COURSE INFORMATION

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

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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).


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>

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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:


Other suggested readings:


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:


Other suggested reading:


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


Reading for 09.29


Congotronics material on the Crammed Discs website

Other suggested reading:


Listening:
Week 3 mp3s

Viewing:
Congotronics 2 (Crammed Discs, 2006)
“Amen Break” film (YouTube user mobius32)
Secondhand Sureshots (dublab, 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:


Reading for 09.30:


Other suggested reading:


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:


Reading for 10.20:

Other suggested reading:


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:


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:


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 Spirer, 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)


Other suggested viewing for 11.10:


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:


Other suggested reading for 11.15:


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:


Viewing for 12.01:


_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:


**Week 15: 12.13, 12.15**

_Final project presentations_

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