Course Title

Popular Music in Germany
The History of Electronic Music in Germany

Course Number
REMU-UT.9811001

SAMPLE SYLLABUS

Instructors' Contact Information
Heiko Hoffmann
heiko.hoffmann@nyu.edu

Course Details
Wednesdays, 6:15pm to 7:30pm
Location of class: NYU Berlin Academic Center, Room “Prenzlauer Berg” (tbc)

Prerequisites
No pre-requisites

Units earned
2 credits

Course Description
From Karlheinz Stockhausen and Kraftwerk to Giorgio Moroder, D.A.F. and the Euro Dance of Snap!, the first nine weeks of class consider the history of German electronic music prior to the Fall of the Wall in 1989. We will particularly look at how electronic music developed in Germany before the advent of house and techno in the late 1980s. One focus will be on regional scenes, such as the Düsseldorf school of electronic music in the 1970s with music groups such as Cluster, Neun and Can, the Berlin school of synthesizer pioneers like Tangerine Dream, Klaus Schulze and Manuel Göttsching, or Giorgio Moroder's Sound of Munich. Students will be expected to competently identify key musicians and recordings of this creative period.

The second half of the course looks more specifically at the arrival of techno, a new musical movement, and new technology in Berlin and Germany in the turbulent years after the Fall of the Berlin Wall, up to the present. Indeed, Post-Wall East Berlin, full of abandoned spaces and buildings and deserted office blocks, was the perfect breeding ground for the youth culture that would dominate the 1990s and led techno pioneers and artists from the East and the West to take over and set up shop. Within a short time, Berlin became the focal point of a new culture, attracting enthusiastic followers from all over the. Techno quickly developed into a lifestyle and mass movement, finding its most exhilarating expression in the Love Parade and, recently, the club/movement Berghain. As students consider Berlin’s slow transformation from divided city in those anarchic and pioneering days of the early 1990s into the bustling, world-class nightlife capital it is today, they will also consider the changing and controversial cultural and socio-economic landscape of the city, and how Berlin continues to retain its uncompromising, avant-garde ethos. Students will be expected to write final research paper drawing on issues discussed in class and in the readings.
Course Objectives
1. To develop students’ understanding and appreciation for the history, culture, and politics of German post-War popular music and sound, with a specific focus on electronic, avant-garde and experimental traditions;
2. To teach students about the history of popular music and sound in the city of Berlin before and after the fall of the Wall; to connect Berlin’s current nightlife and music scene to political, economic and social developments of the past with an eye to complex intersections of race, gender, sexuality, class and nationality;
3. To educate students about key German recording artists and indispensable/classic electronic music recordings;
4. To inform students about links and comparisons between US and German/European music cultures, and specifically the connections between Berlin and US cities like Detroit in the formation of genres like techno;
5. To encourage greater sophistication in artistic appreciation, critical thinking, research and writing skills.

Assessment Components

Class Participation – 10%
Everyone is required to participate in class discussion, present arguments and ask questions of the instructor and guests. This course, in particular, relies upon the full participation and engagement of students. Be involved; be thoughtful; be respectful. Dialogue and debate are encouraged. If there is something you do not understand, or an idea comes to mind, do not hesitate to ask.

Quizzes – 30%
Students are given six quizzes over the course of the semester, to test their knowledge of the readings and their grasp of concepts. Quizzes are usually four to six questions and are returned back to students at the start of each class.

Glossary / Conversation Exam – 25%
You will be given a 10-minute exam based on vocabulary terms taken from the readings and class discussions. A more detailed description is available on NYU Classes. Please book a time-slot with Professor Heiko Hoffmann for the week of October 9th to 13th.

Final Research Paper – 35%
You may write on a topic of your choice. You are required to compose a substantive research paper of 2,000 words, including a works cited section. Final papers are due via email before the last class at 5 PM and as a print-out in class. The paper must use 1-inch margins, a 12-point font and double-spacing; use single breaks between paragraphs.

There will be 50-100 pages of reading each week, of varying intensity, films to be watched online and music to be listened to. Please carve out enough time each week to properly review this material. Streaming links for films will be provided, and a Spotify account is necessary for music listening. A complete breakdown of what you need to listen to and when you need to listen to it will be issued by the instructors.

Assessment Expectations

Grade A: The student makes excellent use of empirical and theoretical material and offers well-structured arguments in his/her work. The student writes comprehensive essays /
answers to exam questions and his/her work shows strong evidence of critical thought and extensive reading.

**Grade B:** The candidate shows a good understanding of the problem and has demonstrated the ability to formulate and execute a coherent research strategy.

**Grade C:** The work is acceptable and shows a basic grasp of the research problem. However, the work fails to organize findings coherently and is in need of improvement.

**Grade D:** The work passes because some relevant points are made. However, there may be a problem of poor definition, lack of critical awareness, poor research.

**Grade F:** The work shows that the research problem is not understood; there is little or no critical awareness and the research is clearly negligible.

**Grade Conversion**
Your instructor may use one of the following scales of numerical equivalents to letter grades:

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<tr>
<th>Grade</th>
<th>Numerical Equivalent</th>
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<tbody>
<tr>
<td>A</td>
<td>94-100</td>
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<tr>
<td>B+</td>
<td>87-89</td>
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<td>B</td>
<td>84-86</td>
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<tr>
<td>B-</td>
<td>80-83</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<tr>
<td>C</td>
<td>74-76</td>
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<tr>
<td>C-</td>
<td>70-73</td>
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<tr>
<td>D+</td>
<td>67-69</td>
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<tr>
<td>D</td>
<td>65-66</td>
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<tr>
<td>F</td>
<td>below 65</td>
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Alternatively:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Numerical Equivalent</th>
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<tbody>
<tr>
<td>A</td>
<td>4.0</td>
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<tr>
<td>A-</td>
<td>3.7</td>
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<tr>
<td>B+</td>
<td>3.3</td>
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<td>B</td>
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<td>B-</td>
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**Attendance Policy**
Participation in all classes is essential for your academic success, especially in NYU Berlin’s content courses that, unlike most courses at NYU NY, meet only once per week in a double-session for three hours. Your attendance in both content and language courses is required and will be checked at each class meeting. As soon as it becomes clear that you cannot attend a class, you must inform your professor by e-mail immediately (i.e. before the start of your class). Absences are only excused if they are due to illness, religious observance or emergencies. If you want the reasons for your absence to be treated confidentially and not shared with your professor, please approach NYUB's Director or Wellness Counselor. Your professor or NYUB's administration may ask you to present a doctor's note or an exceptional permission from the Director or Wellness Counselor. Doctor's notes need to be submitted to the Assistant Director for Academics, the Arts Coordinator, or the German Language Coordinator, who will inform your professors. Doctor's notes need to be from a local doctor and carry a signature and a stamp.

Unexcused absences affect students' grades: In content courses each unexcused absence (equaling one week's worth of classes) leads to a deduction of 2% of the overall grade and may negatively affect your class participation grade. Three unexcused absences in one course may lead to a Fail in that course. In German Language classes two or three (consecutive or non-consecutive) unexcused absences (equaling one week's worth of classes) lead to a 2%
deduction of the overall grade. Five unexcused absences in your German language course may lead to a Fail in that course. Furthermore, your professor is also entitled to deduct points for frequent late arrival to class or late arrival back from in-class breaks. Being more than 15 minutes late for class counts as an unexcused absence. Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at the announced meeting point in a punctual and timely fashion.

Exams, tests and quizzes, deadlines, and oral presentations that are missed due to illness always require a doctor's note as documentation. It is the student's responsibility to produce this doctor's note and submit it to the Assistant Director for Academics; until this doctor's note is produced the missed assessment is graded with an F. In content classes, an F in one assignment may lead to failure of the entire class.

**Attendance Rules on Religious Holidays**
Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations. Students who anticipate being absent because of any religious observance should notify their instructor AND NYU Berlin's Academic Office in writing via e-mail one week in advance before being absent for this purpose. If examinations or assignment deadlines are scheduled on the day the student will be absent, the Director or Assistant Director will re-schedule a make-up examination or extend the deadline for assignments. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also http://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/university-calendar-policy-on-religious-holidays.html

**Late Submission of Work**
(1) Written work due in class must be submitted during the class time to the professor.

(2) Late work should be submitted in person to the instructor or to the Assistant Director for Academics, who will write on the essay or other work the date and time of submission, in the presence of the student. Another member of the administrative staff may also personally accept the work, and will write the date and time of submission on the work, as above.

(3) Work submitted late receives a penalty of 2 points on the 100 point scale for each day it is late, unless an extension has been approved (with a doctor's note or by approval of the Director or Assistant Director), in which case the 2 points per day deductions start counting from the day the extended deadline has passed.

(4) Without an approved extension, written work submitted more than 5 weekdays following the submission date fails and is given a zero.

(5) End of semester essays must be submitted on time, printed out and to be handed in in the last class on 13 December 2017.

(6) Students who are late for a written exam have no automatic right to take extra time or to write the exam on another day.

(7) Please remember that university computers do not keep your essays - you must save them elsewhere. Having lost parts of your essay on the university computer is no excuse for a late submission.
Provisions for Students with Disabilities
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212-998-4980 or see their website (http://www.nyu.edu/life/safety-health-andwellness/students-with-disabilities.html) for further information.

Plagiarism Policy
The presentation of another person’s words, ideas, judgment, images or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism. Proper referencing of your sources avoids plagiarism (see as one possible help the NYU library guide to referencing styles: http://nyu.libguides.com/citations).

NYUB takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. All your written work must be submitted as a hard copy AND in electronic form to the instructor. Your instructor may ask you to sign a declaration of authorship form.

It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For a summary of NYU Global's academic policies please see: www.nyu.edu/global/academic-policies

Required Text(s)
All literature is supplied via NYU Classes.

NYU Berlin Library Catalogue: http://guides.nyu.edu/global/berlin or follow the link on NYU Berlin's website (Academics/Facilities & Services).

Session 1 – 30 Aug 2017
Introduction and overview
Students are expected to briefly talk about a German artist they know or a musician whose music they associate with Berlin. Please send the name of the artist by mail to Heiko before August 28.

• Music to Listen to Before the First Class: Spotify Playlist “Milestones in German Electronic Music”
  https://open.spotify.com/user/goethe-institut/playlist/6Bav0YCVTR5fwK18OD50Tn

Session 2 – Thursday 7 Sep 2017, 6:30pm *** please note change of date an place ***
SPECIAL FIELD TRIP TO MUSIKINSTUMENTENMUSEUM
We will visit the Musikinstrumentenmuseum to see the Mixtur-Trautonium and other early electronic instruments. **Students should meet the instructor at 6:30pm** sharp at the entrance to Tiergartenstrasse 1, nearest U-Bahn stop is Potsdamer Platz.

**Electronic Pioneers: From early synthesizers to the WDR electronic music studio and Stockhausen**

- **Music to listen to:** Oskar Sala “Five Short Pieces for Trautonium”, “Sound Effects from Hitchcock’s ‘Birds’”, Karlheinz Stockhausen “Gesang der Jünglinge / Kontakte”
- **Films to Watch Before Class:**
  - Oskar Sala – *Klang und Verwendung* (5 mins)
  - https://www.youtube.com/watch?v=uaWrdbvhg1Q
  - Stockhausen: *Tuning In* (48 mins)
  - https://www.youtube.com/watch?v=qGnkZnm9MPw

**Session 3 – 13 Sep 2017**

**Kosmische Musik**

*Special guest: Manuel Göttsching (Ash Ra Temple)*

- **Music to listen to:** Tangerine Dream „Alpha Centauri“, Manuel Göttsching “E2 E4“, Ash Ra Temple
- **Film to Watch Before Class:** *Revolution of Sound: Tangerine Dream, Manuel Göttsching: Making of E2-E4*

**Session 4 – 20 Sep 2017**

**Krautrock**

*There will be a quiz at the beginning of class.*

*Special guest via Skype: Michael Rother (Neu!, Harmonia, Kraftwerk)*

- **Music to listen to:** Can "Tago Mago", Harmonia „Musik von Harmonia“, Neu! „Neu! 2“, Popol Vuh “Revisited”
- **Film to Watch Before Class:** *Krautrock: The Rebirth of Germany* (58 mins)
Session 5 – 27 Sep 2017
Kraftwerk

- Music to listen to: Kraftwerk “Ralf and Florian”, “Katalog12345678”
- Literature: Lester Bangs „Kraftwerkfeature“ (Creem, 1975), David Buckley - excerpts from Kraftwerk: Publikation (33 - 69, 77 - 88, 97 – 127), David Toop - excerpt from "Rap Attack" (Faber Book of Pop, 544 - 546)
- Film to Watch Before Class: Kraftwerk: Pop Art (52 mins) https://www.youtube.com/watch?v=t3FDi_dvybl

Session 6 – 4 Oct 2017
Euro Disco and the evolution of electronic dance music

There will be a quiz at the beginning of class.

- Music to listen to: Giorgio Moroder „From Here To Eternity“, Donna Summer „I Remember Yesterday“, Boney M „Take The Heat Off Me“
- Films to Watch Before Class: Daft Punk Collaborators: Giorgio Moroder (8 mins) https://www.youtube.com/watch?v=eYDvxo-M0OQ

October 10th to 14th:
Midterm Exam (please sign up for a time-slot with Professor Heiko Hoffmann).

Session 7 – 11 Oct 2017
Euro Dance and G.I. Disco

There will be a quiz at the beginning of class.

- Music to listen to: Snap! „World Power“, Culture Beat „Mr. Vain“, Milli Vanilli „Girl You Know It's True“
- Literature: Torsten Schmidt "This Beat Is Military" (RBMA Daily, 2013) http://daily.redbullmusicacademy.com/2013/09/this-beat-is-military
Spencer Kornhaber "Milli Vanilli, Pop Music's Original Fakes" (The Atlantic, 2015)

- Films to Watch Before Class: *Milli Vanilli – From Fame to Shame* (first half), *Frank Farian* (Eurotrash TV) (5 mins) https://www.youtube.com/watch?v=A8y74ZgPPoK
  *Eurodance Spotilighted* (15 mins) https://www.youtube.com/watch?v=3oX021Tn5Mk

**18 Oct 2017 - Fall Break – No Class**

**25 Oct 2017 - No Class**

**1 Nov 2017 DOUBLE SESSION FROM 5:00pm to 7:45 PM**

**Session 8: Post-Punk, New German Wave, Synth-Pop and the Avantgarde**

*There will be a quiz at the beginning of class.*

**Special guest:** Mark Reeder (musician, producer) and Gudrun Gut (Einstürzende Neubauten, Malaria)

- Music to listen to: Liaisons Dangereuses, Klaus Nomi, D.A.F. „Alles Ist Gut“, Propaganda „A Secret Wish“, Alphaville „Forever Young“
- Literature: Simon Reynolds excerpt from *Rip It Up And Start Again* (334 - 342), David Stubbs *Future Days* (409 – 466), Rudi Esch *Electri City - The Dusseldorf School of Electronic Music* (190 - 260)
- Film to Watch Before Class: *Conny Plank – The Potential of Noise* (second half)

**Session 9: Berlin during the 80s – from Post Punk to early House**

- Music to listen to: Din-A-Testbild, Einstürzende Neubauten, Malaria!
- Film to Watch Before Class: *B-Movie*

**Session 10 – 8 Nov 2017**

**Berlin: Contemporary City, Historical Marvel – the fall of the Wall and techno's rise as leading youth culture of the 90s**

*There will be a quiz at the beginning of class.*

**Special guest:** Sven von Thülen (journalist)

- Music to listen to: early house and techno classics (YouTube-Playlist: https://www.youtube.com/playlist?list=PLQ1Q1tEeEttRngBfxgSNHH6rlBDkWHA5y)
- Literature: Denk/von Thülen excerpts from *Der Klang der Familie - Berlin, Techno and the Fall of the Wall* (45 – 58, 94 - 98), Paul Hockenos excerpts from *Berlin Calling* (201-207, 236-248, 258-279), Simon Reynolds „Historia Electronica“ (from *Bring The Noise*, 311 - 329)
- Film to Watch Before Class: *In This Place Called Techno* (TV-documentary, 2014)
Session 11 – 15 Nov 2017
Temporary Spaces - on squats, illegal clubs and transforming a city
Special guest: Paul Hockenos (journalist)


Session 12 – 22 Nov 2017
Techno – from Detroit to Berghain
There will be a quiz at the start of class.
Special guest: Sebastian Szary (Moderat, Modeselektor)

- Music: Listen to Berlin tracks from the 90s to the present (YouTube-Playlist: https://www.youtube.com/playlist?list=PLQ1Q1tEeEttRPgnZJMxnWJS9GaHwnwSHB)
- Film to Watch Before Class: We Are Modeselektor (Documentary)

Session 13 – 29 Nov 2017
Urban Renewal And Gentrification: From Bar 25 To Holzmarkt

- Film to Watch Before Class: Bar 25 - Tage Jenseits der Zeit

Session 14 – 7 Dec 2017
Berlin Now: The city’s avantgarde and electronic music scene today
Special guest: Holly Herndon

- Music to listen to: Holly Herndon “Platform”
- Literature: 826 Chicago “The Sound of a Million Open Windows: An Interview with Holly Herndon” (McSweeneyys, 2017), Ben Beaumont-Thomas “The Queen of Techno” (Guardian, 2015), Paul Hockenos excerpt from Berlin Calling (280-305)
- Film to Watch Before Class: Real Scenes Berlin (Resident Advisor, 2011)

Session 15 – 13 Dec 2017
Submission of Final Paper (further instructions under Assessments and on NYU Classes).
Classroom Etiquette
The use of cell phones (including text messaging), tablets and computers is prohibited during class. All phones, web-browsing and messaging devices must be turned off.

Your Instructor
Heiko Hoffmann: Heiko Hoffmann is a German journalist, curator, lecturer and consultant. He's been editor-in-chief of Groove magazine, an industry-leading electronic music magazine, for the past 18 years. Since graduating from University of Pennsylvania he's written for international publications such as Pitchfork, Spin and Sound & Recording (Japan) and hosts his own show Nightflight on German public radio station Fritz. Heiko has been a key-note speaker and panelist at festivals such as Sonar, MIDEM, ATP and ADE. He's a member of the board of advisers at Goethe institute and jury member of a number of international artist programs.