

MUSC 105-01: Urban Soundscapes

Prof. Jacob Sunshine
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Course Meetings: TuTh, 2:00 – 3:15 PM
Hassell 100

Office Hours: MW 11-12 PM
(or by appointment)
Hassell 204

In this course, we will explore the profound ways in which sound creates a sense of place, and more particularly, how sound contributes to the sensory environments of the city. We will make intellectual forays into ethnographic and historical studies, compositional manifestos, short stories that reflect on urban sound, and media theory as we try to make sense of the gamut of sonic materials that makes up urban life. Students in this class will not only encounter a wide variety of field recordings and sound art from all over the world but will also make two pieces of sound art of their own (if not more). Throughout the class, the history of recording technologies, and how they have been reappropriated in varied settings, remains a primary focus, as is the effect of urban soundscapes and technologies on music-making and sonic aesthetics. Though many of our case studies come from the Global South, this course asks students how the idea of the "South" and its attendant associations become transplanted on individual cities (i.e., downtown vs. uptown, North vs. South in the United States, center vs. periphery), and has affected the way that sound is interpreted (and music is made) in these varying contexts. The city of Memphis will remain a focal point for our discussions about sound, space, time, and urban life.

Learning Objectives:

- Think about the sounds that constitute our urban environments, and grapple with the implications of sound for thinking about inequality, power, artistic expression, and resistance
- Acquire a vocabulary for speaking about sound beyond music, as well as for thinking through the relationship between music genres and urban space.
- Grapple with literature in the fields of sound studies, anthropology, media studies, ethnomusicology, and urban studies, to acquire an enriched understanding of the crucial role that sound plays in society, as well as in creating a sense of self.
- Get comfortable with the discipline of field recording and the rudiments of sound editing.
- Experiment with a wide variety of genres of writing about and representing music including field recording, sound art, sound mapping, and podcasting.

This course satisfies the following Foundations Curriculum Requirements:

F5. Create art and analyze artistic expression.

Required Materials:

All required reading materials will be uploaded as texts and links on the Canvas site. They will be displayed in the pages section of Canvas as well as a consistently updated schedule that will be displayed on the course home page.

As field recording comprises a chunk of the course requirements, I strongly recommend that you buy a dedicated portable recording device. I have used the Zoom H1N for most of my field

recording projects, and it works great. It captures a wider range of frequencies than iPhone voice memos and produces relatively hi-fidelity recordings. It also comes equipped with a windscreen and a small tripod that frequently comes in handy. You can buy it for \$119 here:

<https://zoomcorp.com/en/us/handheld-recorders/h1n-vp-hand-y-recorder/>

That said, I will accept recordings made via voice memos or any other phone app. This is not an audio engineering course, and you will not be graded on sound fidelity or editing skills. You will, however, be graded based on your conception of an idea.

There are great free digital audio workstations that you may find useful as you carry out your field recording projects. Probably my favorite freebie is Audacity:

<https://www.audacityteam.org/>

If you have Garageband on your computer, that also works fabulously.

I will be supplying you with some (though not all) of your listening examples via Spotify. Though I have no interest in lining the pockets of their corporate overlord Daniel Ek, I have found no better format for presenting course material, sharing playlists, and doing collaborative repertoire work than Spotify. As such, a subscription to Spotify Premium for Students (\$5.99/month) is also strongly recommended for this course. What's more, Hulu is included as a freebie, so you can keep up with the Kardashians or hone your cooking chops with Master Chef (not a course requirement!). If you don't want to pay for this, you'll just have to brave the occasional ads that interrupt the tranquil recordings of the rainforest (though perhaps there's an analytic value to the incursion of commerce on natural sound – more on that later...).

<https://www.spotify.com/us/student/>

If purchasing any of these tools creates a financial hardship for you, please let me know and we will work something out.

Grading:

Attendance and Class Participation: 24%

Reflection Journals: 16% (4% each w/ 4 papers completed in the semester)

Sound Mapping Project: 10%

Nature Sounds Field Recording Project: 10%

City Sounds Field Recording Project: 10%

Kickstarting: 5%

Office Hours: 5%

Creative Project/ Podcast/Final Paper: 20%

Course Grading Scale: A+: 97-100; A: 93-97; A-: 90-93; B+: 87-90; B: 83-87; B-: 80-83; C+: 77-80; C: 73-77; D: 65-73; F: 0-65.

Attendance and Participation (24%): As this course heavily consists of discussion, attendance at all sessions is mandatory. Students are allowed to have three unexcused absences with no questions asked. All subsequent absences without a doctor's note or prior approval from myself will lead to a

reduction of their participation grade by 5 percentage points. Students are expected to arrive at each course meeting on time, having prepared and done the reading and listening for the day.

Actively participating in class and contributing to discussion is a vital component of this course, and it is expected that students come prepared with comments and questions about the sound art, music, videos, and readings for that week. You should be ready to share what your experience was like with the materials for that week and have processed and engaged with the main points of the reading.

Correspondence in this course will be addressed to your Rhodes email account only. Please plan to read this email account on a consistent basis, as there may be important course announcements, logistical changes, etc. conveyed through these channels. If you send me an email, I will reply within 24 hours (and most of the time, much, much sooner).

Office Hours (5%): Attending office hours once a semester is mandatory for all students. It's important that I get to know each of you as thinkers, scholars, and musicians, and I also want us to develop a strong rapport and solidarity as a community of learners. You can use office hours to workshop ideas for projects and papers, check in on your progress in the course, or ask for literature and music recommendations. But there's no agenda here – if you just want to stop by and say hi, that works too! Of course, you are welcome to attend office hours as frequently as you like.

Kickstarting (5%): Over the course of the semester, students will kickstart class with one short (10-15 minute) presentation of one or more of the sources that we have engaged with/read/listened to for class that day. The presentation should include a brief biographical snapshot of the author/artist, contextualizing their fields of study and life histories that led to a preoccupation in sound/music/urban history. The presentation should also place in historical and cultural context the source for the week, laying out the intervention and contributions of the piece. Finally, these presentations should generate at least two discussion questions that will initiate a class-wide discussion about the reading. If you have any questions about the content of Kickstarter presentations, feel free to ask Professor Sunshine. You are welcome to play around with and be creative with the format!

Late Assignment Policy:

It is essential that students submit written and recorded work on time. The policy for late submission is that you're allowed one 24-hour extension on a deadline, no questions asked.

After you use up this allowance, any work submitted late clicks down by one letter grade per day (i.e., up to 24 hours late, an A becomes an A- and so forth). Please realize that this means that after seven days you receive no credit.

However, I fully understand that circumstances may arise where you will need an extension above and beyond the allowance. Extensions are granted for illness and family emergencies but are not considered for time and energy management issues. You must request the extension in advance via email and specify the new due date you're proposing.

Finally, I realize that in a serious ongoing emergency, students may not be able to pre-petition for an extension. Of course, in that case everything can be sorted out afterwards. No one should harbor any anxieties whatsoever about such contingencies.

Assignments:

Reflection Journals (16%): students will email their 250–300-word reflection journals to Prof. Sunshine. Whether the journals are sound or text focused, students should *always* engage critically with *at least* one idea from the readings we’ve encountered since the prior reflection journal. At the bottom of each response paper, students should write a question about something that came up in the reading that they found confusing, whether a theoretical/analytical point or a term related to the musical tradition being discussed. Students may consider how a certain point in the reading relates to their own experiences of sound in the city, pick an inspiring or problematic idea from the text and grapple with it, or consider how you might deploy some of the readings in the course in your own creative practice. There will be a total of **four** reflection journals due throughout the course of the semester on the following dates on the evening before class at **11:59 PM**. This will give me time to peruse your responses and incorporate big ideas for review into my lessons.

September 13th

October 18th

November 8th

November 20th

Nature Sounds Field Recording Project (10%): Reflecting on the field recordists that we’ve encountered in the course so far, as well as eco-theorists like R. Murray Schafer, Steven Feld, and Hildegard Westerkamp create a field recording and/or sound art piece that focuses on the sounds of the environment. One theme, too, might be the incursion of the city, industry, and mechanical sound into the environment, reflecting on what this might demonstrate about ecological decline (or...harmony?). There are lots of great urban parks nearby – Overton Park, Shelby Farms, the Mississippi River – but you don’t have to leave Rhodes campus for this assignment. There are *tons* of natural sounds in the local soundscape. Just listen to those cicadas in the evening! Recordings should be between 1 and 5 minutes.

Students are welcomed and encouraged to use sound editing to represent these in whatever way they see fit. The piece can be representational or presented in a more musical/sound collage-like style. You may use Audacity or any other audio engineering software to edit together compelling bits of sonic information. I urge you to experiment with these programs to see how you can piece together, layer, and place effects on environmental sounds in a compelling way. However, this is not a requirement. I am always happy to meet and help you work on these techniques.

Students should also submit a short 300-word reflection essay about the process of “sound-walking” and the various stimuli that you encountered. Did it open new modes of listening? Did it make you think about the city in a different way? Were there new musical possibilities that this presented? What were some of the most exciting sounds that you encountered on your sound walks?

Due September 19th, 11:59 PM – Before Class.

City Sounds Field Recording Project (10%): This second soundscape should reflect on our brief unit on Memphis, Tennessee. Students should choose a landmark, neighborhood, or technology of the city and record some examples that characterize the community and environment. Examples might include Beale Street, recording technologies, public markets, noise ordinances, gentrification, Elvis’s voice, etc. The choice is yours, but there should be a cohesive through line. What do these

sound objects say about the critical themes and forms of social conflict and cohesion that characterize Memphis? What might be some of the historical forces that contributed to the existence of this sound in urban space? Recordings should be between 1 and 5 minutes.

Students are welcomed and encouraged to use sound editing to represent these in whatever way they see fit. The piece can be representational or presented in a more musical/sound collage-like style. You may use Audacity or any other audio engineering software to edit together compelling bits of sonic information. I urge you to experiment with these programs to see how you can piece together, layer, and place effects on environmental sounds in a compelling way. However, this is not a requirement. I am always happy to meet and help you work on these techniques.

Students should also submit a short 300–500-word reflection essay about the process of “sound-walking” and the various stimuli that you encountered. Like the prior assignment, you should reflect on the process of sound walking, but you should also contemplate your positionality. As a Rhodes student, how did the experience of “recording” in public spaces differ from the experience of simply hanging out in those spaces? What questions about power and privilege arose? And, what were some of the most exciting sounds you encountered? What were you surprised by? What did you learn about Memphis from the process of recording?

Due by November 2nd, 1:59 PM (before class).

Sound Map Essay (10%): In this essay, students will use the “List” function in Google Maps to create a map that traces the migration of a musician, genre, technological device, or sound source (whether automotive noise, automobiles, parks department projects, instruments) across a city’s geography over time. Though you are welcome to have this project focus on Memphis, you can also think about sounds in other cities we’ve studied this semester, your own city, or any other place of interest. Students will then write a commentary of between 500 and 750 words tracing the history and movement of this sound object across the city, contextualizing the various points on the map for the reader. Students may use the Roaring Twenties Sound Map from the September 19th class as a model for this assignment, but they may also experiment with other forms.

Due by October 3rd, 1:59 PM (before class).

Creative Project/Podcast/Research Paper (Final Project) (20%): Students will create either a creative project, podcast (10-15 minutes), extended essay or research paper (7-8 pages), or other format (video, website, etc.) where they focus on one of the big themes from the semester. Students may elaborate on one of the smaller projects undertaken earlier in the semester or begin a new one.

Creative projects should also include a 500-750 word set of “liner notes” describing how the project relates to course themes. Musicians/visual artists/filmmakers are strongly encouraged to incorporate field recordings into their own creative practices as they experiment with it as a future modality for artistic expression.

More details about this project will be given in October. You must submit a proposal for your final project via email to Prof. Sunshine by **November 9th at 1:59 PM (before class).**

Due by Saturday December 9, 5:30 PM (the scheduled final exam date).

Course Policies:

Difficult discussions and Classroom Dynamics: It is extremely important that students practice a guiding ethos of mutual respect in the classroom, and as such should be wary of dominating discussion, speaking over others, or dismissing opinions. It is my goal that together we form an attuned community, where students feel free and supported enough to explore, improvise, share ideas, make mistakes, and grow as learners. It is expected that students respect each other's preferred gender pronouns and identities, avoid ad hominem attacks, and operate from a place of patience rather than cynicism towards other students.

The themes of this course get into questions of power, privilege, representation, and authority, and as such, we will certainly have discussions that center around race, gender, class, global inequities, and insider and outsider dynamics. Though differences in opinion will undoubtedly emerge in the classroom, it is my hope that as we move through these difficult topics together, we operate from a place of empathy, compassion, and patience. I expect to learn as much from you as you will from me, and as such, if I make any serious blunders or missteps, I welcome open or private dialogue about it, as we navigate these difficult moments together.

Academic Integrity: Discussion and collaboration are integral to all academic thought, and I believe that any sort of academic undertaking is the fruit of communal nurturance and dialogue. When somebody's words are used out of context, without proper citation, and without credit given, it is a serious breach of that community's social contract. As such, all work submitted for this course must be your own original work. You are encouraged to consult outside materials, and to use materials from this course in your essays, but these sources must be properly cited using [Chicago citation style](#), or another recognized format with which the student is familiar. If an idea comes up in class discussion, or in dialogue with a colleague in the course, you should cite their ideas in the following manner: "NAME. Lecture Notes (or "private conversation"). Date." For other inquiries, please ask the instructor privately. Any piece found to be plagiarized will receive no credit. The student will be reported to the Honor Council and will automatically receive an F in the course. This especially includes any piece written using artificial intelligence such as Chat GBT. Don't do it.

The Rhodes Writing Center (<https://www.rhodes.edu/academics/majors-minors/english/writing-center>) (first floor of Barret Library (Rm 122) is staffed by a team of trained Writing Fellows. The goal of the Center is to help students in all disciplines in the pre-writing, writing, and revising stages. While the Writing Fellows can help a student better understand grammar and punctuation, they do not proofread or edit papers. You may drop in for an impromptu session or sign up for appointments online.

Here is a link to the Writing Center's FAQ (<http://www.rhodes.edu/content/writing-center-faq>) page and e-book (https://www.rhodes.edu/sites/default/files/Writing_Guide_2014-15_ebook_final.pdf) The Rhodes College Guide to Effective Paper Writing (with a chapter on writing within the Honor Code).

Access and Accommodations:

It is my greatest goal as an instructor to provide a course structure in which all students feel empowered and comfortable, and I am aware that the design of courses poses challenges to folks with special needs. you anticipate or experience physical or academic barriers based on disability,

please let me know immediately so we can discuss options. If you have already established accommodations with Student Accessibility Services (SAS), please communicate your approved accommodations to me at your earliest convenience so we can discuss your needs in this course.

If you have not yet established services through SAS but have a condition that requires accommodations (conditions include but not limited to mental health, attention-related, learning, vision, hearing, physical or chronic health), please contact SAS at 901-843-3885, Burrow Hall 4th floor, www.rhodes.edu/accessibility. SAS offers resources and coordinates reasonable accommodations for students with disabilities and temporary conditions. Reasonable accommodations are established through an interactive process between you, SAS, and your faculty. It is the policy and practice of Rhodes College to create inclusive, equitable, and accessible learning environments for all students.

Unauthorized Recording or Distribution of Classroom Proceedings

Students are not permitted to record or distribute classroom lectures, discussions, or any course materials (text, images, slides, etc.) without either the express written approval of the faculty member teaching the course or an accommodation through Student Accessibility Services. Qualified students with disabilities that impact their ability to take or read notes should have already received an accommodation through Student Accessibility Services that permits them to record lectures. If Student Accessibility Services has determined that recording lectures and classroom discussions is an appropriate accommodation, the recording may be used only for personal academic purposes. Authorized student-initiated recording must not be made available to anyone outside of the students enrolled in the class in any fashion, including posting online, sending by email, or distributing through other media without the express written consent of the faculty member responsible for the course. Unauthorized recording or dissemination of recorded classroom proceedings, including distribution for compensation, is strictly prohibited and is a violation of the Rhodes Honor Code.

Title IX

Rhodes is committed to ensuring a safe learning environment that supports the dignity of all members of the Rhodes community. Rhodes prohibits and will not tolerate sexual misconduct, which includes, but is not limited to, dating/domestic violence, sexual assault, sexual exploitation, stalking, sexual harassment, and sex/gender discrimination. Rhodes strongly encourages members of the Rhodes community to report instances of sexual misconduct immediately. All Rhodes faculty, staff, Peer Advocates, and Resident Assistants are Mandatory Reporters (exceptions are confidential resources: Counseling Center- 901-843-3128, Chaplain Beatrix Weil- 901-843-3822, and Student Health Center- 901-843-3895) and are required by the College to report any knowledge they receive of possible violations of this policy to the Title IX Coordinator, Inez Warner. If you choose to share information related to sexual misconduct with me, I will report it to the Title IX Coordinator; however, you are not required to pursue a formal claim. The goal is to make you aware of the range of options and resources that are available to you. For more information about Rhodes' sexual misconduct policy or to make a report please see www.rhodes.edu/titleix.

Course Schedule: For the most updated course schedule of readings, please check the schedule on the Canvas page. I pledge not to add *more* reading but simply to replace and or subtract readings depending on student interest and needs.

August 24: Introductions

August 29: R. Murray Schafer, *The Soundscape: The Tuning of the World*, Introduction and Chapters 1-3: pp. 1-52.

August 31: R. Murray Schafer, *The Soundscape*, Chapters 4-6: pp. 53-99.
Reading out loud of “The Tell Tale Heart” in class. Dramatic volunteers appreciated!

September 5th: Listening and Hearing: Composer’s Philosophies
Short readings (1-3 pages) from Pauline Oliveros, John Cage, and Pierre Schaefer.
“How Silence Makes the Music,” by Corrina da Fonseca-Wollheim,” *New York Times*, October 2, 2019.
“How Does the Ear Work?”

Listening: Examples of field recordings in pop music from Dev Hynes (Blood Orange), Kevin Morby, and Julia Halter
John Cage, “Imaginary Landscapes No. 4”
Pauline Oliveros, “Sonic Meditations.”

September 7th: The Art of Field Recording: What is Field Recording?
Reading: Hildegard Westerkamp, “Soundwalking” (8 pages)
Hiroshi Yoshimura on Sarah Peebles’ “Walking Through Tokyo” (2 pages)
“Sculpting Sound: The Life of a Field Recordist.” *Red Bull Music Academy* (short article)

Watch: Francisco López Red Bull Music Academy interview, excerpts

Listen: Excerpts from
Sarah Peebles, “Walking Through Tokyo.”
Steven Feld, “Bufo Variations”
Hildegard Westerkamp, “Cricket Voices”
Francisco Lopez, “La Selva”
Chris Watson, “El Tren Fantasma”

September 12th: Natural Sound and Environments

Read: Steven Feld, “A Rainforest Acoustemology,” in *Anthropologies of Sound*.
Read Steven Feld, “Liner Notes to Voices of the Rainforest.”

Listen: *Voices of the Rainforest*.

Reflection Journal 1, due September 13th, 11:59 PM.

September 14th: Sounding Board – Mandatory Event

Society for Ethnomusicology Sounding Board 2023 held during class hours (3 PM – 4:30 PM).
Attendance is mandatory for students. Zoom Link will be posted on the Canvas Page.

PS: If you find yourself captivated by these Sound Art installations, sessions of other presenters will also be held that Friday, Saturday, and Sunday (15th, 16th, and 17th) and you are welcome to attend.

September 19th: Room Acoustics/Urban Architecture

Reading: Christopher Small, *Musicking*, “A Place for Hearing”

Listen: Alvin Lucier, “I Am Sitting In A Room,” and “Chambers”

“The Roaring Twenties: 1920s Sound Map”:

http://nycitynoise.com/?fbclid=IwAR3yi21cjAmnr2_y4zRUugQ6kdhvozgBK8yILx8TsXQp0uMpNMb4WqVUIX4

Nature Field Recording Project Due by September 19th, 1:59 PM (before class)

September 21st: The Advent of Sound Recording and Sound Reproduction

Reading: Jonathan Sterne, excerpts from “A Resonant Tomb.” In *The Audible Past: Cultural Origins of Sound Reproduction* (Durham and London: Duke University Press, 2003): 287-311.

Excerpts from *Edison’s Original Talking Machine*

September 26th: Mobile Devices and the Urban Soundscape

Reading: Michael Bull, “Mobilising of the Social: Mobile Phones and iPods,” in *Sound Moves*

Ashley Carman, “White Noise Podcasters are Costing Spotify \$38 Million a Year,” *Bloomberg*, August 17, 2023.

September 28th: Musical Technologies that Take Up Urban Space

Reading: Wayne Marshall, “Treble Culture.”

“Interview with Hedley Jones,” *Red Bull Music Academy*.

Short videos on Picó Culture in Colombia.

October 3rd: Memphis, TN and the Politics of Musical Space

Reading: Excerpts from Robert Gordon, *It Came From Memphis*

Musical selections TBD but will certainly include Mudboy and the Neutrons, Big Star, and Al Green among others.

Sound Mapping Project Due prior to class, October 3rd, 1:59 PM.

October 5th: Memphis, TN, Nostalgia, and Gentrification

Wanda Rushing, “Globalization and Popular Culture: Memphis and the Paradoxes of Innovation,” in *Memphis and the Paradox of Place*, 120-151.

Zandria Robinson, “After Stax: Race, Sound, and Neighborhood Revitalization,” in *An Unseen Light* (2018): 348-365.

Listening TBD.

October 10th: Memphis, TN, Local Mobilization, and Hip-Hop

Wanda Rushing, "Urban Space and Place: Memphis and the Paradoxes of Power." *Memphis and the Paradox of Place: Globalization in the American South*: 64-84.

Zandria Robinson, "Soul Legacies: Hip Hop and Historicity in Memphis," 549-573.

Listening: Three 6 Mafia, Eight Ball and MJG

October 12th: Mid South to Global South.

Wanda Rushing, excerpts from "Chapter 1: Globalization and the South," *Memphis and the Paradox of Place*.

Gavin Steingo and Jim Sykes, "Introduction: Remapping Sound Studies in the Global South." *Remapping Sound Studies*: 1-5.

Tripta Chandola, "Faking It: Moans and Groans of Loving and Living in Govindpuri Slums," *Remapping Sound Studies*: 228-241.

R.P. Gupta, "Sounds and Street Cries of Calcutta." *India International Centre Quarterly* (Winter 1990): 209-219.

October 17th: Noise Ordinances in São Paulo

Leonardo Cardoso, "Administrative Flows," *Sound Politics in São Paulo* (New York and London: Oxford University Press, 2021), 101-141 (Prof. Sunshine will select shorter excerpts).

Reflection Journal 2 Due October 18th, 11:59 PM

October 19th: The Regulation of Youth Culture in São Paulo – Carioca Funk

Leonardo Cardoso, "The 'Rowdy' Teenagers" *Sound Politics in São Paulo*, 165-203.

Videos of Carioca Funk DJ-ing and parties.

October 24th: Johannesburg: Kwaito, Amapiano, Gqom

Xavier Livermon, "Sounds of the City," in *Johannesburg: The Elusive City* (Durham and London: Duke University Press, 2008), 261-275.

Guest lecture from Prof. Jordan Brown, Harvard University.

Examples of Amapiano, Gqom, and Kwaito hand-selected for our course by Jordan Brown and X (local South African DJ).

October 26th: The Ethical Soundscape in Cairo

Charles Hirschkind, "Ethical Listening," in *The Ethical Soundscape: Cassette Sermons and Islamic Counterpublics* (New York: Columbia University Press, 2006): 67-104.

October 31st: The Radio in the Caribbean, the Radio Outside the Caribbean

Alejandra Bronfman, "Ears," in *Isles of Noise: Sonic Media in the Caribbean* (Chapel Hill: University of North Carolina Press, 2016), 117-147.

Listening: Wayne Marshall: "Love that Muddy Ether: Pirate Multiculturalism and Boston's Secret Soundscape."

"Vous Ecoutez La Voix du Peuple: The Kreyol Language Pirate Radio Stations of Flatbush, Brooklyn."

November 2nd: Black Radio and Urban Resistance in the United States

Tim Wu, "Radio Dreams" in *The Master Switch: The Rise and Fall of Information Empires* (2011): 33-44.
Archives of African American Music and Culture, "Golden Age of Black Radio Part 2: DJs"
Archives of African American Music and Culture, "Golden Age of Black Radio Part 3: Community Engagement."

Urban Soundscape Project Due: November 2nd, 1:59 PM (before class)

November 7th: Blackness, Segregation, and Violence in Urban Space

Reading: Jennifer Lynn Stoeber, "A Voice to Match All That: Lead Belly, Richard Wright, and Lynching's Soundtrack," in *Sonic Color Line: Race and the Cultural Politics of Listening* (New York: NYU Press, 2016): 180-228 (excerpts).

Reflection Journal due by November 8th, 11:59 PM.

November 9th: Stratification, Stigma, and Noise in the 21st Century

Xochitl Gonzalez, "Why Do Rich People Love Quiet?" *The Atlantic Monthly*, August 1, 2022.
Podcast: "The Field Recording Show: Sound and the Politics of Urban Space," w/ Ben Tausig on Protest.
Allie Martin, "Hearing Change in the Chocolate City: Soundwalking as Black Feminist Method." *Sounding Out Blog*, August 5, 2019.

Project Proposal due before class, November 9th, 1:59 PM

November 14th: Brass Bands of New Orleans

Read: Excerpts from Stooges Brass Band and Kyle DeCoste, "Introduction: Wind it Up," and "Where Ya From?" *Can't Be Faded: Twenty Years in the New Orleans Brass Game*. (Jackson, MS: University of Mississippi Press, 2020).

Guest Lecture with Prof. Kyle DeCoste – Tulane University.

November 16th: The Origins of Hip-Hop in Postindustrial New York

Tricia Rose, "All Aboard the Night Train: Flow, Layering, and Rupture in Postindustrial New York." *Black Noise: Rap Music and Black Culture in Contemporary America* (Middletown, CT: Wesleyan University Press, 1994), 21-61.

Reflection Journal 4 due November 20th, 11:59 PM

November 21st: Technological Transgression/Vernacular Innovation in the Bronx

Mark Katz, "Mix and Scratch – the Turntable Becomes Musical Instrument: 1975-1978." *Groove Music: The Art and Culture of the Hip-Hop DJ* (New York and London: Oxford University Press, 2012), 43-69.

November 28th: Hip-Hop, Techno and Urban Space in Detroit

Alex Blue V, "You're Only Ever a Block from the Hood: Hip-Hop and Spatial Reorientation in Detroit, Michigan." *Journal of Popular Music Studies* 33, no. 4 (2021): 152-170.
Red Bull Music Academy "The Roots of Techno: Detroit's Club Scene, 1973-1985."

Andy Beta, "Electronic Warfare: The Political Legacy of Detroit Techno," *Pitchfork*, January 30, 2015.

Listen: Jeff Mills, Robert Hood, Lady Monix

November 30th: Creative/Research Project Presentations

Each student will give a short (5 -8 minute) presentation of their final project and the progress they've made on it thus far. This presentation will comprise 20% of your grade on the final project (or, 3% of your course grade). Presentation can be an oral presentation, a demonstration of field recordings, a performance, or some other medium. 8 of the students in the course will present today.

December 5th: Creative/Research Project Presentations

Each student will give a short (5 -8 minute) presentation of their final project and the progress they've made on it thus far. This presentation will comprise 20% of your grade on the final project (or, 3% of your course grade). Presentation can be an oral presentation, a demonstration of field recordings, a performance, or some other medium. 8 of the students in the course will present today.

Final Project Due: Saturday, December 9th, 5:30 PM (same time as your scheduled final exam).