

EMORY UNIVERSITY

Sociology 289

MUSIC AND SOCIETY: THE SOCIOLOGICAL APPROACH

Spring 2021
Monday / Wednesday
11:20 – 12:35
E208 Math & Science Center

Dr. Timothy J. Dowd
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Office Hrs: 1:30 – 3:30 (W)

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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**.

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>.

COURSE SCHEDULE

(Subject to Revision)

January 25: ***Introductions***

SECTION ONE: THE PRODUCTION OF MUSIC

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

Jooyoung Lee. 2009. "Escaping Embarrassment: Face-Work in the Rap Cipher." *Social Psychology Quarterly* 72: 306-324.

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

Timothy J. Dowd & Ju Hyun Park. 2021. "She *Still* Works Hard for the Money: Women Composers, Precarious Work and the Gender Pay Gap." Unpublished paper; Department of Sociology, Emory University.

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

Miaojun Jian. 2018. "The Survival Struggle and Resistant Politics of a DIY Music Career in East Asia: Case Studies of China and Taiwan." *Cultural Sociology* 12: 224-220.

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

Alexandre Frenette. 2019. "Leveraging Youth: Overcoming Intergenerational Tensions in Creative Production." *Social Psychology Quarterly* 82: 386-406.

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

SunAh Laybourn. 2018. "The Cost of Being 'Real': Black Authenticity, Colourism, and *Billboard* Rap Chart Rankings." *Ethnic and Racial Studies* 41: 2058-2103.

February 15: *Music Fields in Transition – Technology and Beyond*

Thomas Calkins. 2019. "More than Sound: Record Stores in Majority Black Neighborhoods in Chicago, Milwaukee, and Detroit 1970-2010." *City & Community* 18: 853-873.

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*

Tennille Nicole Allen and Antonia Randolph. 2020. "Listening for the Interior in Hip-Hop and R&B Music." *Sociology of Race and Ethnicity* 6: 46-60.

March 3: *The Content / Technology Connection*

Sarah Maslen. 2019. "Playing with Imagined Others: Developing a Musical Ear in Conversation with Recordings." *Symbolic Interaction* 42: 412-431.

March 8: *Genre Emergence and Development*

Jennifer Lena and Richard A. Peterson. 2008. "Classification of Culture: Types and Trajectories of Music Genres." *American Sociological Review* 73: 697-718.

March 10: *Content and Conventions*

Rachel Skaggs. 2019. "Harmonizing Small-Group Cohesion and Status in Creative Collaborations: How Songwriters Facilitate and Manipulate the Cowriting Process." *Social Psychology Quarterly* 82: 367-385.

March 15: *Content and Authenticity*

Matthew Oware. 2014. "(Un)conscious (Popular) Underground: Restricted Cultural Production and Underground Rap Music." *Poetics* 42: 60-81.

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

Tokiko Inoue. 2018. "Western Classical Music in a Non-Western Culture: The Repertoires of Japanese Professional Orchestras in the United States." *Poetics* 67: 13-25.

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

Vaughn Schmutz and Alex van Venrooij. 2021. "Harmonizing Forms of Legitimacy in the Consecration of Popular Music." *American Behavioral Scientist* 65: 83-98,

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*

Samira van Bohemen, Luna den Hertog, and Liesbet van Zoonen. 2018. "Music as a Resource for the Sexual Self: An Exploration of How Young People in the Netherlands Use Music for Good Sex." *Poetics* 66: 19-29.

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

Claudio E. Benzecry. 2009. "Becoming a Fan: On the Seductions of Opera." *Qualitative Sociology* 32: 131-151.

April 7: *Music and Family Transmission*

Aaron Reeves. 2015. "'Music's a Family Thing': Cultural Socialization and Parental Transference." *Cultural Sociology* 9: 493-514.

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

Natasha Kumar Warikoo. 2007. "Racial Authenticity among Second Generation Youth in Multiethnic New York and London." *Poetics* 35: 388-408.

April 14: NO CLASS (Rest Day)

April 19: *Music Listening and Boundaries in College*

John Sonnett. 2021. "Musical Relationships: Intersections of Race, Gender, Genre, and Listening Situation." *Cultural Sociology* forthcoming.

April 21: Music Scenes – Listening and Beyond

Joseph A. Kotarba, Jennifer L. Fackler, and Kathryn M. Nowotny. 2009. "An Ethnography of Emerging Latino Music Scenes." *Symbolic Interaction* 32: 310-333.

April 26: Music Listening and Popularity

Freda B. Lynn, Mark H. Walker, and Colin Peterson. 2016. "Is Popular More Likeable? Choice Status by Intrinsic Appeal in an Experimental Music Market." *Social Psychology Quarterly* 79: 168-180

April 28: Music Listening as Bridging

Laura Clawson. 2004. "'Blessed Be the Tie That Binds': Community and Spirituality among Sacred Harp Singers." *Poetics* 32: 311-324.

Exam Preparation Sheet Distributed

May 3: Film Presentation (Thunder Soul)

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