anthropology of music, technology and exchange (ANTHC 321.52 sec 001)
Mon/Thur 1:10-2:25pm in HN 732 – Spring 2010
Hunter College Department of Anthropology
Instructor: Yonatan Reinberg (yreinberg@gc.cuny.edu)
Office Hours: TBA and by appointment in Hunter North 716

COURSE DESCRIPTION

In recent years, music here in New York City and around the world has changed dramatically due to computers and other technologies. Beginning with a critical overview of archive and technology and moving to globalization/global flows, this course entertains the idea that music and globalization go hand and hand, dealing with shifts such as:

> The rise of the "global south" in music popularity, including cumbia and *baile funk*;
> Internet exchanges of DJs, music blogs and other online arenas;
> Musical relationships like "world music," cultural patrimony, tourism, etc;
> And more…

This course is interdisciplinary in its sources, but anthropological in its methodology: we are, like the people we read, participants in cultures, listeners of music and sometimes producers. Thus, from sources as diverse as anthropology, online writing and music videos, guest speakers, and music itself, the course will urge students to see music not only as an aesthetic – and fun – form, but as a vital component of human culture, engaging its religious, historical, economic and political dimensions.

COURSE DETAILS

weekly reading responses

You will be expected to respond weekly to the assigned readings, using the online Blackboard discussion application. Responses are due the night before class by 9PM and should be about a paragraph (150-200 words).

midterm exam

The midterm will focus on material covered in class and assigned readings, while emphasizing a distinct, personal approach to the material. It is thus particularly important to take notes during class that will serve as study materials. If you are absent, make sure to borrow notes from your colleagues.

final project

You will be expected to deliver a paper or project, involving music and technology, as a final. Your final project will be due the two weeks before class ends, and we will have a few presentation sessions.

absences, late assignments and participation

Because this course requires participation, attendance is mandatory and you are expected to be in class on time and prepared. Unexcused absences will affect your participation grade. If you have obligations that will prevent you from attending class, please communicate this to the instructors prior to your absence.

grading

Your final grade is based on the following proportions:

1. Reading responses/Class Participation/Attendance: 30%
2. Midterm: 30%
3. Final Project: 40%

Late assignments are automatically deducted a portion of a letter grade per day (an A becomes an A -, a B- a C+, and so forth). Extensions will be granted only in exceptional and documented circumstances. If you find you that you are either having problems with the material or that other circumstances are affecting your class performance, please speak with the instructor as early as possible.

plagiarism

Plagiarism is a <u>serious academic offense</u>. The work you do in this course is assumed to be your own; whether you reproduce someone else's work "word-for-word," rephrase it, summarize it, or "borrow an idea," you must <u>fully cite your source</u>. If in doubt about how or when to cite, please see the instructor.

class conduct

This course covers a number of issues about which many people hold strong feelings. Part of the goal of the class is to enable students to learn from each other and communicate their thoughts on contemporary issues in articulate and compelling ways, so <u>think before you speak</u>: While everyone is entitled to their thoughts and encouraged to share them, please do so in a constructive way. Treat everyone in the classroom with respect, regardless of whether you disagree with their opinions. It should be self-evident that slurs or insults of any kind will not be tolerated.

COURSE SCHEDULE

All readings are either available on Blackboard under "Course Materials > Required Readings," or on the interwebs. I also put some stuff under "Recommended Readings" that I thought were cool; read them if you're interested or ask me for more guidance!

Readings are subject to change – listen for announcements in class.

Class session / date	Readings
1 / jan 28	Class introduction, go over syllabus
ARCHIVE AND TECHNOLOGY	
2 / feb 1	What is an archive?
3 / feb 4	Technology & Social structure Attali, Jacques. Chapter 1 from "Audio culture: readings in modern music". Available on GoogleBooks. Boyd, Danah. "The Not-So-Hidden Politics of Class Online." http://www.danah.org/papers/talks/PDF2009.html

4 / feb 8	Technology & Music I Williams, Ben. "Black Secret Technology: Detroit Techno & the Information Age," from Nelson, Alondra, Thuy Linh N. Tu, and Alicia Headlam Hines. 2001. *Technicolor*. NYU Press.
5 / feb 11	Technology & Music II Jones, Steve. 2002. Music That Moves: Popular Music, Distribution And Network Technologies. *Cultural Studies* 16 (March 1): 213-232.
feb 15th – no class, president day	
GLOBAL FLOWS AND PROPERTY	
6 / feb 18	What is legality and technology? Lessig, Lawrence. "Free Culture," chapter 5 – Piracy. Pages 62-84. Available free online at http://www.free-culture.cc/freeculture.pdf
7 / feb 22	Mauss, Marcel. *The Gift*: Selections
8 / feb 25	Histories of exchange Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness:* Chapter 3, "Black Music and the Politics of Authenticity" (see also http://www.english.emory.edu/Bahri/Gilroy.htm)
9 / mar 1	SHOW AND TELL I
10 / mar 4	Speaker: Brian Shimkovitz of "Awesome tapes from Africa" (http://awesometapesfromafrica.blogspot.com/)
11 / mar 8	Hertzman, Marc. "A Brazilian Counterweight: Music, Intellectual Property, and the African Diaspora in Rio de Janeiro (1910s-1930s)." The Journal of Latin American Studies 41(4): 695-722.
12 / mar 11	Feld, Steven. "A Sweet Lullaby for World Music." *Public Culture* 12:1 (Winter 2000): 145-171.
13 / mar 15	Stokes, Martin. 1997. Voices and Places: History, Repetition and the Musical Imagination. *The Journal of the Royal Anthropological Institute 3*, no. 4 (December): 673-691.
14 / mar 18	Maga Bo interviews with: Ghislain Porier, DJ /Rupture, Diplo & DJ Dope (4 mini-documentaries), available at: http://comandodigital.com/kolleidosonic/?page_id=406 SHOW AND TELL II
15 / mar 22	Marshall, Wayne. "Follow me now: The Zigzagging Zunguzung Meme." Online at http://wayneandwax.com/?p=137
16 / mar 25	MIDTERM
mar 29th – april 5th – no class, spring break	
17 / apr 8	Discuss final projects

WORLD IDENTITES	
18 / apr 12	Marshall, Wayne. *Bling-Bling For Rastafari: How Jamaicans Deal With Hip-Hop.*
19 / apr 15	Guerrón-Montero, Carla María. 2006. Can't Beat Me Own Drum in Me Own Native Land : Calypso Music and Tourism in the Panamanian Atlantic Coast. *Anthropological Quarterly* 79, no. 4: 633-663.
20 / apr 19	Turino, Thomas. "The Mbira, Worldbeat, and the International Imagination." *The World of Music*, 40:2 (1998): 85-106.
21 / apr 22	FILM: Amandla
22 / apr 26	Waterman, Christopher A. 1990. "Our Tradition Is a Very Modern Tradition": Popular Music and the Construction of Pan-Yoruba Identity. *Ethnomusicology* 34, no. 3 (Autumn): 367-379.
23 / apr 29	Hirschkind, Charles. "The Ethics of Listening: Casette-Sermon Audition in Contemporary Egypt,' *American Ethnologist* 28(3), 2001:
24 / may 3	FILM: Style Wars
25 / may 6	Presentations day 1
26 / may 10	Presentations day 2
27 / may 13	Last day of class, sum up