are subject to change.

<b>Weekly Projects Overview</b>		
Week 2	Investigating Musical Value	<i>Out-of-class.</i> Based on the reading and movie, you identify and list evidence of musical value in your listening experience.
Week 3	Tracking the information	In class, we will name and categorize various types of musical information
Week 4	Finding the object	Before class, you will research a non-obvious musical object. In class, you will talk about why it is part of musical materiality.
Week 5	Music Culture, and Political Ecology	In class, we will have a seminar about the Political Ecology of Music. Each group will talk about a book chapter.
Week 6	Let's mix some music	Before class, download the audio files available on Quercus. Download and install Audacity, a free and open-source audio editor, in your laptop. In class, we will tinker with Audacity to mix audio tracks.
Week 7	Talk about live music	Before class, you will attend a live music event and will report it in a Quercus discussion. In class, you will use a concept or theme from the week's class to reflect on that event.
Week 8	Format hunt; a show and tell about a music format	Before class, you will find a music recording or listening format (digital or physical) and engage with it – listen to it, play it, record it, etc. and you will report it in Quercus. In class, you will talk about it and relate it to a concept or theme from the week's class.
Week 9	Strategic planning for Music Media	In class, you will discuss what roles radio broadcasting technology and radio stations can play today, how it relates to music streaming and will develop a plan to curate a music programming identity, considering goals for music culture.
Week 10	Digitizing the scene	Before class, you will choose a local artist and will identify their scene: the other artists, the fans, the spaces they perform, meet, and rehearse; their clothing, instruments, aesthetic choices, etc. In class, you will present these, and we will discuss how the current digital environment relates to their music practice

### ***Course Catalogue (CC)***

**Goals:** assess students' achievement of outlining the contents of the course and of *critically* evaluating concepts, approaches, debates and methodologies studied in the course (CLOs 1, 2 and 3)

Throughout the term, students will maintain a handwritten journal and collect physical materials that document their learning journey in INF430. These will be compiled into a physical binder that tells the story of what they learned in the course, as well as from each weekly project, detailing how they engaged with course concepts and how their thinking evolved. The binder will include peer annotations, labelled artifacts with provenance, results from projects and responses to in-class writing prompts, organized in a coherent narrative.

**Check-in:** Students will submit a portion of their Catalogue after finishing Unit I.

The catalogue will be evaluated based on Content Mastery; Reflective Thinking; Material Integration; and Presentation, Narrative & Formalities.

**Note on costs:** A binder, 400 sheets and a pen can be purchased for less than C\$10.

### ***Music Futures Project Part 1 - MFP1***

**Goal:** assess the student's application of specific methodologies to evaluate music technologies, policies and business models (CLOs 1 and 2)

In this *Music Futures Project*, you will take a position on music information **issues or controversies** and express this in writing or some alternative production. You may choose among practices like music platform regulation, music information retrieval strategies, archival guidelines for cultural products, and cultural data management, among others. This choice can be based on one or more of the weekly projects you engaged with during the semester, and there can be overlap between this work and your CC.

In Part 1, you will gather information, summarize bibliographies and contextualize the aspect, issue or controversy. This will be presented in a video report of 5-8 minutes, accompanied by a brief 300-word summary.

### ***Music Futures Project Part 2 – MFP2***

**Goal:** Assess the development of critical skills and achievement in formulating strategies, practices, tools and policies based on students' expertise and concepts and methodologies from the course. (CLOs 1 and 3)

In Part 2, based on your diagnosis, you will defend a well-referenced and well-grounded point of view on how the issue or controversy should be addressed. Your work can take the form of a short, 7-8 page, double-spaced (2000 to 2250 words), 12pt font, manifesto, or another type of media aimed at a specific public or action in mind like an infographic or illustration for awareness, a video essay, a podcast documentary (with interviews) or short episode series for educational purposes, a

social media campaign for political action, a policy or standard document, and many others.

**Note on costs:** Materials, services and equipment for these productions can vary widely depending on what you would like to produce. It is up to you to define a budget that fits the necessary production quality and what you can afford. The professor is available to discuss your plans during office hours.

## Brief Course Schedule

All dates in this schedule are tentative and subject to change. The detailed course schedule is at the end of the syllabus.

Overview	
Topic	Date
<b>I – Fundamentals</b>	
Week 1 - Intro	Wed, 3 Sep
Week 2 - Is music for something? What makes music relevant?	Wed, 10 Sep
Week 3 - What does music have to do with information?	Wed, 17 Sep
Week 4 - When is music a thing?	Wed, 24 Sep
Week 5 - The Political Ecology of Music	Wed, 1 Oct
<b>II – Music Cultures and Technologies</b>	
Week 6 - What does recording do to music?	Wed, 8 Oct
Week 7 - What is liveness to music?	Wed, 15 Oct
Week 8 - What music formats do?	Wed, 22 Oct
<b>Reading Week</b>	<b>27 to 31 October</b>
Week 9 - What's the role of cultural mediators in music?	Wed, 5 Nov
Week 10 - What can digital media and automation do to music?	Wed, 12 Nov
Week 11 - What questions can we raise about the future of music?	Wed, 19 Nov
Week 12 - Outro	Wed, 26 Nov

## Contact, Assumptions and Conduct

For contact about the course's structure and assessments, students can do so directly during office hours, by email or indirectly through a student representative. To book office hours, we will use an MS Bookings link on Quercus. You can direct other private inquiries by email to me or the TA, and we will try to respond within two business days.

All course updates and official information will be discussed *in class*. Quercus will be updated based on what happens in class. Emergency announcements from Quercus will also be sent to your email.

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## Basic assumptions

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1. You will be in class. Presence, dialogue, and interaction are integral to knowledge production.
2. More than one thing can be true. It depends on the circumstances and details.
3. This is a senior undergraduate course. You can search for peer-reviewed, appropriate further readings and have a good idea of how academic texts work.
4. While using digital technology is part of our daily lives, this does not mean you know how to use every interface or media language.
5. You have the independence and initiative to seek guidance for your work within (Instructors and classmates) and outside of the course (Library resources, Student Advising, Writing Support, etc.). ***This includes office hours.***
6. You are being introduced to a few specialized concepts that relate to fundamental humanities concepts. You may not be familiar with all of them. This is expected.
7. You can and should make mistakes. The classroom is the place to do it. The consequence for mistakes is more dialogue and collective learning.
8. You want to break with “common sense” and use your perspective to problematize situations and theories, thereby changing your own and others’ perspectives. This does not mean to be a “contrarian” or “devil’s advocate.”
9. You are willing to experiment with non-digital tools and technologies. Use notebooks, pens, pencils, collages, and other materials.
10. You have and are further developing critical thinking skills: you want to imagine and find out how things ought to be, not just how they currently are.
11. We are working together, not against each other.

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## Class Conduct

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When interacting with others, you should always be attentive to their well-being, use polite and non-aggressive language, justify your positions, and give sources of information. When expressing opinions, always consider how your thoughts align with various realities and perspectives.

We value ***solidarity as a learning practice***: think and take your positions from a solidary position. You can do this by acknowledging how your context both affects and is affected by others, and how everyone, including instructors and classmates, shares common goals and interests. Your actions should be focused on these common goals. Be open to help and be helped.

## Charitable, Critical and Hate-Readings

The choice of topics and readings is based on what I judge to be the most effective to achieve our CLOs, regardless of their controversy or widely recognized or lesser-known problematic elements. Required readings are not merely supplementary content, but a significant part of the topic. **You must read them!**

Here's a good guide on academic reading by Paul Edwards:  
<http://pne.people.si.umich.edu/PDF/howtoread.pdf>

Your reading should always be **charitable**: assume (author and instructor) honesty, and seek their best (if flawed) argument, not its worst, to argue against.

In cases where there are controversies about authors, content, or their use of particular terms, we should always consider their context, limitations, and contributions while also questioning their effectiveness in achieving our goals. However, we should not ignore or dismiss the text without engaging with it constructively. This is a **critical** reading process. Even when assuming honesty, keep imagining alternatives to what they say.

You are allowed one "**hate-reading**" during the semester (in writing or discussion), in case you just can't stand the author or their arguments. But you should direct your rage wisely. Once you use it, it's gone.

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## Formatting, Citation and Reference Styles

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Whenever you submit a text-based document, it must be formatted according to basic academic writing elements. You should use a serif font (such as Times New Roman), size 12pt, double-space and 2.54 cm (1 inch) margins in a letter-sized page.

The university offers MS Word for writing. There are open-source options, such as LibreOffice and LaTeX, or note-taking markdown apps like Obsidian and Bear, which can export PDFs with these basic formatting elements.

For citations and reference styles, I *strongly* recommend using the *Chicago-style author-date* format. You can find more information and writing references in the *Chicago Manual of Style Online*. This style does not suppress the full author's name, helping with identification. However, you can choose from widely used styles such as APA, MLA.

I recommend using Zotero to manage, track, and generate your sources, citations, and reference lists.

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## Late Submission Policy

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Two types of activities generate assessment in this course: In-class and out-of-class.

### In-class activities

These are the ones made in the presence of the instructors and classmates during official class time. This type includes activities you do in part out of class, but that need

to be finalized in class. They cannot be compensated, except when accommodations are granted by Accessibility Services *in advance*. ***If you missed it, it's gone.***

### **Out-of-class activities**

These are writings, reports, recordings, productions and any other type of activities that generate a final deliverable done out of official class time, not necessarily in the presence of the instructors, and to be submitted on Quercus or delivered in-person. These have hard deadlines, which will then be graded and returned with feedback from the deadline up to 3 weeks afterwards.

After the deadline, ***you can submit your assignment at any point in the semester until one week after the end of classes without penalty.*** However, ***late submissions will only be graded and returned to you*** when final grades are finalized and submitted to e-marks ***at the end of the term (deadline for grade submissions).*** This means that ***if you do not submit assignments by the deadline, you might not have feedback before the last official day to drop the course.***

*I strongly advise you to follow the assignment due dates.* They are set to reflect our grade submission deadlines and to provide a reasonable time for assessment and feedback. To ensure you receive feedback in a timely manner and your projects progress properly, please submit your assignments on time. If you miss the deadline by a few hours or one full day, you *may* still receive feedback as if you submitted on time, *but this is not guaranteed.* This is dependent on whether we have initiated marking or not.

Within the instructor's purview, no additional extensions or penalties will be accepted *for any reason.*

I encourage you to read about *Accessibility Services*, following the link in the Faculty Policies section below, to explore other accommodations for your assignments if needed.

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### **Generative AI Policy**

I ***strongly*** advise against using Generative AI in general. The use of such tools for *in-class assignments is prohibited.* Students *may choose* to use generative artificial intelligence tools as they work through the *out-of-class assignments* in this course; this use must be documented in an appendix for each assignment. The documentation should include what tool(s) were used, how they were used, and how the results from the AI were incorporated into the submitted work.

Course instructors reserve the right to ask students to explain their process for creating their assignment.

If you have not used GenAI in your assignment, you must add the statement as the last line of the document, after references:

“Generative AI Statement: I (we) did not use any Generative AI tool (such as MS Copilot, ChatGPT, Claude, Gemini) in the planning, creation or finalization of this assignment.”

## **Detailed Course Schedule**

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All dates are tentative and may change.

Each week has specific learning goals that correspond to our CLOs. Additionally, all topics include the following learning goals:

- Identify and rephrase each author's central claim or thesis.
- Summarize their arguments.
- Provide accurate definitions of the key terms the authors use.

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### **Week 1 – Intro – 3 Sep**

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Teaching philosophy, syllabus, assessments and all things formal.

#### **Learning Goals**

Explain the rationale of the course, its routines, what the expectations are and how to meet them (from the instructors' and students' perspectives).

#### **Lecture**

*Course Structure*

#### **Tutorial**

*Watch and Discuss*

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### **Week 2 - Is music for something? What makes music relevant? – 10 Sep**

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The professor will be away. You will do the readings and an activity to post on Quercus. In this class, the readings point to different theories of music's social value, and we raise questions about what music is, what sound is, and how we relate to them.

#### **Learning Goals**

Explain the concept of human flourishing as it relates to society, cultural practice and social value. Reflect on what music, sound and humans relate to it.

#### **Required Texts**

Hesmondhalgh, David. 2013. "Feeling and Flourishing." In *Why Music Matters*. John Wiley & Sons Ltd.

### Required Film

Bowers, Kris, and Ben Proudfoot, dirs. 2023. *The Last Repair Shop*. Documentary, Short. With Dana Atkinson, Duane Michaels, and Paty Moreno. Breakwater Studios, LA Times Studios, Searchlight Pictures. YouTube, 39m. <https://www.youtube.com/watch?v=xttrkgKXtZ4>.

### Suggested Texts

DeNora, Tia. 2000. "Formulating Questions – the 'Music and Society' Nexus." In *Music in Everyday Life*, 1–20. Cambridge: Cambridge University Press. <https://doi.org/10.1017/CBO9780511489433>

Attali, Jacques. 1985. "Listening." In *Noise: The Political Economy of Music*, 3–20. *Theory and History of Literature*, v. 16. Minneapolis: University of Minnesota Press.

### Remote Activity

#### **Conceptualizing cultural relevance - Investigating Musical Value**

You will read and watch the required material, then complete the activity outlined on Quercus.

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### **Week 3 - What does music have to do with information? – 17 Sep**

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This week, we discuss the concept of information and how music fits into this conceptualization. The readings present distinct ideas about music information, the musical practice as informational and archival itself and the most current, digital approaches to information *from* musical products. In both matters of ethics, ontology, materiality and digitization feature prominently.

### Learning Goals

Explain the relationship between music and information, and reflect on its consequences to ethics, materiality, digitization and ontology.

### Required Texts

Brown, Reuben, David Manmurulu, Jenny Manmurulu, and Isabel O’Keeffe. 2018. "Dialogues with the Archives: Arrarrkpi Responses to Recordings as Part of the Living Song Tradition of Manyardi." *Preservation, Digital Technology & Culture* 47 (3–4): 102–14. <https://doi.org/10.1515/pdtc-2018-0021>.

Huang, Rujing, Andre Holzapfel, Bob Sturm, and Anna-Kaisa Kaila. 2023. "Beyond Diverse Datasets: Responsible MIR, Interdisciplinarity, and the Fractured Worlds of Music." *Transactions of the International Society for Music Information Retrieval* 6 (1): 43–59. <https://doi.org/10.5334/tismir.141>.

### ***Suggested Texts***

#### **Lecture**

***Recap: conceptualizing musical value***  
***Conceptualizing music information***

#### **Tutorial**

***Tracking the information***

### **Week 4 - When is music a thing? – 24 Sep**

This topic presents us with studies and theories of materiality, inviting us to ask what musical objects are. The readings present a history of debates on the materiality of music, a case study that explores the material dimensions of music and proposes conceptual notions of music that account for its materiality. We are interested in how these aspects can be considered knowledge and culture to be preserved and managed, as well as how digital and non-digital musical objects should be treated.

#### **Learning Goals**

Define musical objects and explain the fundamentals of materiality theory. Reflect on and develop a stance on heritage as it relates to musical objects and the preservation of music itself.

#### **Required Texts**

Gitelman, Lisa. 2004. "Media, Materiality and the Measure of the Digital; Or, The Case of Sheet Music and the Problem of Piano Rolls." In *Memory Bytes: History, Technology, and Digital Culture*, edited by David Depew, Laura Rigal, Abraham Geil, and Lauren Rabinovitz, 199–217. Duke University Press.

Zhongwei, Li. 2020. "Listening to the Scrap: Contested Materialities of Music in 1990s China." In *Popular Music, Technology, and the Changing Media Ecosystem: From Cassettes to Stream*, edited by Tamas Tofalvy and Emília Barna, 149–64. Pop Music, Culture and Identity. Cham: Springer International Publishing. <https://doi.org/10.1007/978-3-030-44659-8>.

#### ***Suggested Texts***

Sterne, Jonathan. 2012. "Is Music a Thing?" In *MP3: The Meaning of a Format*, 184–226. Sign, Storage, Transmission. Durham: Duke University Press.

#### **Lecture**

***Materiality and Music***

#### **Tutorial**

***Finding the object***

### **Week 5 - The Political Ecology of Music – 1 Oct**

This week, we look at musical objects from the perspectives of the environment and politics. We combine cultural value, information, and materiality to problematize the making of musical objects, closing the fundamental unit of the course.

## Learning Goals

Outline methods to study materiality and music, and compare with previous assumptions about music, its value and its study. Explain how the production of musical objects relates to wider social practices.

## Required Texts

Devine, Kyle. 2019. *Decomposed: The Political Ecology of Music*. The MIT Press. <https://doi.org/10.7551/mitpress/10692.001.0001>.

### Seminar

Everyone will read the introduction (1-39). Each group will read and present a chapter:

- 1 Shellac (1900-1950) p. 41-80
- 2 Plastic (1950-2000) p. 81-128
- 3 Data (2000-Now) p. 129-164
- Afterword p. 165-189

### Tutorial

***Musical practices, objects and their value***

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## Week 6 - What does recording do to music? – 8 Oct

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**Guest Speaker:** Prof. José Cláudio Castanheira (UFF - Brazil). Scheduled readings and activities *will probably change*.

We discuss how recording separates the sound from the act of playing and how it affords new venues of musical creation and meaning. The readings examine the interactions between recorded sound and the living listener and musician, as well as the meaningful relationships between music and its recording context.

## Learning Goals

Outline the main consequences of recording technologies on musical practice. Reflect on how musical value can change when it is separated from musical performance.

### Required Texts

Meintjes, Louise. 2003. "The Record Studio as a Fetish." In *Sound of Africa!: Making Music Zulu in a South African Studio*, 71–108. Durham, UNITED STATES: Duke University Press.

<http://ebookcentral.proquest.com/lib/mcgill/detail.action?docID=1167931>

Castanheira, José Cláudio Siqueira. 2022. "Introduction to the Sociology of Music Technologies: An Ontological Review." *Methaodos.Revista de Ciencias Sociales* 10 (2): 2. <https://doi.org/10.17502/mrcs.v10i2.574>.

### Suggested Texts

Stanjek, Jason, and Benjamin Piekut. 2010. "Deadness: Technologies of the Intermundane." *TDR/The Drama Review* 54 (1 (205)): 14–38.

<https://doi.org/10.1162/dram.2010.54.1.14>.

#### Lecture

***Recording, Archiving, Remixing***

***Course Catalog Checkin***

#### Tutorial

***Framing your analysis***

***Let's mix some music***

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### Week 7 - What is liveness to music? – 22 Oct

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If recording separates performance from sound, what can be made of performance?

We now focus on presence, mediatization and meaningful spaces. The readings discuss the relationship between claims to authenticity, how mediatization requires the emergence of "liveness," and how music and bodies contribute to creating meaningful spaces.

#### Learning Goals

Explain what makes liveness a necessary idea for music. Explain the concept of authenticity and how it applies to music, in particular to music genres. Evaluate the relationship between space, music technologies and culture.

### Required Texts

Auslander, Philip. 2008. "TRYIN' TO MAKE IT REAL: Live Performance, Simulation, and the Discourse of Authenticity in Rock Culture." In *Liveness: Performance in a Mediatized Culture*, 2nd ed, 73–127. New York: Routledge.

Rietveld, Hillegonda C. 2016. "Authenticity and Liveness in Digital DJ Performance." In *Musicians and Their Audiences*, 123–33. Routledge.

### Suggested

Oliveira, Luciana Xavier de. 2024. "The Invention of Joyful Black Territories: Body, Style, and Music in Contemporary 'Black Parties' in Brazil 2024." In *Un-Mapping the Global South*, by Gero Bauer, Nicole Hirschfelder, and Fernando Resende, 1st ed., 233–50. London: Routledge India. <https://doi.org/10.4324/9781003422853>.

**Lecture**

***Liveness, Authenticity, Territories and Bodies***

**Tutorial**

***Talk about live music***

### **Week 8 - What music formats do? – 22 Oct**

This week, we start focusing on industry, commodities and technology. We look at specific mediations (institutional, cultural, technical) that connect music to listening and consumer practices. The readings discuss ways to bundle, curate, and communicate musical meaning based on objects and devices.

**Learning Goals**

Break down the material, cultural, political and economic aspects of a format. Interpret the meaning of various music formats in light of their historical context and uses. Imagine possible musical practices in scenarios where formats would have had different affordances, goals and histories.

**Required Texts**

Sterne, Jonathan. 2012. "Format Theory." In *MP3: The Meaning of a Format*, 1-31. Sign, Storage, Transmission. Duke University Press.

Baym, Nancy K. 2018. "Music as Commodity." In *Playing to the Crowd*, 54–76. New York University Press.

**Suggested Media**

Nick Canovas. 2021. Are PLAYLISTS The Future of Music?. Mic The Snare. <https://www.youtube.com/watch?v=7GoxHqQMlg>

**Lecture**

***Formats, circulation and consumption***

**Tutorial**

***Format hunt: a show and tell about a music format***

***Report MPF1, Plan MPF2***

### **Week 9 - What's the role of cultural mediators in music – 5 Nov**

Radio is inseparable from music since its very beginning. As an audio medium, it has a particular history and future in music circulation. This is our focus for this week. The readings present us with the challenges of institutional and identitarian mediations of music production, themes and consumption in a globalized world.

**Learning Goals**

Identify the points of tension and collaboration between radio and music industries across the 20th and 21st Centuries. Outline major actors who prescribe music to large and small audiences and interpret their practices, considering music value.

## Required Texts

Berland, Jody. 2009. "Locating Listening." In *North of Empire: Essays on the Cultural Technologies of Space*, 185–209. <https://muse.jhu.edu/book/69131>.

Gallego, J. Ignacio. 2022. "The New Role of Music Radio Formats: The Platformization of the Radio System?" In *The Routledge Companion to Radio and Podcast Studies*, 429–37. Routledge.

Gronow, Pekka. 2024. "Music Industry and the Media." In *The Routledge Companion to Diasporic Jazz Studies*, 133–42. Routledge.

## Suggested Texts

Marchi, Leonardo De. 2023. "The Digitalisation of the Music Industry in Brazil: A New Productive Structure, the Legal Framework and Challenges for Peripheral Music in the Digital Age." *Journal of Legal Anthropology*. *Journal of Legal Anthropology* 7 (2): 87–103. <https://doi.org/10.3167/jla.2023.070205>.

Lopes, Paul D. 1992. "Innovation and Diversity in the Popular Music Industry, 1969 to 1990." *American Sociological Review* 57 (1): 56–71. <https://doi.org/10.2307/2096144>.

Liebowitz, Stan J. 2004. "The Elusive Symbiosis: The Impact of Radio on the Record Industry." *SSRN Electronic Journal*, ahead of print. <https://doi.org/10.2139/ssrn.520022>.

### Lecture

*Radio, taste, power and territory*

### Tutorial

*Strategic plan for Music Media*

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## Week 10 - What can digital media and automation do to music?

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In our final readings and topic, we raise several questions about the consequences of datafication, platformization and digital automation to music and to what music culture means. The readings explore problems of artist exposure and diversity, the pitfalls of music generation, and the concerns with outsourcing music curation to machines.

### Learning Goals

Evaluate the relationship between music platforms, technology companies and the music industry in the past 20 years. Identify major concerns and contributions to the shifting trends in music information and music culture today. Formulate ethical, economic, cultural and political norms, policies and strategies for promoting thriving and flourishing music cultures.

### Required Texts

Muchitsch, Veronika, and Ann Werner. 2024. "The Mediation of Genre, Identity, and Difference in Contemporary (Popular) Music Streaming." *Twentieth-Century Music*, February, 1–27. <https://doi.org/10.1017/S1478572223000270>

Araujo, Samuel, Bernd Brabec de Mori, Fulvia Caruso, et al. 2025. "It's Not the End, but Something Feels Off." *El Oído Pensante* 13 (1): 1. <https://doi.org/10.34096/oidopensante.v13n1.16946>.

Born, Georgina, Jeremy Morris, Fernando Diaz, and Ashton Anderson. 2021. "Artificial Intelligence, Music Recommendation, and the Curation of Culture." Schwartz Reisman Institute for Technology and Society, CIFAR, University of Toronto, June 1.

### Suggested Texts

Dugeri, Michael. 2024. "The Cannibalization of Culture: Generative AI and the Appropriation of Indigenous African Musical Works." *Journal of Intellectual Property and Information Technology Law (JIPIT)* 4 (1): 1. <https://doi.org/10.52907/jipit.v4i1.502>.

#### Lecture

*Do we want computers making our music?*

#### Tutorial

*Digitizing the scene*

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### Week 11 - What questions can we raise about the future of music?

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MFP2 Presentations and Peer-Feedback

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### Week 12 - Outro

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MFP2 Presentations and Peer-Feedback

Course Review

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### Faculty policies, resources and more

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Students must be familiar with all information related to grading policies, health and wellness, accessibility services and accommodations, academic integrity, student absence and declaring an absence in ACORN, and academic dates and deadlines. This information is common to all undergraduate courses syllabi and can be found here (<https://ischool.utoronto.ca/wp-content/uploads/2025/08/Faculty-of-Information-Required-Common-Syllabus-Elements-Undergrad-2025-2026.pdf>).

**Note**

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