



MUSIC 04: GLOBAL SOUND



COURSE INFORMATION

Arms Music Center 212
Monday, Wednesday 2:00-3:20

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Office hours: anytime by appointment

COURSE DESCRIPTION AND REQUIREMENTS

This course explores the global scale of much music-making and musical consumption today. Migration, diaspora, war, tourism, postsocialist and postcolonial change, commerce, and digital technology have all profoundly reshaped the way musics are created, circulated, and consumed. These forces have also illuminated important ethical, legal, and aesthetic issues concerning intellectual property rights and the nature of musical authorship, the appropriation of “traditional” musics by elites in the global North, and local musical responses to transnational music industries, for instance. Through a series of case studies that will include performances and workshops by visiting musicians, Global Sound will examine how musics animate processes of globalization and how globalization affects musics by establishing new social, cultural, and economic formations.

Your work in this course will be challenging, rewarding, and varied. You will be asked to present your work in class and make weekly postings to the course blog. There are also a few events outside of class time that you will need to participate in. I will hand out guidelines and rubrics for all the work you will do in order to make my expectations and standards for evaluation completely clear. Needless to say, preparation for, attendance at, and active participation in every class meeting is essential. *No unexcused absences are permitted. Graded in-class work cannot be made up, no exceptions.* In order for an absence to be excused due to illness or an exceptional and unavoidable personal conflict, *you must be in touch with me well beforehand.* An email sent after an absence is polite, but it does not excuse that absence. All assignments must be submitted to me as an email attachment in .doc or .pdf format or posted on the website by their due date. I do not

accept hard copies. Finally, I welcome and encourage you to speak with me at any time about any aspect of the course. Remember: the more you give to this course, the more I can give to you individually and as a group; the more you speak and listen critically and creatively, the more you will learn.

When you use laptops in class, I ask that you disable the wireless connection. I ask that you not use mobile devices in class.

If you need support or accommodation for a disability that may affect your work and participation, please speak with me as soon as possible. Please read about Amherst College's disability services as well:

<<https://www.amherst.edu/campuslife/deanstudents/disability>>

Our work in this course will be done according to Amherst College's Statement of Intellectual Responsibility:

<https://www.amherst.edu/academiclife/dean_faculty/fph/policies/sir>

Your grade will be determined as follows:

Blogging—20%

Participation—15%

Brass Unbound thought piece—10%

“Ma-mako, ma-ma-ssa, mako-makossa” thought piece—10%

Hip-hop and the dynamics of global sonic translation essay—15%

Final project presentation—5%

Final project—25%

COURSE TEXTS (available at Amherst Books; *optional)

Rob Boonzajer Flaes, *Brass Unbound: Secret Children of the Colonial Brass Band* (Amsterdam: Royal Tropical Institute, 2000).

*Timothy Taylor, *Beyond Exoticism: Western Music and the World* (Durham: Duke University Press, 2007).

*Manfred B. Steger, *Globalization: A Very Short Introduction* (New York: Oxford University Press, 2003).

*Philip V. Bohlman, *World Music: A Very Short Introduction* (New York: Oxford University Press, 2002).

All readings and listenings that are not in texts required for purchase will be accessible as .pdfs and .mp3s on the course website.

COURSE WEBSITE

<<https://www.amherst.edu/academiclife/departments/courses/1011F/MUSI/MUSI-04-1011F>>



Week 1: 09.08

Introduction to Global Sound

Listening:

Week 1-2 mp3s and links

Viewing:

Kutiman YouTube channel

In Bb 2.0 project

Playing for Change YouTube channel

Week 2: 09.13, 09.15

Hearing the present as a global age: sounds, concepts, vocabularies, and implications

►►► Appadurai/Kutiman blog posting due 09.15 by 12:00 PM

Reading for 09.13:

Arjun Appadurai, “Disjuncture and Difference in the Global Cultural Economy,” *Public Culture* 2/2 (1990): 1-24.

Other suggested readings:

Arjun Appadurai, “Globalization and Violence” and “Grassroots Globalization in the Era of Ideocide” in *Fear of Small Numbers: An Essay on the Geography of Anger* (Durham: Duke University Press, 2006).

Ingrid Monson, “Riffs, Repetition, and Theories of Globalization,” *Ethnomusicology* 43/1 (1999): 31-65.

Ulf Hannerz, “Notes on the Global Ecumene,” *Public Culture* 1/2 (1989): 66-75.

Manfred B. Steger, *Globalization: A Very Short Introduction* (New York: Oxford University Press, 2003).

Timothy Taylor, “Globalization as a Cultural System” in *Beyond Exoticism: Western Music and the World* (Durham: Duke University Press, 2007).

Listening:

Week 1-2 mp3s and links

Viewing:

Kutiman YouTube channel
In Bb 2.0 project
Playing for Change YouTube channel

Week 3: 09.20, 09.22

Is globalization anything new? When wasn't music global? When did it become global? Will it cease to be global?

►►► *Brass Unbound* thought piece due 09.26 by 8:00 PM; ongoing blogging

Reading for 09.20 and 09.22:

Rob Boonzajer Flaes, *Brass Unbound: Secret Children of the Colonial Brass Band* (Amsterdam: Royal Tropical Institute, 2000).

Other suggested reading:

Martin Stokes, “Music and the Global Order,” *Annual Review of Anthropology* 33 (2004): 47-72.

Philip V. Bohlman, *World Music: A Very Short Introduction* (New York: Oxford University Press, 2002).

Timothy Taylor, “Consumption, Globalization, and Music in the 1980s and After” and “Some Versions of Difference: Discourses of Hybridity in Transnational Musics” in *Beyond Exoticism: Western Music and the World* (Durham: Duke University Press, 2007).

Listening:

Week 2 mp3s, *Brass Unbound* CD

Viewing:

Brass Unbound (Johan van der Keuken, 1993)

Week 4: 09.27, 09.29

Technology, global media, and global music industries

►►► Congotronics blog posting due 10.03 by 8:00 PM

Reading for 09.27

Paul D. Greene, “Introduction: Wired Sound and Sonic Cultures” in *Wired for Sound: Engineering and Technologies in Sonic Cultures*, Paul D. Greene and Thomas Porcello, eds. (Middletown, CT: Wesleyan University Press, 2005).

Louise Meintjes, “Paul Simon’s Graceland, South Africa, and the Mediation of Musical Meaning,” *Ethnomusicology* 34/1 (1990): 37-73.

Reading for 09.29

Will Hermes, “Congo Band Finds and International Voice in a Junkyard,” *The New York Times on the Web* (November 15, 2005).

Andy Pemberton, “Post-Colonial Electronica,” *The New York Times on the Web* (June 5, 2005).

Jayna Brown, “Buzz and Rumble: Global Pop Music and Utopian Impulse,” *Social Text* 28(1): 125-146.

Congotronics material on the Crammed Discs website

Other suggested reading:

Marshal McLuhan, *Understanding Media: The Extensions of Man*, second edition (Cambridge: Massachusetts Institute of Technology Press, 1994).

Dave Laing, “Music and the Market: The Economics of Music in the Modern World” in *The Cultural Study of Music: A Critical Introduction*, Martin Clayton, Trevor Herbert, and Richard Middleton, eds. (New York: Routledge, 2003).

Martin Stokes, “Marx, Money, and Musicians” in *Music and Marx: Ideas, Practice, Politics* (New York: Routledge, 2002).

Paul Théberge, “‘Ethnic Sounds’: The Economy and Discourse of World Music Sampling” in *Music and Technoculture*, René T. A. Lysloff and Leslie C. Gay Jr., eds. (Middletown, CT: Wesleyan University Press, 2003).

Bob W. White, “Congolese Rumba and Other Cosmopolitanisms,” *Cahiers d’études africaines* XLII/4 (2002): 663-686.

Listening:

Week 3 mp3s

Viewing:

Congotronics 2 (Crammed Discs, 2006)

“Amen Break” film (YouTube user mobius32)

Secondhand Sureshots (dublabb, 2010)

Week 5: 10.04, 10.06

The World Music phenomenon

►►► World Music blog posting due 10.10 by 8:00 PM

Reading for 09.28:

Simon Frith, “The Discourse of World Music” in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, Georgina Born and David Hesmondhalgh, eds. (Berkeley: University of California Press, 2000).

Steven Feld, “A Sweet Lullaby for World Music,” *Public Culture* 12/1 (2000): 145-171.

Reading for 09.30:

Timothy Brennan, “World Music Does Not Exist,” *Discourse* 23/1 (2001): 44-62.

Thomas Bey William Bailey, “What in the World is ‘Global Ghattotech’: Radical Riddims or Neo-Exotica?” Vague Terrain blog posting.

Other suggested reading:

Martin Stokes, “Globalization and the Politics of World Music” in *The Cultural Study of Music: A Critical Introduction*, Martin Clayton, Trevor Herbert, and Richard Middleton, eds. (New York: Routledge, 2003).

Veit Erlmann, “The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s,” *Public Culture* 8/3 (1996): 467-87.

Philip V. Bohlman, “World Music at the ‘End of History,’” *Ethnomusicology* 46/1 (2002): 1-32.

Steven Feld, “Notes on ‘World Beat’” in *Music Grooves: Essays and Dialogues*, Charles Keil and Steven Feld (Chicago: University of Chicago Press, 1994): 238-246.

Steven Feld, “From Schizophonia to Schismogenesis: On the Discourses and Commodification Practices of ‘World Music’ and ‘World Beat’” in *Music Grooves: Essays and Dialogues*, Charles Keil and Steven Feld (Chicago: University of Chicago Press, 1994): 257-289.

Timothy Taylor, “You Can Take ‘Country’ out of Country, but It Will Never Be ‘World’” and “World Music in Television Ads” in *Beyond Exoticism: Western Music and the World* (Durham: Duke University Press, 2007).

Listening:

Week 4 mp3s

Week 6: 10.13

Surprise!

Week 7: 10.18, 10.20

Copyright, copyleft, creativity, and imperialism

▶▶▶Copyright, copyleft, creativity, and imperialism blog posting due 10.24 by 8:00 PM

Reading for 10.18:

Olufunmilayo B. Arewa, “From J.C. Bach to Hip Hop: Musical Borrowing, Copyright and Cultural Context,” *North Carolina Law Review*, 84/2 (2006): 547-645.

David Sanjek, “Fairly Used: Negativland’s *U2* and the Precarious Practice of Acoustic Appropriation” in *Music and Technoculture*, René T. A. Lysloff and Leslie C. Gay Jr., eds. (Middletown, CT: Wesleyan University Press, 2003).

Reading for 10.20:

Steven Feld, “The Poetics and Politics of Pygmy Pop” in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, Georgina Born and David Hesmondhalgh, eds. (Berkeley: University of California Press, 2000).

Other suggested reading:

Lawrence Lessig, *Free Culture: The Nature and Future of Creativity: How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity* (New York: Penguin Press, 2004). Free Creative Commons Attribution-NonCommercial licensed download at <http://free-culture.org/>.

Lawrence Lessig, *Remix: Making Art and Commerce Thrive in the Hybrid Economy* (New York: Penguin Press, 2008). Free Creative Commons Attribution-NonCommercial licensed download at <http://www.bloomsburyacademic.com/remix.htm>.

Simon Frith and Lee Marshall, eds. *Music and Copyright*, second edition (New York: Routledge, 2004).

Listening:

Week 5 mp3s

Viewing:

RIP: A Remix Manifesto (Brett Gaylor, 2009)

Week 8: 10.25, 10.27

“Ma-mako, ma-ma-ssa, mako-makossa” roundtable

►►►“Ma-mako, ma-ma-ssa, mako-makossa” thought piece due 10.27 by 8:00 PM

Reading for 10.25:

Vanessa Chang, “Records That Play: The Present Past in Sampling Practice,” *Popular Music* 28/2 (2009): 143-159.

Manu Dibango, “Soul Makossa” in *Three Kilos of Coffee: An Autobiography*, Beth G. Raps, trans. (Chicago: University of Chicago Press, 1994).

Listening:

“Ma-mako, ma-ma-ssa, mako-makossa” mp3s

Week 9: 11.01, 11.03

Global sounds and musical processes

►►► Blog posting due 11.07 by 8:00 PM; final project proposal due 11.07 by 8:00 PM
Listening:

Week 7 mp3s

Week 10: 11.08, 11.10

Hip-hop and the dynamics of global sonic translation 1

►►► Lots of films to watch; ongoing blogging

Reading for 11.08:

Tricia Rose, “A Style Nobody Can Deal With: Politics, Style, and the Postindustrial City in Hip Hop” in *Microphone Fiends: Youth Music and Youth Culture*, Andrew Ross and Tricia Rose, eds. (New York: Routledge, 1994).

Tony Mitchell, “Introduction: Another Root—Hip-Hop outside the USA” in *Global Noise: Rap and Hip-Hop Outside the USA*, Tony Mitchell, ed. (Middletown, CT: Wesleyan University Press, 2001).

Viewing for 11.08:

Scratch (Doug Pray, 2002)

Wild Style (Charlie Ahearn, 1982)

Freestyle: the art of rhyme (Kevin Fitzgerald, 2004)

Beat diggin’ (Jesper Jensen, 1998)

Other suggested viewing for 11.08:

Beat Street (Stan Lathan, 1984)

Style Wars (Tony Silver, 1983)

Rhyme & Reason (Peter Spierer, 1997)

Chuck D and DMC on Hip Hop and America (Real News Network, 2009)

Big Fun in the Big Town (Netherlands TV, 1986)

Hip Hop—A Street History (BBC, 1984)

Viewing for 11.10:

East of Havana (Emilia Menocal and Jauretsi Saizarbitoria, 2006)

Guerrilla Radio: The Hip-Hop Struggle Under Castro (Thomas Nybo, 2007)

Other suggested viewing for 11.10:

“China’s Underground Hip-Hop Movement” (The New York Times on the Web, 2009)

“Hmong Hip-Hop Heritage” (The New York Times on the Web, 2008)

Clips from *African Underground: Democracy in Paris* (Magee McIlvaine, Chris Moore, and Ben Herson, 2010)

Week 11: 11.15, 11.17

Hip-hop and the dynamics of global sonic translation 2

►►►Lots of films to watch; ongoing blogging

Viewing for 11.15:

Scratching the Surface: Japan (Suridh Hassan, 2005)

Reading for 11.15:

Ian Condry, “A History of Japanese Hip-Hop: Street Dance, Club Scene, Pop Market” in *Global Noise: Rap and Hip-Hop Outside the USA*, Tony Mitchell, ed. (Middletown, CT: Wesleyan University Press, 2001).

Other suggested reading for 11.15:

Noriko Manabe, “Globalization and Japanese Creativity: Adaptation of Japanese Language to Rap,” *Ethnomusicology* 50/1 (2006): 1-36.

Viewing for 11.17:

I ♥ Hip Hop in Morocco (Joshua Asen and Jennifer Needleman, 2007)

Slingshot Hip Hop (Jackie Reem Salloum, 2008)

Other suggested viewing for 11.17

Bellek: Hip Hop in Marokko (Bart Van Dijck and Patrik Oosterlynck, 2003)

Week 12: Break!

Week 13: 11.29, 12.01

Hip-hop and the dynamics of global sonic translation 3

►►►Lots of films to watch; ongoing blogging

Viewing for 11.29:

Inventos: Hip Hop Cubano (Eli Jacobs Fantauzzi, 2005)

Chosen Few: El Documental (Boy Wonder, 2005)

Reading for 11.29:

Wayne Marshall, Raquel Z. Rivera, and Deborah Pacini Hernandez, “Introduction: Reggaeton’s Socio-Sonic Circuitry” in *Reggaeton*, Raquel Z. Rivera, Wayne Marshall, and Deborah Pacini Hernandez, eds. (Durham: Duke University Press, 2009).

Viewing for 12.01:

Hip-Hop Colony: The African Hip-Hop Explosion (Michael Wanguhu, 2005)

African Underground: Democracy in Dakar (Magee McIlvaine, Chris Moore, and Ben Herson, 2007)

Other suggested viewing for 12.01

New Voices (Bram Vergeer and Raymond Verhoef, 2007)

Week 14: 12.06, 12.08

Hip-hop and the dynamics of global sonic translation roundtable and final project presentations

►►►Hip-hop and the dynamics of global sonic translation essay due 12.06 at 8:00 PM

Reading for 12.06:

Ward Keeler, “What's Burmese about Burmese rap? Why some expressive forms go global,” *American Ethnologist* 36/1 (2009): 2-19.

David Brooks, “Gangsta, in French,” *The New York Times on the Web* (10 November 2005).

Week 15: 12.13, 12.15

Final project presentations

>>>Final project due 12.22 by 12:00 PM