

## Emory University

# SOCIOLOGY OF MUSIC

## Soc 443s; Fall 2004

**Tuesdays & Thursdays, 2:30-3:45, 214 Woodruff Library**

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### COURSE DESCRIPTION

The sociology of music has a long history. Its initial development benefitted 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 miss less than two classes, I will add two points 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 *September 23*, the second exam on *October 28*, and the last exam on *December 2*. You will have the weekend to complete each examination, and you will turn them in during the designated class meeting.

### **D) Final Paper**

You will complete a 12 to 15 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 *October 14* and submit an outline by *November 9*. The final paper is due on *December 14* and comprises 20% of your final grade.

## **COURSE RESOURCES**

The assigned readings are drawn from many sources, so there is no textbook. Instead, the required readings are available at [Woodruff Library's on-line reserves](#) (click on “Euclid” and then click on “Reserve Desk”).

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

## **COURSE SCHEDULE**

*(Subject to Revision)*

### **SECTION ONE: THE PRODUCTION OF MUSIC**

**August 26**    *Introductions*

**August 31**    *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.

Timothy J. Dowd and Maureen Blyler. 2002. “Charting Race: The Success of Black Performers in the Mainstream Recording Market, 1940 to 1990.” *Poetics* 30: 87-110.

**September 2**    *Music Organizations – Conflict and Identity*

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

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.

**September  
7**

***Music Firms and Corporations – Commerce and Creativity***

Stephen Lee. 1995. "Re-Examining the Concept of the 'Independent' Record Company: The Case of Wax Trax! Records." *Popular Music* 14:13-31.

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.

**September  
9**

***Music Fields – Individuals, Organizations, and Industries***

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.

**September  
14**

***Construction of Music Markets***

Timothy J. Dowd. 2003. "Structural Power and the Construction of Markets: The Case of Rhythm and Blues." *Comparative Social Research* 21: 147-201.

Cynthia M. Lont. 1992. "Women's Music: No Longer a Small Private Party." Pages 241-253 in *Rockin' the Boat: Mass Music and Mass Movements*, edited by Reebee Garofalo. Boston: South End Press.

**September  
16**

***Evolution of Music Markets – The Case of Technology***

Narasimhan Anand and Richard A. Peterson. 2000. "When Market Information Constitutes Fields: Sensemaking of Markets in the Commercial Music Industry." *Organization Science* 11: 270-284.

Eszther Hargitai. 2000. "Radio's Lessons for the Internet." *Communications of the ACM* 43: 51-57.

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.

**September  
21**

***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.

**September  
23**

***Globalization of Music Production – Emergent Fields***

Cristina Magaldi. 1999. "Adopting Imports: New Images and Alliances in Brazilian Popular Music of the 1990s." *Popular Music* 18:309-329.

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

***First Examination Distributed***

***September  
28***

**Film Presentation**

**FIRST EXAMINATION DUE (In Class)**

***SECTION TWO: THE CONTENT OF MUSIC***

***September  
30***

***Music Genres – Constructing and Enacting Conventions***

Jeff Todd Titon. 1994. *Early Downhome Blues: A Musical & Cultural Analysis*. Chapel Hill, NC: University of North Carolina Press. Chapter 5.

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

***October 5 Music Genres – Creating Boundaries and Identity***

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.

Cheryl L. Keyes. 2002. *Rap Music and Street Consciousness*. Urbana, IL: University of Illinois Press. Chapter 5.

***October 7 Music Genres - Ongoing Projects of Authenticity***

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

Richard A. Peterson. 1997. *Creating Country Music: Fabricating Authenticity*. Chicago: University of Chicago Press. Chapters 9 & 12.

***October 12 FALL BREAK (No Class)***

***October 14 Music Genres and Scenes - From the Local to the Virtual***

Andy Bennett. 2002. "Music, Media, and Urban Mythscapes: A Study of the Canterbury Sound." *Media, Culture & Society* 24: 107-120.

Patria Román Velázquez. 1999. *The Making of Latin London: Salsa Music, Place and Identity*. Aldershot: Ashgate. Chapter 5.

**FINAL PAPER TOPIC DUE**

**October 19**    ***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.

**October 21*****Consecration of Music – Beyond Classical Music***

Herman Gray. 1997. "Jazz Tradition, Institutional Formation, and Cultural Practice: The Canon and the Street as Frameworks for Oppositional Black Cultural Politics." Pages 351-373 in *From Sociology to Cultural Studies: New Perspectives*, edited by Elizabeth Long. Malden, MA: Blackwell.

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

**October 26**    ***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.

Rosanne Martorella. 1985. *The Sociology of Opera*. New York: Praeger. Chapters 3 & 4.

**October 28**    ***Change and Conformity in Music Fields – Beyond Classical Music***

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

William F. Danaher and Vincent J. Roscigno. 2004. "Cultural Production, Media, and Meaning: Hillbilly Music and the Southern Textile Mills." *Poetics* 32:51-71.

***Second Examination Distributed*****November  
2****Film Presentation****SECOND EXAMINATION DUE (In Class)****November  
4****SOCIOLOGY OF ARTS MEETINGS (No Class)****SECTION THREE: THE RECEPTION AND CONSUMPTION OF MUSIC****November  
9*****Active Listeners – Incorporating Music into Daily Life***

Tia DeNora. 2000. *Music in Everyday Life*. Cambridge: Cambridge University Press. Chapters 3 & 4.

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

**FINAL PAPER OUTLINE DUE****November  
11*****Active Listeners – Using Music Technology***

Michael Bull. 2000. *Sounding Out the City: Personal Stereos and the Management of Everyday Life*. Oxford: Berg. Chapter 6 & 8.

Steve S. Lee and Richard A. Peterson. 2004. "Internet-Based Virtual Music Scenes: The Case of P2 in Alt.Country Music." Pages 187-204 in *Music Scenes: Local, Translocal, and Virtual*, edited by Andy Bennett and Richard A. Peterson. Nashville, TN: Vanderbilt University Press.

Lee Marshall. 2004. "The Effects of Piracy upon the Music Industry: A Case Study of Bootlegging." *Media, Culture & Society* 26: 163-181.

**November  
16*****Patterns of Musical Taste***

Bethany Bryson. 1997. "What about Univores? Musical Dislikes and Group-Based Identity Construction among Americans with Low Levels of Education." *Poetics* 25:141-156.

Noah Mark. 1998. "Birds of a Feather Sing Together." *Social Forces* 77: 453-485.

**November  
18*****Music and Identity Construction***

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

Lauraine Leblanc. 1999. *Pretty in Punk: Girls' Gender Resistance in a Boys' Subculture*. New Brunswick, NJ: Rutgers University Press. Chapters 2 and 4.

Keith Negus and Patria Román Velázquez. 2002. "Belonging and Detachment: Musical Experience and the Limits of Identity." *Poetics* 30: 133-145.

**November  
23*****Music, Ritual and Community***

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

Jeff Todd Titon. 1988. *Powerhouse for God: Speech, Chant, and Song in an Appalachian Baptist Church*. Austin, TX: University of Texas Press. Chapter 5.

**November  
25****THANKSGIVING BREAK (No Class)****November  
30*****Music, Politics and Mobilization***

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

S. Craig Watkins. 2001. "A Nation of Millions: Hip Hop Culture and the Legacy of Black Nationalism." *Communication Review* 4:373-398.

***December 2 Music and Consumer Behavior***

Michaelle Ann Cameron, Julie Baker, Mark Peterson, and Karin Braunsberger. 2003. "The Effects of Music, Wait-Length Evaluation, and Mood on a Low-Cost Wait Experience." *Journal of Business Research* 56: 421-430.

Tia DeNora and Sophie Belcher. 2000. "'When You're Trying Something on You Picture Yourself in a Place Where They are Playing This Kind of Music' – Musically Sponsored Agency in the British Clothing Retail Sector." *Sociological Review* 48: 80-101.

Adrian C. North, Amber Shilcock, and David J. Hargreaves. 2003. "The Effect of Musical Style on Restaurant Customers' Spending." *Environment and Behavior* 35: 712-718.

***Third Examination Distributed***

***December 7 Film Presentation***

**THIRD EXAMINATION DUE (In Class)**

***December  
14***

**FINAL PAPER DUE (5:00 p.m.)**