

Emory University
SOCIOLOGY OF MUSIC

Soc 443s; Fall 2008

Tuesdays & Thursdays, 1:00-2:15, 215 Woodruff Library

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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 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 in-class exams consist of short-answer and essay questions. Prior to each exam, I will distribute a handout that will help you prepare for the test. Each exam will be worth 20% of your final grade. The first exam will occur on **September 30**, the second exam will occur on **November 4**, and the last exam will be on the date scheduled by the registrar – **December 12**.

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 **October 16** and submit an outline by **November 11**. The final paper is due in class on **December 4** 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

August 28 Introductions

September 2 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.

September 4 ***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.

September 9 ***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.

September 11 ***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.

September 16 ***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.

September 18 ***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 – 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.

Exam Preparation Sheet Distributed

September 25 **Film Presentation**

September 30 **FIRST EXAMINATION**

SECTION TWO: THE CONTENT OF MUSIC

October 2 ***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.

October 7 ***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.

October 9 ***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.

October 14 **FALL BREAK (No Class)**

October 16 ***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

October 21 ***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.

October 23 ***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.

October 28 ***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.

Exam Preparation Distributed

October 30 **Film Presentation**

November 4 **SECOND EXAMINATION**

SECTION THREE: THE RECEPTION AND CONSUMPTION OF MUSIC

November 6 ***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.

November 11 ***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

November 13 ***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.

November 18 ***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.

November 20 ***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.

Vincent J. Roscigno and William F. Danaher. 2001. "Media and Mobilization: The

Case of Radio and Southern Textile Worker Insurgency, 1929 to 1934.” *American Sociological Review* 66: 21-48.

**November 25
& 27**

THANKSGIVING HOLIDAY (No Class)

December 2

Music, Cultural Capital, and Habitus

Bethany Bryson. 1996. “Anything But Heavy Metal’: Symbolic Exclusion and Musical Dislikes.” *American Sociological Review* 61: 884-899.

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

December 4

Music and Cultural Omnivores

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

Mike Savage. 2006. “The Musical Field.” *Cultural Trends* 15: 159-174.

Exam Preparation Sheet Distributed

December 9

Film Presentation

FINAL PAPER DUE (In Class)

December 12

THIRD EXAMINATION (4:30 - 7:00)