

Emory University

SOCIOLOGY OF MUSIC

Soc 443s; Spring 2008

Tuesdays & Thursdays, 2:30-3:45, 215 Woodruff Library

[Dr. Timothy J. Dowd](#)

231 Tarbutton, Office Phone: 727-6259

Office Hours: Mondays, 10:30-12:30

email: tdowd@emory.edu

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 Max Weber and Theodor Adorno. Its subsequent maturation was aided by emergent schools of thoughts whose respective proponents accumulated systematic analyses of musical life, such as the art- worlds approach of Howard Becker and the production-of-culture approach associated with Richard Peterson. Its recent boom has been fueled by sophisticated use of theories and methods and by thoughtful debate regarding fundamental concepts.

We delve into this important literature and grapple with the social and cultural foundations of music. We do so 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 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.*, rhythm and blues) are 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

This advanced course is organized as a seminar, which entails the combination of much class discussion, a fair amount of reading, three examinations and a written assignment. Note that all students must adhere to the [Emory College Honor Code](#) when completing both examinations and assignments.

A) Attendance

You are expected to attend class, especially because we use class time to discuss, among other things, the readings and theoretical traditions. Regular attendance, moreover, will raise your final grade. If you do not miss any classes, I will add two points to your final grade; if you miss only one class, I will add one point to your final grade.

B) Class Participation and Discussion

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. Class participation comprises 20% of your final grade.

C) Examinations

You will take three, non-cumulative examinations – one following each major section (e.g., The Production of Music). These will be take-home exams consisting of short-answer and essay questions. Each exam will be worth 20% of your final grade. I will distribute the first exam on **February 14**, the second exam on **March 20**, and the last exam on **April 22**, and you will turn each exam in during the designated class meeting.

D) Final Paper

You will complete a 10 to 12 page paper (typed and double-spaced). The paper should deal with some aspect of the sociology of music, yet it should also relate to your own substantive interests. Consequently, this paper may take a variety of forms. For example, it can be a review of the literature, a research proposal, or an empirical project. I ask that you discuss your topic with me by **March 4** and submit an outline by **April 1**. The final paper is due on **May 6** and comprises 20% of your final grade.

COURSE RESOURCES

As the semester progresses, class materials (e.g., syllabus, overheads) will be posted on the [Blackboard site](#) for SOC 443s.

The assigned readings are drawn from many sources, so there is no textbook. Instead, the required readings will be available on the class Blackboard site (click on the "Reserve Readings" button) and at Woodruff Library's [electronic reserves](#) (click on "Reserves Direct").

If you have any [special needs](#), please contact me at the beginning of the term and we will discuss the necessary arrangements.

COURSE SCHEDULE

(Subject to Revision)

SECTION ONE: THE PRODUCTION OF MUSIC

January 17 Introductions

January 22 Musicians – Constraints and Opportunities

Mary Ann Clawson. 1999. "When Women Play the Bass: Instrument Specialization and Gender Interpretation in Alternative Rock Music." *Gender & Society* 13: 193-210.

J. Keith Murningham and Donald E. Conlon. 1991. "The Dynamics of Intense Work Groups: A Study of British String Quartets." *Administrative Science Quarterly* 36: 165-186.

January 24 Music Organizations – Conflict and Creativity

Mary Ann Glynn. 2000. "When Cymbals Become Symbols: Conflict over Organizational Identity within a Symphony Orchestra." *Organization Science* 11: 285-298.

Keith Negus. 1998. "Cultural Production and the Corporation: Musical Genres and the Strategic Management of Creativity in the US Recording Industry." *Media, Culture & Society* 20: 359-379.

January 29 ***Music Industries – Dynamics of Conformity and Change***

Jutta Allmendinger and Richard J. Hackman. 1995. "The More the Better? A Four-Nation Study of the Inclusion of Women in Symphony Orchestras." *Social Forces* 74: 423-460.

Timothy J. Dowd, Kathleen Liddle, and Maureen Blyler. 2005. "Charting Gender: The Success of Female Acts in the U.S. Mainstream Recording Market, 1940 to 1990." *Research in the Sociology of Organizations* 23: 81-123.

January 31 ***Music Fields – The Role of Intermediaries***

Jarl A. Ahlkvist and Robert Faulkner. 2002. "'Will This Record Work for Us?': Managing Music Formats in Commercial Radio." *Qualitative Sociology* 25: 189-215.

Paul du Gay and Keith Negus. 1994. "The Changing Sites of Sound: Music Retailing and the Composition of Consumers." *Media, Culture & Society* 16: 395-413.

February 5 ***Music Fields in Transition – The Intersection of Technology & Law***

Gabrielle Cosentino. 2006. "'Hacking' the iPod: A Look Inside Apple's Portable Music Player." Pages 185-207 in *Cybersounds: Essays on Virtual Music Culture*, edited by Michael D. Ayers. New York: Peter Lang.

Tom McCourt and Patrick Burkhart. 2003. "When Creators, Corporations, and Consumers Collide: Napster and the Development of On-Line Music Distribution." *Media, Culture & Society* 25: 335-350.

February 7 ***Globalization of Music Production – Issues of Appropriation***

David Hesmondhalgh. 2000. "International Times: Fusions, Exoticism, and Antiracism in Electronic Dance Music." Pages 280-304 in *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, edited by Georgina Born and David Hesmondhalgh. Berkeley, CA: University of California Press.

Timothy D. Taylor. 1997. *Global Pop: World Music, World Markets*. New York: Routledge. Chapter 1.

February 12 ***Globalization of Music Production – The Local / Global Issue***

Terence Chong. 2003. "Chinese Opera in Singapore: Negotiating Globalisation, Consumerism, and National Culture." *Journal of Southeast Asian Studies* 34: 449-471.

Motti Regev. 1997. "Who Does What with Music Videos in Israel?" *Poetics* 25: 225-240.

February 14 **Film Presentation**

*First Examination Distributed***February 19** **FIRST EXAMINATION DUE (In Class)****SECTION TWO: THE CONTENT OF MUSIC****February 21** *Musical Instruments – Rationalization and Standardization*

Karin Bijsterveld and Marten Schulp. 2004. "Breaking into a World of Perfection: Innovation in Today's Classical Music Instruments." *Social Studies of Science* 34: 649-674.

Lars Bo Jeppesen and Lars Frederiksen. 2006. "Why Do Users Contribute to Firm-Hosted Communities? The Case of Computer-Controlled Musical Instruments." *Organization Science* 17: 45-63.

February 26 *Music Genres – Constructing and Enacting Conventions*

Geoffrey M. Curran. 1996. "From 'Swinging Hard' to 'Rocking Out': Classification of Style and the Creation of Identity in the World of Drumming." *Symbolic Interaction* 19: 37-60.

Robert Walser. 1993. *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Hanover, NH: Wesleyan University Press. Chapters 2 & 3.

February 28 *Music Genres – The Global Context*

Andy Bennett. 1999. "Hip Hop am Main: The Localization of Rap Music and Hip Hop Culture." *Media, Culture & Society* 21: 77-91.

Keith Harris. 2000. "Roots? The Relationship between the Global and the Local within the Extreme Metal Scene." *Popular Music* 19: 13-30.

March 4 *Consecration of Music – Classical Music*

Tia DeNora. 1991. "Musical Patronage and Social Change in Beethoven's Vienna." *American Journal of Sociology* 97: 310-346.

William Weber. 2001. "From Miscellany to Homogeneity in Concert Programming." *Poetics* 29: 125-134.

FINAL PAPER TOPIC DUE**March 6** *Consecration of Music – Beyond Classical Music*

Marco Santoro. 2002. "What is 'Cantautore?': Distinction and Authorship in Italian (Popular) Music." *Poetics* 30: 111-132.

Katherine Skinner. 2006. "'Must Be Born Again': Resurrecting the *Anthology of American Folk Music*." *Popular Music* 25: 57-75.

March 12-14 **SPRING BREAK (No Class)**

March 18***Change and Conformity in Music Fields – Classical Music***

Timothy J. Dowd, Kathleen Liddle, Kim Lupo, and Anne Borden. 2002. "Organizing the Musical Canon: The Repertoires of Major U.S. Symphony Orchestras, 1824 to 1969." *Poetics* 30: 87-110.

James Heilbrun. 2001. "Empirical Evidence of a Decline in Repertory Diversity among American Opera Companies, 1991/92 to 1997/98." *Journal of Cultural Economics* 25: 63-72.

March 20***Change and Conformity in Music Fields – Beyond Classical Music***

David Grazian. 2004. "The Production of Popular Music as a Confidence Game: The Case of the Chicago Blues." *Qualitative Sociology* 27: 137-158.

Jennifer Lena. 2004. "Sonic Networks: Economic, Stylistic, and Expressive Dimensions of Rap Music, 1979-1995." *Poetics* 32: 297-310.

Second Examination Distributed**March 25****Film Presentation****SECOND EXAMINATION DUE (In Class)****SECTION THREE: THE RECEPTION AND CONSUMPTION OF MUSIC****March 27*****Active Listeners – Incorporating Music into Daily Life***

Andy Bennett. 2006. "Punk's Not Dead: The Continuing Significance of Punk Rock for an Older Generation of Fans." *Sociology* 40: 219-235.

Tia DeNora. 2000. *Music in Everyday Life*. Cambridge: Cambridge University Press. Chapter 3.

April 1***Active Listeners and Music Technology***

Michael Bull. 2005. "No Dead Air! The iPod and the Culture of Mobile Listening." *Leisure Studies* 24: 343-355.

Antoine Hennion. 2001. "Music Lovers: Taste as Performance." *Theory, Culture & Society* 18: 1-22.

FINAL PAPER OUTLINE DUE**April 3*****Music and Community***

Laura Clawson. 2004. "'Blessed Be the Tie That Binds': Community and Spirituality among Sacred

Harp Singers.” *Poetics* 32: 311-324.

Robert Owen Gardner. 2004. “The Portable Community: Mobility and Modernization in Bluegrass Festival Life.” *Symbolic Interaction* 27:155–78.

April 8 ***Listeners and the Internet: Isolated or Communal?***

Ian Condry. 2004. “Cultures of Music Piracy: An Ethnographic Comparison of the U.S. and Japan.” *International Journal of Cultural Studies* 7:343–63.

Peter P. Nieckarz, Jr. 2005. “Community in Cyber Space? The Role of the Internet in Facilitating and Maintaining a Community of Live Music Collecting and Trading.” *City & Community* 4: 403-423.

April 10 **Princeton / Mellon Meeting on Orchestras (No Class)**

April 15 ***Music and Mobilization***

Peter Stamatov. 2002. “Interpretive Activism and the Political Uses of Verdi’s Operas in the 1840s.” *American Sociological Review* 67: 345-366.

Marc Steinberg. 2004. “When Politics Goes Pop: On the Intersections of Popular and Political Culture and the Case of Serbian Student Protests.” *Social Movement Studies* 3: 3–29.

April 17 ***Music, Cultural Capital, and Habitus***

Randal Doane. 2006. “The Habitus of Dancing: Notes on the Swing Dance Revival in New York City.” *Journal of Contemporary Ethnography* 35: 84-116.

Susan A. Dumais. 2002. “Cultural Capital, Gender, and School Success: The Role of Habitus.” *Sociology of Education* 75: 44–68.

April 22 ***Music and Cultural Omnivores***

Ercilia García-Álvarez, Tally Katz-Gerro, and Jordi López-Sintas. 2007. “Deconstructing Cultural Omnivorousness 1982-2002: Heterology in Americans’ Musical Preferences.” *Social Forces* 86: 417-443.

Koen van Eijck. 2001. “Social Differentiation in Musical Taste Patterns.” *Social Forces* 79:1163–85.

Third Examination Distributed

April 24 **Film Presentation**

THIRD EXAMINATION DUE (In Class)

May 6 **FINAL PAPER DUE**

