

**SPRING 2007: GEOG 3377/5377**

# **MUSIC IN THE CITY**

**sounds and bodies in  
different places**



Why is music so important to all known human cultures? Music seems to have a very special power to fill space with meaning. Through music, people feel connected to landscapes, regions, nations, cities, neighborhoods, buildings and like-minded people. Music gives value to places, ideas and other people, and it therefore also carries political meaning. This is easily seen (heard) in national anthems. The course tries to understand how this connecting between sound, place, identity and politics happens 'on the ground'. Several case-studies, local, American as well as international, will enable getting a varied sense of the geography of music, including transnational circuits of Caribbean music; Elvis pilgrimage in Memphis; hiphop and the 'hood'; global clubbing culture; migrant music in Minneapolis; and the racial ambivalences of Prince.

**3 credits**  
Wed 1.25 - 3.25 Bleg 425  
**5377** students do longer papers  
meets **CLE req** Cultural Diversity

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### **OBJECTIVES**

The course aims to familiarize you with critical geographical conceptions of place, international mobilities, cultural diversity and embodiment, by understanding music as a spatiotemporal process:

- music reaches certain countries and cities rather than others, and this according to both capitalist and countercultural logics of globalization;
- music gives landscapes divided by social difference certain affective qualities through invoking them in sound, lyrics and visual support;
- within cities, music gives meaning to places for various cultural groups by immediately enveloping them during listening.

The course thus meets the requirements for the **Cultural Diversity** CLE theme. We will see how the bodily differences we call race, gender, sexuality, fitness and class are entwined in every musical event, sometimes subtly (as in classical music) and sometimes blatantly (as in the *funk* scene of Rio de Janeiro). Cultural diversity will also be approached internationally, and we will constantly compare how and why music scenes are different in different countries and cities. This includes studying the effects of European colonialism and present-day multinational capitalism on musical form.

### **STRUCTURE AND WORKLOAD**

Every Wednesday, we address a certain **case study** in the global geography of music. We all do **readings** before every class, available for free on the Wilson Library's E-reserve (password will be sent around by email). The readings typically consist of scholarly texts, sometimes supported by press articles or audiovisual material. We will be also able to participate in some music scenes through **field trips**. 5377 students read an additional text (**reading b**), usually a more theoretically challenging article which frames the case study in a larger conceptual context. Every case study has clearly defined key themes that have to be addressed comprehensively in a **reading report**, about a page long, to be handed in every class.

You will do some original, individual **research** on a musical-geographical phenomenon of your choosing. This research results are to be written into a 10-page (15 pages for 5377 students) research **paper**. Everyone does a **presentation** of their research findings to the rest of the class. The research, the paper and the presentation have to incorporate some of the key themes discussed in the readings and classes, and refer to some existing related studies in the literature (at least 3 academic books and 7 journal articles). There is one final written **exam** with questions designed to evaluate the basic comprehension of the course's main themes.

## GRADING

Your grade reflects your successful involvement in the course:

- 15% overall participation
- 20% reading report and leading classroom discussion
- 35% research paper
- 10% research presentation
- 20% final exam

## READING REPORTS AND DISCUSSION

There are assigned readings every week, on average about 40 pages, which we will discuss during the first 20 minutes of each class. In order to prepare yourself, and to aid understanding and memorization, you need to take your reading **notes** to class. You will be asked at random to contribute to the discussion, but you don't hand in your notes. Participation in the discussions is graded as part of overall participation. Per class, two to three students will **start and convene** the discussion (we'll follow the class list alphabetically). When it's your turn, you will spend 5 minutes summarizing the readings, making sure to end with two **questions** that puzzled or excited you in them, which will then serve for the open discussion. The discussion convenors submit a **hard copy** of their reading report (two typed pages with 1.5 spacing). This reading report should:

- summarize the main **argument** of each of the readings in a few sentences;
- reflect on how this argument relates to the course's general thematic, i.e. what does this tell us about the relationships between music, place, identity and politics? Do you agree with the argument, and if not, *why* not? How could the research and/or argument have been worked out better?
- briefly discuss two possible **questions** the texts raise about music geography, or about the world in general.

## RESEARCH PAPER AND PRESENTATION

The research study is individual and can be on any musical genre, sector, artist, group, scene or tradition, but first needs to be discussed with the instructor. The research will be more precise and pleasurable if you follow your own musical and intellectual preferences. Remember, you need to go out there and *collect data yourself*. Other people's research in the **literature** will serve for the purpose of comparing, contextualizing and supporting your own. It is crucial that you consult and integrate the literature. You have to make sure that you manage to keep a critical and balanced perspective, so don't just write a celebration of your favorite band.

Your **research question**, methodological approach and research design has to be agreed on with the instructor by **February 28, 2007**. The sooner you start browsing the academic literature and thinking about possible topics, the better. The idea is not to be exhaustive, but to get a sense of the methodological difficulties and the concrete activity of scholarly research within the field of music geography. The reporting of the study needs to be framed in the research paper using insights from the readings and lectures. Further specifics about the research process will be discussed in class.

Formal requirements of the research paper:

- 10 pages (3377) or 15 pages (5377) long, excluding **bibliography**, title page and any appendices (interviews, photographs, statistics)
- 12-point font, 1.5 spacing
- make up your own **title** and include a title page
- include **subheadings**.

Hand in your paper in the instructor's office (or the main office of Geography: 414 Social Sciences) and also send him an **electronic copy** by email by 5 p.m. on Thursday, **May 4, 2007**.

The presentation should take no longer than 10 minutes, including any short video clips or music fragments. Make sure you clearly state what you intended to find out in your study, how it is interesting within the framework of the course, how you can relate it to the literature, and what conclusions can be drawn from your study. You are encouraged to use a variety of materials to support their talk (Powerpoint, music, music videos, film or television clips, interview excerpts, maps, graphs, websites, magazines, photographs, slides, objects, etc.). Make sure to discuss your technological requirements with the instructor in advance.

## THEMES

These are the 12 geographical themes that will be discussed over 12 weeks:

music in the city  
universalism  
hybridity  
bioanthropology  
embodiment  
technology

music outside the city  
pilgrimage  
neighborhood  
cosmopolitanism  
racial ambivalence  
"world music"

## SCHEDULE

Readings 'b' are only for 5377 students, who are expected to be able to apply the theoretical concepts of these readings to the case study of the week.

### **Week 1 – Jan 17** *Music in the city*

Handout of the syllabus and outline of the course.

### **Week 2 – Jan 24** *Universalism*

Case-study  
Readings a

Symphony orchestra  
Small, Christopher (1998) 'Music and musicking' and 'A place for hearing,' in *Musicking: The Meanings of Performances and Listening*. Middletown, CT, Wesleyan University Press, pp. 1-29.  
DeNora, Tia (1995) 'The emergence of serious musical culture, 1784-1805', in *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803*. Berkeley, University of California Press, pp. 11-36.

Reading b	Middleton, Richard (2000) 'Musical belongings: Western music and its low-other,' in David Hesmondhalgh and Georgina Born, eds. <i>Western Music and its Others: Difference, Representation and Appropriation in Music</i> . Berkeley, University of California Press, pp. 59-85.
Audio	Early music, opera, classical music, chamber music, modern classical
Fieldtrip	8 p.m. Feb 2 or 3, Minnesota Orchestra, Beethoven and Sibelius

### **Week 3 – Jan 31** *Hybridity*

Case-study	Kingston, Jamaica
Readings a	Heathcot, Joseph (2003) 'Urban spaces and working-class across the Black Atlantic: tracing the routes of ska', <i>Radical History Review</i> , 87:183-206. From Hebdige, Dick (1987) <i>Cut 'n Mix: Culture, Identity and Caribbean Music</i> . London, Methuen, pp. 18-46, 90-102.
Reading b	Gilroy, Paul (1993) ' "Jewels brought from bondage": black music and the politics of authenticity', in <i>The Black Atlantic: Modernity and Double Consciousness</i> . London, Verso, pp. 72-110.
Audio	Ska, reggae, dub, jungle, raggamuffin, drum 'n bass, UK garage, Asian dance, Rio funk

### **Week 4 – Feb 7** *Bioanthropology*

Case-study	Trance in anthropology
Readings a	McNeill, William H. (1995) 'Muscular bonding,' in <i>Keeping Together in Time: Dance and Drill in Human History</i> . Cambridge Mass., Harvard University Press, pp. 1-11. Cross, Ian (2003) 'Music and biocultural evolution,' in Martin Clayton, Trevor Clayton and Richard Middleton, eds. <i>The Cultural Study of Music: A Critical Introduction</i> . New York, Routledge, pp. 19-30.
Reading b	Rouget, Gilbert (1985) 'The strange mechanism,' in <i>Music and Trance: A Theory of the Relations Between Music and Possession</i> , trans. Brunhilde Biebuyck. Chicago, University of Chicago Press (orig. 1980), pp. 167-183.
Video	Ethnomusicological footage

### **Week 5 – Feb 14** *Embodiment*

Case-study	Warehouse raves
Reading a	From Jackson, Phil (2004) <i>Inside Clubbing: Sensual Experiments in the Art of Being Human</i> . Oxford, Berg, pp. 9-34.
Reading b	Ingham, J., M. Purvis and D.B. Clark (1999) 'Hearing places, making spaces: sonorous geographies, ephemeral rhythms, and the Blackburn warehouse parties', <i>Environment and Planning D: Society and Space</i> , 17:283-305.
Video	<i>Groove</i> (2003)

**Week 6 – Feb 21** *Technology*

- Case-study Early audio technology and acoustics  
Reading a Thompson, Emily (2002) 'Electroacoustics and modern sound, 1900-1933', in *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America, 1900-1933*. Cambridge, MA, MIT Press, pp. 229-293.
- Reading b From Schafer, R. Murray (1993) *The Soundscape: Our Sonic Environment and the Tuning of the World*. Rochester, VM, Destiny Books (orig. 1977), pp. TBA.
- Audio Early and contemporary electronic music  
Fieldtrip Feb 21-25, SPARK electronic music festival on U of M campus

**Week 7 – Feb 28** *Cosmopolitanism*

- Case-study Global psychedelic trance  
Reading a D'Andrea, Anthony (2003) 'Global nomads: techno and New Age as transnational countercultures in Ibiza and Goa,' in Graham St John, ed. *Rave Culture and Religion*. London, Routledge, pp. 236-255.
- Readings b TBA  
Parker, D.C. (1917) 'Exoticism in music in retrospect,' *Musical Quarterly*, 3(1):134-161.
- Audio/video: *Trance-National: Parties, People, Places* (2000), *Last Hippie Standing* (2003), psy-trance

**Week 8 – Mar 7** *Music outside the city*

- Case-study Woodstock rock festival  
Reading a Waksman, Steve (1999) 'Black sound, black body: Jimi Hendrix, the electric guitar, and the meanings of blackness,' *Popular Music & Society*, 23(1):75-114.
- Reading b From Williams, Raymond (1973) 'Country and city' and 'Town and country', in *The Country and the City*. London, Chatto & Windus, pp. 1-8, 46-54.
- Video *Woodstock: 3 Days of Peace and Music* (1970)

**SPRING BREAK MARCH 12-16**

**Week 9 – Mar 21** *Pilgrimage*

- Case-study White popular hagiography around Elvis in Memphis  
Readings a Rodman, Gilbert (1996) 'Elvis space,' in *Elvis After Elvis: The Posthumous Career of a Living Legend*. New York, Routledge, pp. 97-124.  
Doss, Erika (1999) 'Saint Elvis,' in *Elvis Culture: Fans, Faith and Image*. Lawrence, University Press of Kansas, pp. 69-114.
- Reading b Bertrand, Michael T. (2000) 'Race and class in Southern juxtaposition: the forgotten roots of a [rock] revolution,' in *Race, Rock, and Elvis*. Urbana, University of Illinois Press, pp. 15-40.
- Audio Elvis

**Week 10 – Mar 28** *Neighborhood*  
 Case-study U.S. hiphop  
 Reading a Forman, Murray (2002) 'Old-school geography: from the disco to the street,' in *The 'Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*. Middletown, CT, Wesleyan University Press, pp. 68-105.  
 Reading b TBA  
 Audio/video: *Beat Street* (1984), breakdance/electro, gangsta rap, Chris Cunningham's *Windowlicker* music video

**Week 11 – Apr 4** *Racial ambivalence*  
 Case-study Prince and black/white divisions in Minneapolis  
 Readings a Hill, Dave (1989) 'Cities' and 'White' in *Prince: A Pop Life*. London, Faber & Faber, pp. 1-23.  
 Scholtes, Peter (2004) 'School of funk,' *City Pages*, July 14.  
 Bream, Jon (1989) 'Why here? Could it be the water?' *Star Tribune*, May 7.  
 Readings b Walser, Robert (1994) 'Prince as queer poststructuralist,' *Popular Music and Society*, 18(2)79-89.  
 Revill, George (1998) 'Samuel Coleridge-Taylor's geography of disappointment: hybridity, identity, and networks of musical meaning', in Andrew Leyshon, David Matless and George Revill, eds. *The Place of Music*. New York, Guilford, pp. 197-221.  
 Talk TBA  
 Audio/video *The Homecoming* (1983), *Purple Rain* (1984), *Rave Un2 the Year 2000* (1999)

**Week 12 – Apr 11** *"World music"*  
 Case-study Afro-Cuban and hiphop in Havana  
 Reading a Fernandes, Sujatha (2003) 'Fear of a black nation: local rappers, transnational crossings, and state power in Cuba', *Anthropological Quarterly*, 76(4):575-608.  
 Reading b Feld, Steven (2000) 'A sweet lullaby for world music,' *Public Culture*, 12(1):145-171.  
 Audio/video *Buena Vista Social Club* (1999)

**Week 13 – Apr 18** MOVIE, TBA

**Week 14 – Apr 25** First series of student presentations

**Week 15 – May 2** Second series of student presentations

**RESEARCH PAPER DUE: 4.00 May 7, 2006**, in both hard and electronic copies

**FINAL EXAMINATION: 10.30-12.30 Friday, May 8, 2006**

## FURTHER READING

You will find the following books useful as introductions to the sociology of music. Some articles on the emerging field of the geography of music are also included; there are as yet few monographs. Remember you have to integrate literature in your reading preparations and research paper. Also, every musical phenomenon is set against a nonmusical (cultural, social, economic, etc.) background, so the literature you can draw on is endless.

Helpful music journals include *Popular Music*, *Popular Music and Society*, *Black Music Research Journal*, *Leonardo Music Journal*, *Musical Quarterly*, and *Popular Musicology Quarterly/Online*. Cultural geography and cultural studies journals such as *Social and Cultural Geography*, *Cultural Geographies*, *Journal of Cultural Geography*, *Environment and Planning D: Society and Space*, *Cultural Studies*, *Media, Culture and Society*, and *Journal of Popular Culture* sometimes contain articles on music.

**Bennett, Andy (2000)** *Popular Music and Youth Culture: Music, Identity and Place*. London, Palgrave Macmillan.

**Berrian, Brenda F. (2000)** *Awakening Spaces: French Caribbean Popular Songs, Music and Culture*. Chicago, University of Chicago Press.

**Carney, George O., ed. (2003)** *The Sounds of People and Places: A Geography of American Music from Country to Classical and Blues to Bop*. New York, Rowman and Littlefield.

**Chatterton, Paul and Robert Hollands (2003)** *Making Urban Nightscapes: Youth Cultures, Pleasure Spaces and Corporate Power*. London, Routledge.

**Connell, John and Chris Gibson (2003)** *Sound Tracks: Popular Music, Identity and Place*. London, Routledge.

**Davidoff, Nicholas (1997)** *In the Country of Country: People and Places in American Music*. New York, Pantheon.

**D'Andrea, Anthony (2007)** *Global Nomads: Techno and New Age as Transnational Countercultures in Ibiza and Goa*. New York: Routledge.

**Frith, Simon (1981)** *Sound Effects: Youth, Leisure and the Politics of Rock 'n Roll*. New York, Pantheon.

**Gibson, Chris and John Connell (2005)** *Music and Tourism: On the Road Again*. Clevedon, UK, Channel View.

**Herman, Andrew, John M. Sloop and Thomas Swiss, eds. (1997)** *Mapping the Beat: Popular Music and Contemporary Theory*. London, Blackwell.

**Keil, Charles and Steven Feld (1994)** *Music Grooves: Essays and Dialogues*. Chicago, Chicago University Press.

**Krims, Adam (2007)** *Music and Urban Geography*. London, Routledge.

Leyshon, Andrew, David Matless and George Revill, eds. (1998) *The Place of Music*. New York, Guilford.

Lipsitz, George (1994) *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*. London, Verso.

Lull, James, ed. (1987) *Popular Music and Communication*. London, Sage.

Malbon, Ben (1999) *Clubbing: Dance, Ecstasy, Vitality*. London, Routledge.

Mitchell, Tony (1996) *Popular Music and Local Identity: Rock, Pop and Rap in Europe and Oceania*. Leicester, Leicester University Press.

Radano, Ronald M. and Philip V. Bohlman, eds. (2001) *Music and the Racial Imagination*. Chicago, University of Chicago Press.

Rietveld, Hillegonda C. (1998) *This Is Our House: House Music, Cultural Spaces and Technologies*. Ashbury, Ashgate.

Rose, Tricia (1994) *Black Noise: Rap Music and Black Culture in Contemporary America*. Middletown, CT, Wesleyan University Press.

Sharma, Sanjay, John Hutnyk and Ashwani Sharma, eds. (1996) *Dis-Orienting Rhythms: The Politics of the New Asian Dance Music*. London, Zed.

Smith, Susan J. (1997) 'Beyond geography's visible worlds: a cultural politics of music', *Progress in Human Geography*, 21(4):502-529.

St John, Graham, ed. (2003) *Rave Culture and Religion*. London, Routledge.

Stokes, Michael (1994) *Ethnicity, Identity and Music: The Musical Construction of Place*. Oxford, Berg.

Thornton, Sarah (1995) *Club Cultures: Music, Media and Subcultural Capital*. Cambridge, Polity.

Whiteley, Sheila, Andy Bennett and Stan Hawkins, eds. (2004) *Music, Space and Place: Popular Music and Cultural Identity*. Ashbury, UK, Ashgate.