**MUSI 2080/3080: Black Music and Corporate America**

Instructor – Rami Stucky

Date – May 24 – June 18

Meeting – Monday-Friday, 10:30 AM-12:45 PM **(There Will Be Meetings on June 5 and 12!)**

Email – rami.stucky@gmail.com

Office Hours – an hour before our meetings and an hour after; also by appointment.

Number – 316-708-9404

**Course Overview**

On May 5, 2018, the *C-ville Weekly* published an article titled “Sex, drugs and rock ’n’ roll: New apartment complex promises at least one of those.” The headline referred to the complex being built at 600 West Main St., whose studio bedrooms currently cost more than $1000 a month. As the headline shows, the developers were using the term and connotations of “rock ’n’ roll” in order to sell exclusive – and in many ways unaffordable – housing.

This course invites students interested in computer science, marketing, urban planning, and music to study how black music, specifically jazz, hip-hop, and go-go, have become part of the language of corporate America. Part of the class looks at the complex history of (musical) terms like “rockstar,” “improvisation,” and “collaboration,” and their use by real estate agents, newspapers, magazines, corporations, and job recruiters to market inequitable and exploitative housing, goods, and employment opportunities. Another part of the class looks at black music, gentrification, and how black voices get policed by the state; a third part of the class looks at hip hop music and the history and possible reasons for the invocation of consumer goods by numerous rappers; and a final part of the class strives to remind students that these keywords of capitalism have roots in anti-establishment and working-class cultures.

**Course Goals**

1. Serve as a place where students can start preparing for internships, jobs, and careers
2. Introduce students to several UVA faculty members, notably Jack Hamilton, Christopher Ali, Scott DeVeaux, and A.D. Carson
3. Spotlight the African American, multi-racial, multi-gender contributions to rock, go-go, jazz, and hip hop and expose and inundate students to the sounds of those genres.
4. Encourage students to think about how music plays a role in marketing strategies and think about ways – if they find those strategies problematic ­– to reclaim those terms and genres.

**(What This Course Doesn’t Do)**

1. Doesn’t progress chronologically
2. Doesn’t function like a music theory course
3. Doesn’t revolve around lectures
4. Doesn’t discuss black music outside of the United States (i.e. focuses entirely on African American music)
5. Doesn’t revolve around a single “text” or “book.”

**Assignments**

1. Cover Letter **(Due Thursday, June 3 at midnight. Bring to class on Friday, June 4)**

* Bring a copy of your cover letter to class as well as a copy of the application announcement. I want this to be a productive and practical assignment for you all. On Friday, June 4, we will discuss them in class. Specifically, I will ask your peers to read your cover letters and answer three questions: what is your intervention, what is your argument, and what evidence do you use to support that argument? Furthermore, I will have assigned a couple of “keywords” from John Patrick Leary’s *Keywords of Capitalism*. On Friday, I would like us to discuss some of those keywords. If you see some of them in your call for applicants, great. If not, do you see other keywords? What do you think your employer is asking of you? What kind of language are they using?

2. Write a Soundwalk **(Due Monday, June 14)**

* After having read Allie Martin’s short blog post, “Hearing Change in the Chocolate City:  Soundwalking as Black Feminist Method,” I would like you engage in a soundwalk on your own. Chose a “field site.” Martin chose the Shaw neighborhood of D.C.; so chose something similar. Where do you live? What’s the neighborhood like in 2021? What do you hear? What do you not hear? What voices are being – or have been – silenced? What voices are being – and have been – promoted, supported, and encouraged? Feel free to incorporate, as Martin does, audio and photography into your sound walk. **The soundwalk should include around 1,000 words of text and refer to the articles we have read and discussed so far**. **Also, required, is an extra source (it can be a newspaper) on the geography and demography of Charlottesville, or wherever you’re doing your soundwalk**. Ideas for those in Charlottesville: Rugby Road (or any other predominant location of Greek Life housing); the downtown mall; a nature reserve; construction occurring on West Main; the former site of Vinegar Hill.
* *Extra Credit:* I will grant extra credit for those who try to get their soundwalk published. *Sounding Out!*, the blog that published Martin’s soundwalk, accepts submissions from the public. You can find their guide here: [*https://soundstudiesblog.com/submit-to-so/to-blog-2/*](https://soundstudiesblog.com/submit-to-so/to-blog-2/). Extra credit is given simply given after your attempt; you do not need it published to receive the extra points. Of course, you may choose to submit your article anonymously or under a different name than your own if you feel more comfortable.

3. Create a new keyword for “Rockstar.” **(Due Wednesday, June 17 at midnight)**

* After having read some of John Patrick Leary’s “keywords,” I want you to go to his website and “suggest a keyword.” <https://keywordsforcapitalism.com/suggest-keywords/>. **All of you will write a 500-word suggestion on “Rockstar,” which cite and reference the arguments of at least 5 scholars we’ve read**. This will be due to me by the end on Wednesday, June 16. On the last day of class, Thursday, June 17, you will all work together to compile every contribution and submit one final, 500-word suggestion directly to Leary. Since this is a collaborative, group project, you must have submitted your individual suggestions to me by the 16h: no exceptions.

4. Attendance over the course of the semester

* There will be two type of class days: listening days and discussion days. On listening days, the meeting is relaxed. We will get together, I will conduct a quick assignment, the presenter will present on the readings briefly, we will listen to the relevant music, and then take some time to address any questions/concerns that arise. There will be one thing everybody has to do in preparation for each of these listening day meetings: there will be readings almost every day. **They will be in bold.** (anything not in bold will be done in class, so you don’t need to prepare in advance.) I hope you enjoy them, find them provocative, and not too daunting. I am not asking you write any responses or daily journals. Instead, I ask that you do three things: **1**) state in a sentence or two, the author’s argument; **2**) state in a sentence or two the author’s evidence used to make their argument; and **3**) state in a sentence or two the author’s “intervention” (why they are writing the article/what other authors they are citing/what problem they are trying to solve in their article. Write these on a piece of paper, keep them in your head, I don’t care. But I will go around and ask everybody to contribute these three ideas aloud in order to compile some sort of consensus about what the article is about. Upon completion of this exercise, which will occur at the beginning of every class period/beginning of every discussion topic, you will receive a 100% for the day. If I do not call on you, you will receive a 100 for the day, provided you’re in attendance and keep your video on (within reason).
* During discussion days, I expect everybody in class to participate. I have tried to schedule discussion days so that we don’t have them too often. Hopefully, this gives you all a chance to think about the material we have studied and bring in your own personal stories and knowledge. You will receive a participation grade somewhere between 0 (if you do not participate) and 100 (if you come prepared with citations, facts, names, dates, authors, etc…) for that day.

**Grade Breakdowns (2000-level)**

 Assignment 1 (Cover Letter): 25%

 Assignment 2 (Soundwalk): 25%

 Assignment 3 (Email to Leary): 25%

 Attendance and Participation: 25%

**Grade Breakdowns (3000-level)**

 Assignment 1 (Cover Letter): 20%

 Assignment 2 (Soundwalk): 20%

 Assignment 3 (Email to Leary): 20%

 Attendance and Participation: 20%

 Presentations: 20%

* + Most days, I will require one of you to be a “presenter.” On our listening days, this includes an additional summation of the reading and the argument within them. Also, you should come with an introduction to what we’re listening to – what it is, why, what the author has to say about it. Sometimes, I’ve chosen listening that might not be referenced in any of the readings, in which case you might want to get in touch with me beforehand briefly. But for the most part, ctrl+f is your friend
	+ On “discussion days,” I ask presenters to help moderate and be extra involved. I have offered some discussion question ideas but bring your own. Did you see something online or in the news you wanted to discuss? Bring it. Etc…

**Unit 1: Black, Hispanic, and Women Rockers: The Origins of Rock and Roll, the Rise of the “Rockstar Programmer,” and Rock and Roll Lifestyles in Charlottesville**

**Monday May 24**

1. Course Overview
2. Introductions

**Tuesday May 25 (1hr, 8m)**

**Reading**

1. **Hamilton, Jack. “**[**How Rock and Roll Became White and How the Rolling Stones, a Band in Love with Black Music, Helped Lead the Way to Rock’s Segregated Future**](https://slate.com/culture/2016/10/race-rock-and-the-rolling-stones-how-the-rock-and-roll-became-white.html)**.” *Slate*, October 6, 2016. (UVA Faculty)**

Listening:

1. Compilation

<https://open.spotify.com/playlist/36exTU58wpKCVTjQK8MT6B?si=efcb69da6a0147cc>

1. Odetta – “No More Auction Block for Me” (1960)
2. Bob Dylan – “Blowin’ in the Wind” (1963)
3. Marvin Gaye – “I Heard It Through The Grapevine” (1968)
4. Creedence Clearwater Revival – “I Heard It Through The Grapevine” (1970)
5. Rolling Stones – “Get Off Of My Cloud” (1965)
6. Rolling Stones – “(I Can’t Get No) Satisfaction” (1965)
7. Rolling Stones – “Mother’s Little Helper” (1966)
8. Rolling Stones – “19th Nervous Breakdown” (1966)
9. Rolling Stones – “Let’s Spend the Night Together” (1967)
10. Rolling Stones – “Jumpin’ Jack Flash” (1968)
11. Rolling Stones – “Sympathy for the Devil” (1968)
12. Martha and the Vandellas – “Dancing in the Street” (1964)
13. Rolling Stones – “Street Fighting Man” (1968)
14. Charley Patton – “High Water Everywhere” (1929)
15. Chuck Berry – “Roll Over Beethoven” (1956)
16. Chuck Berry – “Johnny B. Goode” (1958)
17. Rolling Stones – “Gimme Shelter” (1969)
18. Rolling Stones – “Brown Sugar” (1971)

**Presenter:** Rami

**Wednesday May 26 (1hr)**

**Reading**

1. **Sublette, Ned. “The Kingsmen and the Cha-Cha-Chá.” In *Listen Again: A Momentary History of Pop Music*, edited by Eric Weisbard, 69–94. Durham, NC: Duke University Press, 2007.**

**Reading Guides:** What exactly is the “dot-dot-dot. dot-dot.” that Sublette talks about? Can you clap it out? Have you heard it before? Can you hear it in these songs? Do you recognize it in other songs? What is the “habanera rhythm?” What are some instruments from Cuba that Sublette hears in American rock and roll? Sublette devotes some attention to the Rolling Stones as well. What kind of history does he tell of the Stones that Jack Hamilton does not in his article? At the same time, what kind of themes overlap between Sublette and Hamilton?

Listening:

1. Compilation

<https://open.spotify.com/playlist/6GWceSxpRoOgSV6NJvaMXB?si=ff5dbd94489b49bc>

1. The Kingsmen – “Louie Louie” (1963)
2. Richard Berry – “Louie Louie” (1957)
3. René Touzet – “El Loco Cha Cha” (1956)
4. W.C. Handy – “Memphis Blues” (1912)
5. Don Azpiazu – “The Peanut Vendor” (1931)
6. Dizzy Gillespie – “Manteca” (1948)
7. Orquestra America de Ninon Mondejar – “Silver Star” (1953)
8. Orquestra America de Ninon Mondejar – “Rico Vacilón” (1953)
9. The Hawketts – “Mardis Gras Mambo” (1954)
10. Pérez Prado – “Cerezo Rosa” (1955)
11. Bo Diddley – “Bo Diddley” (1955)
12. Chuck Berry – “Maybellene” (1956)
13. Ritchie Vallens – “La Bamba” (1958)
14. Otis Rush – “All Your Love” (1958)
15. Sam Cooke – “Everybody Loves to Cha-Cha-Cha” (1959)
16. Sonora Matancera and Celia Cruz – “Caramelos” (1960)
17. The Rascal’s – “Good Lovin’” (1966)
18. The Beatles – “Day Tripper” (1965)
19. The Chambers Brothers – “Time Has Come Today” (1967)
20. Van Morrison – “Brown Eyed Girl” (1967)
21. The Rolling Stones – “Honky Tonk Women” (1969)

**Presenter**: Catherine

**Thursday May 27** **(1 hr, 13m)**

 **Reading:**

1. **Mahon, Maureen. “Rocking and Rolling with Big Mama Thornton.” In *Black Diamond Queens: African American Women and Rock and Roll*, 29–51. Durham, NC: Duke University Press, 2020.**

**Reading Guides**: Mahon devotes a lot of attention to “Hound Dog.” Sublette made some comments about this as song as well. What kind of story does Mahon tell that Sublette doesn’t? What themes do both Mahon, Sublette, and Hamilton touch on? How exactly does Mahon hear (or see) Thronton as an influence to artists like Elvis Presley and Janis Joplin?

 Listening:

1. Compilation

<https://open.spotify.com/playlist/3tZRCxhsoq7kuiAlkbKVDj?si=33869818448f4101>

1. Big Mama Thornton – “Hound Dog” (1953)
2. Elvis Presley – “Hound Dog” (1956)
3. Big Mama Thornton – “Ball And Chain” (1968)
4. Big Brother and the Holding Company – “Ball and Chain” (1968)
5. Big Mama Thornton – *Ball N’* Chain (1968)
	1. “Sweet Little Angel”
	2. “Unlucky Girl”
	3. “Swing It On Home”
	4. “Little Red Rooster”
	5. “Your Love Is Where It Out To Be”
	6. “School Boy”
	7. “My Heavy Load”
	8. “I’m Feeling Alright”
	9. “Sometimes I Have A Heartache”
	10. “Black Rat”
	11. “Life Goes On”
	12. “Bumble Bee”
	13. “Gimme A Penny”
	14. “Wade In The Water”

**Presenter:** Kathya

**Friday May 28 (Discussion)**

 **Reading:**

1. **Biscuit, Wilbur von. “The Myth of a “Rockstar Developer:" Why ‘Creative’ Job Titles Are Ultimately a Bad Idea.” *Hackernoon* (blog), February 24, 2018.** [**https://medium.com/hackernoon/the-myth-of-a-rockstar-developer-e6564bd51b5c**](https://medium.com/hackernoon/the-myth-of-a-rockstar-developer-e6564bd51b5c)**.**
2. **Reeves, Benjamin, and Christopher Ali. “Broadband’s Inequities: COVID-19 Has Underscored the Need for Fast, Reliable Internet Access. Here’s How Subpar Service Hurts Communities.” *Realtor Magazine*, October 2020.** [**https://magazine.realtor/technology/feature/article/2020/09/broadbands-inequities**](https://magazine.realtor/technology/feature/article/2020/09/broadbands-inequities)**. (UVA Faculty).**
3. **Hitchcock, Ben. “‘We Got a Lot of History in There’: The 10th and Grady Church Tells the Story of a City.” *CVille*, May 20, 2020.** [**https://www.c-ville.com/we-got-a-lot-of-history-in-there-the-10th-and-grady-church-tells-the-story-of-a-city/**](https://www.c-ville.com/we-got-a-lot-of-history-in-there-the-10th-and-grady-church-tells-the-story-of-a-city/)**.**

 Listening:

1. Lowe Campbell Ewald. *2014 Cadillac CTS Commercial, “Garages,”* 2013. <https://www.ispot.tv/ad/76nQ/2014-cadillac-cts-sedan-garages>.

Reading:

1. Honeywell, Leigh. “No More Rock Stars: How to Stop Abuse in Tech Communities.” *Hypatia Dot Ca* (blog), June 21, 2016. <https://hypatia.ca/2016/06/21/no-more-rock-stars/>.
2. Saint, Nick. “Move Over Steve Jobs: Mark Zuckerberg Is Now Tech’s Rockstar CEO.” *Business Insider*, October 6, 2010. <https://www.businessinsider.com/move-over-steve-jobs-mark-zuckerberg-is-now-techs-rockstar-ceo-2010-10>.
3. Britt, Russ. “The Rock Star of Corporate America: Steve Jobs Has Catapulted Apple to the Top of the Tech Heap.” *Market Watch*, December 7, 2010. <https://www.marketwatch.com/story/apples-jobs-rock-star-of-corporate-america-2010-12-08>.
4. Sharma, Aashish. “How to Become a Rock Star of Entrepreneurship?” *Entrepreneur York*, September 29, 2016. <https://www.entrepreneuryork.com/featured/how-to-become-a-rock-star-of-entrepreneurship/>.

 **Discussion Questions:** Did you have an image of what a typical “rock star” musician looked like before you took this class? Did you have an idea about their race? Their gender? Have any of the readings changed your mind? Do you have a different “imaginary” person in mind now after having read Hamilton, Sublette, and Mahon? What do you think your peers (or parents) think of when you mention “rock” or “rock star?” And what do you make of advertisements for employment that desire “rock star” programmers given what you’ve read by Biscuit, Reeves, and Ali? What kind of “image” of rock do those advertisers have in mind, do you think, and what do those advertisements perpetuate, obfuscate, promote, “get wrong,” or “get right,” about the history of rock and roll in the United States? What do you make of the 600 West Main Streetadvertisements promoting rock star lifestyles in Charlottesville after having read the Hitchcock? Can you supplement any of this information with your own experiences from your own towns?

**Presenter:** Olivia

**Monday May 31**

 **NO CLASS**

**Unit 2: Jazz Keywords: “Improvisation,” “Collectivity,” and Speaking Like a Business**

**Tuesday June 1 (1hr, 6m)**

**Reading:**

1. **Floyd, Samuel A. “African Roots of Jazz.” In *The Oxford Companion to Jazz*, edited by Bill Kirchner, 7–16. New York, NY: Oxford University Press, 2000.**
2. **DeVeaux, Scott. “The Advent of Bebop.” In *The Oxford Companion to Jazz*, edited by Bill Kirchner, 292–304. New York, NY: Oxford University Press, 2000. (UVA Faculty)**

**Reading Guides**: Focus predominantly on two themes in these readings: improvisation and collaboration/group improvisation/community. These will be referenced and alluded to in the rest of the weeks’ readings. Where do these musical elements come from and how do they find themselves in jazz? What exactly is bebop? When did it develop? What are the roles of the various musicians playing bebop, according to DeVeaux? How many instrumentalists typically play bebop at the same time and how did it differ to the style of music that preceded it? How do musicians improvise and collaborate/play with others in bebop music? Where was it played? Most importantly, what were bebop musician’s relationship to the marketplace? How did they try to embrace it? How did they distance themselves from it?

Listening:

1. Compilation Big Band

<https://open.spotify.com/playlist/05fwoqWjhinMs2dT3f4K2B?si=4092c0cf8e644bf4>

* 1. Duke Ellington – “East St. Louis Toodle-Oo” (1927)
	2. Cab Calloway – “Minnie The Moocher” (1931)
	3. Duke Ellington – “It Don’t Mean a Thing (If It Ain’t Got That Swing)” (1932)
	4. Duke Ellington – “Caravan” (1937)
	5. Cab Calloway – “Hep-Hep!) The Jumpin’ Jive” (1939)
	6. Duke Ellington – “Cotton Tail” (1940)
	7. Duke Ellington – “Main Stem” (1942)
	8. Earl Hines ft. Billy Eckstine – “Stormy Morning Blues” (1942)
	9. Earl Hines ft. Billy Eckstine – “Water Boy” (1942)
	10. Earl Hines ft. Billy Eckstine – “I Got It Bad (And That Ain’t Good)” (1942)
1. Compilation Bebop
	1. Coleman Hawkins – “Body and Soul” (1939)
	2. Cab Calloway ft. Dizzy Gillespie – “Pickin’ The Cabbage” (1940)
	3. Jay McShann ft. Dizzy Gillespie – “Hootie Blues” (1941)
	4. Lucky Millinder ft. Dizzy Gillespie – “Little John Special” (1942)
	5. Dizzy Gillespie – “Blue ‘N’ Boogie” (1944)
	6. Coleman Hawkins ft. Dizzy Gillespie – “Woody ‘N’ You” (1944)
	7. Charlie Parker – “Tiny’s Tempo” (1944)
	8. Charlie Parker – “Red Cross” (1944)
	9. Dizzy Gillespie ft. Charlie Parker – “Dizzy Atmosphere” (1945)
	10. Dizzy Gillespie ft. Charlie Parker – “Shaw ‘Nuff” (1945)
	11. Charlie Parker ft. Dizzy Gillespie – “Billie’s Bounce” (1945)
	12. Charlie Parker ft. Dizzy Gillespie – “Ko-Ko” (1945)
	13. Charlie Parker ft. Miles Davis – “A Night In Tunisia” (1946)

**Presenter:** Olivia

**Wednesday June 2 (51m)**

 **Reading:**

**1. Laver, Mark. “Rebels and Volkswagens: Charles Mingus and the Commodification of Dissent.” *Black Music Research Journal* 34, no. 2 (Fall 2014): 201–27.**

 **Reading Guides:** Laver talks about Charles Mingus, a bassist who generally performed (and was understood as performing), “hard-bop,” a more soulful form of be-bop that we learned about last period. DeVeaux talks about be-bop musician’s relationship to the marketplace, but Laver focuses on it in this article. How did Charles Mingus and others think of himself and his music in relationship to commercialism? Does Laver complicate that portrayal? What are some examples of Mingus and other jazz musicians distancing themselves from consumer culture/a capitalist marketplace? What are some examples of Mingus and other jazz musicians embracing consumer culture/a capitalist marketplace? Can you think of any other musicians/individuals who strategically renounce and embrace a marketplace like Mingus? What does Laver make of the Volkswagen commercial? What does Sue Mingus make of the commercial? What are some other advertisements that come to mind that you think use black music/jazz in interesting ways?

Listening:

1. *Charles Mingus – Presents Charles Mingus* (1959)

<https://open.spotify.com/playlist/0urhKPT3nTOarZC3StM7tU?si=8564299ab45d415d>

1. “Folk Forms No. 1”
2. “Original Faubus Fables”
3. “What Love”
4. “All The Things You Could Be By Now If Sigmund Freud’s Wife Was Your Mother”
5. Charles Mingus *– Mingus Mingus Mingus Mingus Mingus* (1963)
	1. “II B.S.”

**Presenter:** Jacob

**Thursday June 3 (Discussion and Assignment #1 Due at Midnight, the 3rd, via Collab**

 **Reading:**

1. **Givan, Benjamin. “How Democratic Is Jazz?” In *Finding Democracy in Music*, edited by Robert Adlington and Esteban Buch, 58–79. New York, NY: Routledge, 2021.**

Listening:

1. Delphos, Amelia, and Heather Thomas. *Black at UVA*. YouTube Video, 2020. <https://www.youtube.com/watch?v=1mHd3vsJnvI&t=3s>.

In Class:

1. “Classical Orchestra or Jazz Ensemble Corporate Innovation Requires Qualities From Both.” *The Darden Report*, March 28, 2012. <https://news.darden.virginia.edu/2012/03/28/corporate-innovation-requires-qualities-from-both-classical-and-jazz/>.
2. Black, Christina, and L.J. Bourgeois III. “Eastern Philosophies, Western Strategies: Strategic Intuition.” *Darden Ideas to Action*, June 20, 2017. <https://ideas.darden.virginia.edu/eastern-philosophies-western-strategies-strategic-intuition>.

**Discussion Questions**: What kind of definition of jazz do you think these UVA Darden press releases are promoting? After having read the Givan, do you agree with these definitions of jazz? What do you think these press releases are obscuring? Given that you’ve now watched Delphos and Thomas’ documentary about black student life at UVA, do you have any thoughts about Darden’s definition of jazz? What do you think such understandings perpetuate? While Givan mostly focuses on jazz operating like an authoritarian regime, he gives some examples of strictly democratic jazz music and jazz groups. How do they operate? Think back to the Mingus; how do some of his anti-commercial and anti-capitalist posturing relate? Do you think Darden has this truly “democratic” idea of jazz in mind? Why or why not? Have any of these readings changed how you think about corporate workplaces? What about black musicians’ relationship to it?

**Presenter:** Thomas

**Friday June 4 (Discussion)**

**Reading:**

1. **Leary, John Patrick. “About This Project.” *Keywords: The New Language of Capitalism* (blog), March 18, 2015.** [**https://keywordsforcapitalism.com/about-2/**](https://keywordsforcapitalism.com/about-2/)**.**
2. **Leary, John Patrick, and Bruno Diaz. “Keywords for the Age of Austerity 22: Collaboration (1 of 2).” *Keywords: The New Language of Capitalism* (blog), September 8, 2015.** [**https://keywordsforcapitalism.com/2015/09/08/keywords-for-the-age-of-austerity-22-collaboration-1-of-2/**](https://keywordsforcapitalism.com/2015/09/08/keywords-for-the-age-of-austerity-22-collaboration-1-of-2/)**.**
3. **Leary, John Patrick, and Bruno Diaz. “Keywords for the Age of Austerity 22: Collaboration (Part 2 of 2).” *Keywords: The New Language of Capitalism* (blog), September 14, 2015.** [**https://keywordsforcapitalism.com/2015/09/14/keywords-for-the-age-of-austerity-22-collaboration-part-2-of-2/**](https://keywordsforcapitalism.com/2015/09/14/keywords-for-the-age-of-austerity-22-collaboration-part-2-of-2/)**.**
4. **Leary, John Patrick. “Keywords for the Age of Austerity 3: Nimble.” *Keywords: The New Language of Capitalism* (blog), March 28, 2014.** [**https://keywordsforcapitalism.com/2014/03/28/keywords-for-the-age-of-austerity-3-nimble/**](https://keywordsforcapitalism.com/2014/03/28/keywords-for-the-age-of-austerity-3-nimble/)**.**
5. **Leary, John Patrick. “Keywords for the Age of Austerity 16: Flexibility.” *Keywords: The New Language of Capitalism* (blog), March 18, 2015.** [**https://keywordsforcapitalism.com/2015/03/18/keywords-for-the-age-of-austerity-16-flexibility/**](https://keywordsforcapitalism.com/2015/03/18/keywords-for-the-age-of-austerity-16-flexibility/)**.**

**Discussion Questions** What keywords did you see in your application call? What do you think they infer? What keywords did you include in your cover letter? What did you hope they would convey? If your cover letter described as a “collaborative worker” or someone who’s “willing to improvise,” (and I’m not saying it needs to, or even should) did the Leary and Givan influence how you now think about such terms? Similarly to the questions I asked regarding “rockstar programmers,” what do you think gets obscured, brought to attention, about black music when employers and employees refer to such terms? Is there anything, based on what you read in the Givan and Laver that you would add the Leary? All three write about “collaboration,” for instance, but Leary does not necessarily reference music. What kind of examples could you include from the Givan and Laverdo you think would offer support, or counterpoints, to Leary’s definition of “collaboration?” Similarly, although Leary writes about synonymous terms like “flexibility” and “nimble,” he does not include “improvisation” as one of his keywords (you can see all his keywords on his Table of Contents on his website). If you were to suggest that Leary add “improvisation” as a keyword, think back to the UVA press releases as well as what you know about jazz and consider what Leary want to include in a blog post or chapter on “improvisation.”

**Presenter:** Catherine

**Unit 3: Go-Go, Hip Hop, Gentrification, and the Policing of Black Sound in Washington D.C., New York, Jacksonville, and Charlottesville**

**Monday June 7**

**Reading:**

1. **Allie Martin, “Hearing Change in the Chocolate City:  Soundwalking as Black Feminist Method,” *Sounding Out!* (blog), August 5, 2019,** [**https://soundstudiesblog.com/2019/08/05/hearing-change-in-the-chocolate-city-soundwalking-as-black-feminist-method/**](https://soundstudiesblog.com/2019/08/05/hearing-change-in-the-chocolate-city-soundwalking-as-black-feminist-method/)**.**
2. **1. Brandi Thompson Summers, “Reclaiming the Chocolate City: Soundscapes of Gentrification and Resistance in Washington, DC,” *Society and Space* 0, no. 0 (2020): 1–17.**

Listening:

1. Chuck Brown and the Soul Searchers (*Bustin’ Loose*, 1978)

<https://open.spotify.com/playlist/01ZvaVKVX2t68RAoh6fgDi?si=1c7629639e934ca7>

1. Bustin’ Loose
2. Never Gonna Give You Up
3. If It Ain’t Funky
4. I Gotcha Now
5. Could It Be Love
6. Game Seven
7. Berro E Sombaro
8. VEP Films. *Don’t Mute DC “Peaceful Demonstration” TOB Live Feat Wale, Shooters (ABM), BO (TCB) Vinny (MTM)*. Washington, D.C., 2019. <https://www.youtube.com/watch?v=PC52Yd98qRA&t=1195s>.

**Presenter:** Isabelle

**Tuesday, June 8 (47 m)**

**Reading:**

 **1. Jennifer Lynn Stoever, “‘Just Be Quiet Pu-leeze’: New York’s Black Press Fights the Postwar ‘Campaign Against Noise,’” Radical History Review (Winter 2015): 145-168.**

 Listening:

1. Tony Schwartz – *Nueva York: A Tape Documentary of Puerto Rican New Yorkers* (1954)

<https://open.spotify.com/playlist/4scdPKUdIoXutj7JxBEAK8?si=e7c7270c928e411b>

* 1. Airport Public Address System
	2. Reason for Migration
	3. Translation of Juke Box Record
	4. Comment About Travel in City
	5. Comment About Being Rejected
	6. West Side Woman’s Comment
	7. Comment on Housing Discrimination
	8. Housing Conditions Comment
	9. Landlord Comment
	10. Comment On Food
	11. Comment On Clothing
	12. Translation Of Juke Box Record
	13. Comment On Literature
	14. Comment On Motion Pictures
	15. Interview In Unemployment Compensation Office
	16. Song “Social Problem”
	17. Singing On Street
	18. Women Above Store Front Church
	19. Song Inside Church
	20. Teenage Boys
	21. Comment By Teenager
	22. Owner Of Palladium Telling About Palladium
	23. Children’s Ring Game
	24. Descriptions Of Game
	25. Another Ring Game
	26. Folk Song “Juan Charascado”
	27. The Son Of My Uncle Has A Cold Upon His Chest
	28. Comment Of Teacher
	29. My Little School
	30. Learning To Speak English With Rhythms
	31. Newly Arrived Children Singing “America”
	32. Little Red Riding Hood
	33. Teacher’s Comment
	34. La Borinquena

**Presenter:** Thomas

**Wednesday, June 9 (1hr)**

**Reading:**

1. **Shonk, Kenneth L., and Daniel Robert McClure. “A Perfect New Loop: Hip-Hop, Deindustrialization, and the Post-Civil Rights Era, 1973–2000.” In *Historical Theory and Methods through Popular Music, 1970–2000*, 111–40. Springer, 2017.**

Listening:

1. Mc Lyte – *Lyte As A Rock* (1987)

<https://open.spotify.com/playlist/5dp0Zi6rIJRio3n07QgLJT?si=15e59158bb0840ac>

1. Lyte vs. Vanna Whyte
2. Lyte As A Rock
3. I Am Woman
4. MC Lyte Likes Swingin’
5. 10% Dis
6. Paper Thin
7. Lyte Thee MC
8. I Cram To Understand U
9. Kickin’ 4 Brooklyn
10. Don’t Cry Big Girls
11. A.D. Carson – *i used to love to dream* (2020)

<https://www.fulcrum.org/concern/monographs/m900nw52n>

1. framing pain
2. ampersand
3. crack, usa
4. just in case
5. stage fright
6. nword gem
7. ready (feat. Truth)
8. asterik

**Presenter:** Ladson

**Thursday, June 10** **(2h, 5m)**

**Reading:**

1. **Schloss, Joseph, and Bill Bahng Boyer. “Urban Echoes: The Boombox and Sonic Mobility in the 1980s.” In *The Oxford Handbook of Mobile Music Studies, Volume 1*, edited by Sumanth Gopinath and Jason Stanyek. New York, NY: Oxford University Press, 2014.**

Listening:

1. Lee, Spike. *Do the Right Thing*. Universal Pictures, 1989.

**Presenter:** Hannah

**Friday, June 11** **(25m)**

 **Reading:**

1. **Justin A. Williams, “‘You Never Been on a Ride like This Befo’: Los Angeles, Automotive Listening, and Dr. Dre’s ‘G-Funk’\*,” *Popular Music History* 4, no. 2 (2010): 160–76.**

Listening:

1. Dr. Dre – *The Chronic* (1992)

<https://open.spotify.com/playlist/0DA8pmVHQu9KOM6DguT4dG?si=d33b0fdcef704ee1>

1. “The Chronic – Intro”
2. “Fuck Wit Dre Day (And Everybody’s Celebratin’)”
3. “Let Me Ride”
4. “The Day The Niggaz Took Over”
5. “Nuthin’ But A ‘G’ Thang”
6. “Deeez Nuts”
7. “Lil’ Ghetto Boy”
8. “A Nigga Witta Gun”
9. “Rat-Tat-Tat-Tat”
10. “The $20 Sack Pyramid”
11. “Lyrical Gangbang”
12. “High Powered”
13. “The Doctor’s Office”
14. “Stranded On Death Row”
15. “The Roach – The Chronic Outro”
16. “Bitches Ain’t Shit”

**Presenter:** Jacob

**Saturday, June 12 (Discussion)**

 **Reading:**

1. **William Cheng, “Black Noise, White Ears: Resilience, Rap, and the Killing of Jordan Davis,” *Current Musicology* 102 (Spring 2018): 115–89.**

In class:

1. “Charlottesville, VA Code of Ordinances,” n.d., <https://library.municode.com/va/charlottesville/codes/code_of_ordinances?nodeId=CO_CH16NOCO>.

**Discussion Questions:** Think about the readings by Martin, Summers, Shonk/McClure, and Schloss/Bayer: black music helps define – and respond to – the conditions of geographic space. (How does AD’s music do that, for instance?) What kind of spaces get created in Washington D.C. and in New York City? How do they get created? Where do black residents live and why? How do they sonically respond to those living conditions? What kind of noise do you think the Charlottesville Code of Ordinances permits? What kind type of noise does it prohibit? What do you make of this noise ordinance? Do the readings by Stoever, Williams, and Cheng, for instance, change how you understand “noise” in your community? What about stuck behind a car playing music so loud that you hear it? Do you have a different take on that interaction now? What do you think of the death of Radio Raheem in *Do The Right Thing*? Do you have a sense of what he was trying to accomplish? What kind of noise does the Charlottesville ordinances prevent? What kind of noise do they permit? Is there anything about Charlottesville noise ordinances (or noise pollution) that you believe disadvantages black individuals in the same way that such ordinances, laws, and cultural beliefs impacted 1940s Harlemites or Jordan Davis?

**Presenter:** Kathya

**Unit 4: Hip Hop and Advertising**

**Monday, June 14 (53 m) (Assignment #2 Due)**

 **Reading:**

1. **S. Craig Watkins, “‘Black Is Back, and It’s Bound to Sell!’ Nationalist Desire and the Production of Black Popular Culture,” in *Is It Nation Time?: Contemporary Essays on Black Power and Black Nationalism*, ed. Eddie S. Glaude, Jr. (Chicago, IL: University of Chicago Press, 2002), 189–214.**

Listening:

1. Estelle Caswell and Sarah Frostenson, “How Grey Poupon Became Hip-Hop’s Favorite Condiment,” *Vox*, October 12, 2016, <https://www.vox.com/videos/2016/10/12/13250360/grey-poupon-in-hip-hop>.
2. Compilation

<https://open.spotify.com/playlist/6AtkSdMtG7we1rjrXQfEo9?si=a658b5a55ab945c2>

* 1. Ghostface Killah – “Iron Maiden” (1995)
	2. Ghostface Killah – “Fish” (1995)
	3. Twista – “Adrenaline Rush” (1996)
	4. Busta Rhymes – “We Could Take It Outside” (1996)
	5. Outkast – “Elevators (Me And You)” (1996)
	6. Outkast – “Funkin’ Around” (2001)
	7. Busta Rhymes – “Pass The Courvosier, Part II (Remix)” (2002)
	8. Nelly – “Air Force Ones” (2002)
	9. Killer Mike – “A.D.I.D.A.S.” (2003)
	10. Common – “Southside” (2006)
	11. Viktor Vaughn – “Rae Dawn” (2012)
	12. Kendrick Lamar – “HUMBLE.” (2017)
	13. Kanye West – “Facts” (2016)

**Presenter:** Ladson

**Tuesday, June 15 (Assignment #3 Due)**

 **Reading:**

1. **Jeffrey S. Podoshen, Susan A. Andrzejewski, and James M. Hunt, “Materialism, Conspicuous Consumption, and American Hip-Hop Subculture,” *Journal of International Consumer Marketing* 26, no. 4 (2014): 271–83.**



* One of the top comments under *Vox*’s YouTube video “Why rappers love Grey Poupon” is writen by selji is me. They write in response to *Vox’s* video:“I don’t know what to do with this information.” During this discussion, I would like you to respond to both selji is me’s concerns as well as *Vox*’s analysis by offering more context to *Vox*’s video we watched yesterday. What did *Vox* exclude in their story that might have made their video more meaningful to viewers? What is the history of rappers mentioning brands in their music? Why might they do it? Is there a special name for the type of consumption that Podoshen et al. talk about in their articles? What is it called? How can you add to *Vox*’s analysis that makes discussions about branding in hip hop not merely “useless information” (as evidenced by selji is me), but instead a more substantive commentary on black life in the twenty-first century? How can you include the ideas about rock, go-go, and jazz to talk about black music and marketing over the last 100 years? Can you draw longer threads between hip-hop and the other genres we have studied?

**Presenter:** Hannah

**Wednesday, June 16 (Discussion) (3rd Assignment Due)**

 **Reading:**

1. **Summers, Brandi Thompson. “We Need Action to Accompany Art.” *Boston Globe*. June 11, 2020.** [**https://www.bostonglobe.com/2020/06/11/opinion/we-need-action-accompany-art/**](https://www.bostonglobe.com/2020/06/11/opinion/we-need-action-accompany-art/)**.**
2. **Dickson, Terry. “Good and Bad Sides to All Situations.” *The Brunswick News*, April 27, 2020.** [**https://thebrunswicknews.com/news/local\_news/good-and-bad-sides-to-all-situations/article\_962c64ab-dba0-5006-9516-54d8e54faf7d.html**](https://thebrunswicknews.com/news/local_news/good-and-bad-sides-to-all-situations/article_962c64ab-dba0-5006-9516-54d8e54faf7d.html)
3. **Stucky, Rami. “Sounds of Black Culture Shouldn’t Be Marginalized.” *The Brunswick News*, May 2, 2020, sec. Letter to the Editor.** [**https://thebrunswicknews.com/opinion/letters\_to\_editor/sounds-of-black-culture-%20%20%20%20%20%20%20%20shouldnt-be-marginalized/article\_b19dbdbd-dd70-5f99-afcb-cfae1f958504.html**](https://thebrunswicknews.com/opinion/letters_to_editor/sounds-of-black-culture-%20%20%20%20%20%20%20%20shouldnt-be-marginalized/article_b19dbdbd-dd70-5f99-afcb-cfae1f958504.html)
4. **Bullock, Steven H. “Loud Music is Against The Law.” *The Brunswick News*, May 5, 2020. Sec. Letter to the Editor.** [**https://thebrunswicknews.com/opinion/letters\_to\_editor/loud-music-is-against-the-law/article\_78470d6a-259f-5eae-84e7-1b7c1e4bde14.html**](https://thebrunswicknews.com/opinion/letters_to_editor/loud-music-is-against-the-law/article_78470d6a-259f-5eae-84e7-1b7c1e4bde14.html)

**Discussion**: This day will mostly consist of me lecturing and summarizing what we have done and read in the class so far. But I also want to invite people to consider “what next?” Brandi Summers, who wrote about go-go, talks about needing “action to accompany art.” How do we do that? I assigned three interrelated articles from the *Brunswick News* in Georgia. One of them is something I responded to, one of them is my response, and the final article is a response to my response. How might you respond to Steven Bullock? Would you have written a response like Bullock, or no? Writing a letter to the editor was my attempt to “engage” with what I know and learned. Tomorrow, you’ll have to e-mail a scholar with a co-written “keyword” suggestion. But what else could one do? Could you write a Google review of 600 West Main Street? What about a letter or opinion piece to *C-Ville Weekly*? What about an article in the UVA magazine? How did residents of D.C. or Harlem “engage” in their living situations? How did Charles Mingus “engage” in his financial situations? In short, what can students do outside the classroom to apply what they know for the better?

**Thursday, June 17**

In the time allotted, gather with your classmates and co-write a 500-word “keyword” suggestion for the keyword “rockstar.” In theory, this 500-word e-mail should try to contain the best of everybody’s individual writing and arguments. Once you have co-written your suggestion as a class, then send it to John Patrick Leary. Keep in mind the advice of some of UVA Darden School professors: maybe you should run your group project/writing session like a “democratic” jazz ensemble; but also keep in mind the words of Benjamin Givan: most jazz bands operate under an authoritarian leader. How do you want to function?