

Final Paper Project

The final research paper is supposed to be based on one of the topics covered in this course -- a topic fully addressed as the theme in one of the readings in the List of Readings below (the reading of your choice can be an independent paper, a chapter from a book, or a book in general). Please note that

- ♦ Only one in-class reading is required to develop your paper (in-class reading is defined in a general sense covering all papers and books listed below). You are welcome to use more readings to support your arguments, but you need to center your topic based on a main reading of your choice.
- ♦ The topic of your final paper has to align with the theme of the reading you choose, which cannot deviate too far from the main ideas presented in that reading. For example, if you choose *World Music Chapter 1: What is Music?*, your paper should be centered on the definitions of music. That is to say, a paper purely analyzing, e.g., John Cage's 4'33", is not considered a valid topic in this case.
- ♦ Your choice of the main reading is limited to the List of Readings below. If a paper is not included in this list, even if it's presented somewhere during the course, it is not a valid choice for your final paper project.
- ♦ You can choose the reading you'd like to peruse from any of the four categories below, but please note:
 - ♦ The Lecture Readings present topics discussed in lectures and are supposed to be the major pool of considerations. If you'd like to extend a discussion point from the lecture that interests you, you can find the corresponding reading in this list and develop a paper from there. Also note that not all materials in the lecture can be associated with a reading in the list. For example, we didn't include any readings on the implication-realization model, as this theory is pretty outdated, and systematic research on this topic is considered infeasible within the scope of this course. That is to say, the implication-realization theory, and other topics that are not presented as main themes in the readings listed below, are not valid topics for your paper project.
 - ♦ The Lecture Books are the materials we drew upon in the lectures, usually with an overview of the book and perusing a few chapters. In your final paper, you can base your topic on the entire book chosen from this list, delving into the core concepts from an overarching perspective over all chapters; or you can focus on one chapter of the book and investigate the main topic of that chapter independently. Please note that you can choose a chapter that's not mentioned in the lecture. The topic can go beyond what we covered in this course, as long as it's proposed as the theme of a chapter.
 - ♦ The Additional Readings cover an additional set of music genres that we can't cover

during this limited offering, and a few advanced research papers that take our fundamental discussions to the next level. It's suggested to formulate a paper from these readings with discretion. If you have corresponding backgrounds and are already familiar with (at least heard about) the topics in these papers, and you're confident that you have sufficient capacity and ability to do the research and write a paper within 10 days, you're more than welcome to challenge readings from this category.

Technical Requirement (up to 5 points)

- ♦ 12 point, Times New Roman font, double-spaced
- ♦ Between 1500-2500 words
- ♦ Chicago author-date or notes-bibliography format and citation style, or MLA format and style. Footnotes, endnotes, works cited, and in-text citations and quotes, and margins should follow the style you choose. Remember, you must cite all of your sources, regardless of whether you use a direct quote from them or not.
- ♦ Include a bibliography page at the end of your paper.

More resources for paper formatting: <https://ucsd.libguides.com/c.php?g=91010&p=584898>,
<https://ucsd.libguides.com/howtocite>

Source Requirement (up to 5 points)

You need to cite at least five sources in your paper:

- ♦ Explicitly state the main reading your paper is based on at the beginning of your paper, and include this reading as the first source in your references/bibliography.
- ♦ The other four resources (at a minimum) can be from
 - ♦ Other in-class readings related to the topic that support your arguments in the paper.
 - ♦ The references of the reading, which provide further details of the corresponding arguments in the reading.
 - ♦ Other chapters of the book if your paper is based on one chapter of a book. Please note that citing other chapters from the same book is only regarded as one other source (even if you're citing multiple chapters). You need to rely on various information channels besides a single author's statement.
- ♦ Only peer-reviewed publications (research papers or published books) are considered valid sources. Wikipedia, blogs, news, reports, websites, etc., are not considered solid

references. You can use them in developing your paper, but they are not counted towards the five-source requirement.

The grading of a paper is an integral assessment of the topic relevance, the development of arguments, the depth of discussions, the use of sources as evidence to support the arguments, the prose, consistency, and organization of the writing, the fulfillment of technical and source requirements, etc. It's difficult to break down these dimensions into pieces of rubrics as they reinforce and supplement each other. Please write your paper informed by these evaluation dimensions, and your points will be assigned/deducted by an integral assessment per the TA's discretion.

List of Readings

Lecture Readings

- ♦ World Music Chapter 1: What is Music?
- ♦ The Musical Human: A History of Life on Earth -- Part Two: History
- ♦ Musicking Prelude: Music and Musicking by Christopher Small
- ♦ Defining Ethnomusicology by Timothy Rice
- ♦ The Oxford Handbook of Music Psychology: The Nature of Music and Its Evolution
- ♦ The nature of music from a biological perspective by Isabelle Peretz
- ♦ Speech and Language Processing: Context-Free Grammars and Constituency Parsing by Daniel Jurafsky & James H. Martin
- ♦ Music As Narrative by Fred Everett Maus
- ♦ Emotion and Meaning in Music: I. Theory
- ♦ Sweet Anticipation: Music and the Psychology of Expectation -- Chapter 1 Introduction
- ♦ Sweet Anticipation: Music and the Psychology of Expectation -- Chapter 2 Surprise
- ♦ Electronic Music: Karlheinz Stockhausen's Kontakte and Narrativity
- ♦ Noise Music: Noise threshold: Merzbow and the end of natural sound
- ♦ The Art of Noises by Luigi Russolo
- ♦ Cognitive Constraints on Compositional Systems by Fred Lerdahl
- ♦ Embodied Mind, Situated Cognition, and Expressive Microtiming in African-American Music by Vijay Iyer
- ♦ Radical Predictive Processing by Andy Clark
- ♦ Predictive Processes and the Peculiar Case of Music

Lecture Books

- ♦ The Musical Human: A History of Life on Earth; Michael Spitzer
- ♦ A Generative Theory of Tonal Music by Fred Lerdahl and Ray Jackendoff
- ♦ Emotion and Meaning in Music by Leonard B. Meyer
- ♦ Sweet Anticipation: Music and the Psychology of Expectation by David Huron

Additional Readings (Music)

- ♦ Hip-Hop Music: Dilla Time -- The Life and Afterlife of J Dilla, the Hip-Hop Producer Who Reinvented Rhythm
- ♦ Experimental Music: Towards (a Definition of) Experimental Music by Nyman
- ♦ Ambient Music: Ambient Music by Brian Eno
- ♦ Remix: Machine Learning and Remix: Self-training Selectivity in Digital Art Practice by Navas
- ♦ Improvised Music: Improvised Music after 1950: Afrological and Eurological Perspectives by George E. Lewis
- ♦ Algorithmic Composition: Algorithmic Composition Paradigms of Automated Music Generation

Additional Readings (Research)

- ♦ Computational Modelling of Music Cognition and Musical Creativity
- ♦ Cerebral Hierarchies: Predictive Processing, Precision and the Pulvinar
- ♦ Attention, Uncertainty, and Free Energy
- ♦ Auditory Scene Analysis: An Attention Perspective
- ♦ Attention, Awareness, and the Perception of Auditory Scenes
- ♦ The Free Energy Principle: A Unified Brain Theory? by Karl Friston
- ♦ Thinking through other minds -- A variational approach to cognition and culture
- ♦ Wiggins IDYOT: A Comprehensive Paper on Music and Cognition
- ♦ Perceptual Processes in Orchestration by Goodchild
- ♦ Meaning in Music and Information Theory by Leonard B. Meyer