COURSE DESCRIPTION

The sociology of music has a long history. Its initial development benefited from the work of scholars who played central roles in the sociological discipline, including WEB Du Bois and Max Weber. Its subsequent development was aided by emergent schools of thoughts whose respective proponents accumulated systematic analyses of musical life. At its core this scholarship deals with the social aspects of music, emphasizing the context that surrounds and enables musical content.

We delve into this exciting literature and grapple with the social aspects of music in three broad sections, considering (1) the production of music, (2) the content of music, and (3) the reception and uses of music. Along the way, we address a number of important questions, which include the following: How did we come to have the current system of music, with its particular notes and forms of composition? Why does much music often sound so similar? What types of environments foster innovative music and musical diversity? Why are some types of music (e.g., the works of Beethoven) deemed as “high culture” while other types (e.g., hip hop) are often classified as “popular culture?” How do issues of race, gender, and class shape the production and consumption of music? How do people use music in their everyday lives?

COURSE REQUIREMENTS

- Attendance

You are strongly encouraged to attend class, especially because we will use class time to integrate the assigned readings and to present additional information not found in the readings. In fact, each daily reading is a contemporary example of broader scholarship that I will address in my lectures.

Of course, given the current pandemic, some students might become sick or will need to go into isolation or quarantine. If you feel ill or fear that you are sick, please understand that I will be...
**flexible about attendance.** Thus, do not put yourself at risk for fear of missing a class. Each lecture will be recorded and regularly available for you in such situations.

We all will follow the safety protocols for our classroom – which includes the need for social distancing and masks.

- **Office Hours and Appointments**

  I will be holding “virtual” office hours via Zoom on Wednesdays from 1:30 to 3:30 pm. Please use my Calendly link to sign up for a specific time: https://calendly.com/tdowd-1-office-hours.

  If you cannot make those office hours, please email me for alternative times.

  The Zoom link for office hours is: https://emory.zoom.us/j/94647323595.

  I will occasionally hold in-person office hours, as well. I will share more information on those hours as the semester unfolds.

- **Participation**

  Active participation requires adequate preparation. You therefore must read the assigned material before class and develop your own assessment of this material. Such careful preparation will improve the quality of class discussion. Of course, class discussion should be both informed and respectful; moreover, it should be a forum wherein all can raise questions, explore ideas, and express misgivings.

- **Examinations**

  You will take three, non-cumulative examinations – one following each major section (e.g., The Production of Music). These in-class exams consist of short-answer and essay questions. About a week or so prior to each exam, I will distribute a handout that will help you prepare. Each exam will be worth one-third of your final grade. The first exam will occur on **February 24**, the second exam will occur on **March 29**, and the last exam will be on the date scheduled by the registrar – **May 6**.

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**COURSE RESOURCES**

As the semester progresses, class materials (e.g., PDF slides) will be posted on the Canvas site for SOC 289 (see http://classes.emory.edu/).

The assigned readings are drawn from many sources, so there is no textbook. Instead, the required readings will be available on the class Canvas site (see the Modules for each class meeting).
If you have any special needs, please contact me at the beginning of the semester and we will discuss the necessary arrangements (for additional information, visit the Emory Department of Accessibility Services website; see http://equityandinclusion.emory.edu/access/index.html).

The Emory University honor code applies fully to this course. When you sign an exam, you are pledging to the honor code. For reference, please consult: http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html.

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**COURSE SCHEDULE**

*(Subject to Revision)*

**January 25:** Introductions

**SECTION ONE: THE PRODUCTION OF MUSIC**

**January 27:** Becoming a Musician – Conventions and Proficiency


**February 1:** Be(com)ing a Professional Musician – Connections and Limitations


**February 3:** Working in the Music Business – Careers and Challenges


**February 8:** Music Organizations – Creativity and Commerce


**February 10:** Music Fields – Dynamics of Conformity and Change

February 15:    Music Fields in Transition – Technology and Beyond


Exam Preparation Sheet Distributed

February 17:    NO CLASS (Rest Day)

February 22:    Film Presentation (All Things Must Pass: The Rise and Fall of Tower Records)

February 24:    FIRST EXAMINATION

SECTION TWO:    THE CONTENT OF MUSIC

March 1:    The Content / Context Connection


March 3:    The Content / Technology Connection


March 8:    Genre Emergence and Development


March 10:    Content and Conventions


March 15:    Content and Authenticity

March 17: **The Consecration of Content – Classical Music**  

March 22: **The Consecration of Content – Popular Music**  

Exam Preparation Sheet Distributed

March 24: **Film Presentation** (20 Feet from Stardom)

March 29: **SECOND EXAMINATION**

**SECTION THREE: THE RECEPTION & CONSUMPTION OF MUSIC**

March 31: **Active Listeners – Incorporating Music into Daily Life**  

April 5: **Active Listeners – The Love of Music**  

April 7: **Music and Family Transmission**  

April 12: **Music Listening and Boundaries in High School**  

April 14: **NO CLASS (Rest Day)**

April 19: **Music Listening and Boundaries in College**  
April 21:  
**Music Scenes – Listening and Beyond**


April 26:  
**Music Listening and Popularity**


April 28:  
**Music Listening as Bridging**


**Exam Preparation Sheet Distributed**

May 3:  
**Film Presentation (Thunder Soul)**

May 6:  
**THIRD EXAMINATION (8:00 – 10:30 am)**