

Music 207r: Music, Race and Nation

Fall 2012
Wed 10am-12pm
Music Building
Davison Room

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Music Building 202 S
Office Hours: Tues & Fri, 11am-12pm

INTRODUCTION

This seminar reviews recent theoretical perspectives on race, nationalism, and music, both from within ethno/musicology and beyond, including general works and a series of specific studies articulating music's relationship to such projects and ideas. Examining how musical representations and experiences figure in the creation of public and private notions of race and nation, our course grapples with music's power to mediate imagined and inscribed cartographies of self and other.

While the course will give students a broad foundation for discussing matters of music, race, and nationalism, our study of various forms of modern encounter with musical difference centers on European imperialism, the transatlantic African diaspora, and their myriad intersections. Coursework will center on readings (typically between 80-100 pages/week) and in-class discussion, brief weekly writing assignments, and a final paper of students' own design.

REQUIRED TEXTS

Taylor, Timothy. *Beyond Exoticism: Western Music and the World*. Durham: Duke University Press, 2007.
Kun, Josh. *Audiotopia: Music, Race, and America*. Los Angeles: University of California Press, 2005.

These two books are available via various online or local retailers. All other readings will be accessible via the course website.

ASSIGNMENTS / GRADING

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| 1) Attendance & class participation | 25% |
| 2) Weekly responses: weeks 2-11 (10 total) | 50% |
| By 9am every Wednesday, please submit via email a brief—2-3 paragraphs—synthesis & analysis (i.e., synopsis & critique) of the week's readings. You are encouraged to pick a subject or site of your own to consistently bring into dialogue with each week's readings (albeit a malleable one; you won't be held to your start-of-semester subject for the final paper). This should offer a way to build one's own argument over the term, putting various authors into a conversation that allows you to narrate your own inquiry about music, race and nation. In addition to giving the readings some context and engagement, our aim here will be to work on precision, conciseness, and style in our writing. | |
| 3) Final paper (10-15 pages) | 25% |

WEEKLY TOPICS & READINGS

- Week 1 / Sept 5** **Introduction**
Guiding questions, syllabus review, preliminary discussion
- Week 2 / Sept 12** **Race, Ethnicity & Music - General Concepts**
- Murji, Karim. "Ethnicity" and "Race." In *New Keywords: A Revised Vocabulary of Culture and Society*, ed. Tony Bennett, 112-14, 290-6. Malden, MA: Blackwell, 2005.
- Stokes, Martin. "Introduction: Ethnicity, Identity and Music." In *Ethnicity, Identity, & Music: The Musical Construction of Place*, ed. Martin Stokes, 1-27. Oxford: Berg, 1994.
- Radano, Ronald and Philip V. Bohlman. "Introduction: Music and Race, Their Past, Their Presence." In *Music and the Racial Imagination*, ed. Radano and Bohlman, 1-53. Chicago: University of Chicago Press, 2000.
- Week 3 / Sept 19** **Race & Empire, Part 1 (Encounter & Representation)**
- Tomlinson, Gary. "Introduction" and "Fear of Singing." *The Singing of the New World: Indigenous Voices in the Era of European Contact*, 1-8, 168-201. Cambridge: Cambridge University Press, 2007.
- Taylor, Timothy D. "Colonialism, Modernity, and Music," "Peopling the Stage," and "The Rise of Imperialism and New Forms of Representation." In *Beyond Exoticism: Western Music and the World*, 17-110 (chapters 1-3). Durham: Duke University Press, 2007.
- Bohlman, Philip V. "Representation and Cultural Critique in the History of Ethnomusicology." In *Comparative Musicology and Anthropology of Music: Essays on the History of Ethnomusicology*, eds. Nettl and Bohlman, 131-151. Chicago: University of Chicago Press, 1991.
- Week 4 / Sept 26** **Race & Empire, Part 2 (Empire Strikes Back?)**
- Bohlman, Philip V. "The New as the Old, the Old as the New." In *The Music of European Nationalism*, 332-43 (epilogue). Oxford: ABC-CLIO, 2004.

Gilroy, Paul. "Preface" & "Introduction." In *Postcolonial Melancholia*, xi-xvi, 1-26. New York: Columbia University Press, 2005.

Maira, Sunaina. "Belly Dancing: Arab-Face, Orientalist Feminism, and U.S. Empire." *American Quarterly* 60:2 (June 2008): 317-46.

Week 5 / Oct 3

Black Music (in the USA)

DuBois, W. E .B. "Of the Sorrow Songs." *The Souls of Black Folk*, 250-264. Chicago: A.C. McClurg & Co., 1903.

Radano, Ronald. "Hot Fantasies: American Modernism and the Idea of Black Rhythm." In *Music and the Racial Imagination*, ed. Radano and Bohlman, 459-480. Chicago: University of Chicago Press, 2001.

Floyd, Samuel A., Jr. and Ronald Radano, "Interpreting the African-American Musical Past: A Dialogue." *Black Music Research Journal* 29:1 (Spring 2009): 1-10.

Radano, Ronald. "On Ownership and Value." *Black Music Research Journal* 30:2 (Fall 2010): 363-9. (w/ response by Ingrid Monson, 375-7.)

Monson, Ingrid. *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*, 3-28, 66-106 (chapters 1 & 3). Oxford: Oxford University Press, 2007.

Week 6 / Oct 10

Sounds of Africa

Agawu, Kofi. "The Invention of African Rhythm." *Journal of the American Musicological Society* 48 (1995): 380-395.

Meintjes, Louise. "Producing Liveness." In *Sound of Africa!: Making Music Zulu in a South African Studio*, 109-45. Durham, N.C.: Duke University Press, 2003.

Ferguson, James. "Of Mimicry and Membership: Africans and the 'New World Society.'" *Cultural Anthropology* 17:4 (2002): 551-569.

Week 7 / Oct 17

Race & Nation in Latin America

Turino, Thomas. "Nationalism and Latin American Music:

Selected Case Studies and Theoretical Considerations.”
Latin American Music Review / Revista de Música Latinoamericana 24:2 (2003): 169-209.

Wade, Peter. “Introduction.” In *Music, Race, and Nation: Música Tropical in Colombia*, 1-30. Chicago: University of Chicago Press, 2000.

Pacini Hernandez, Deborah. “Sound Systems, World Beat, and Diasporan Identity in Cartagena, Colombia.” *Diaspora* 5:3 (1996): 429-66.

Week 8 / Oct 24 (Afro)Diaspora Theory

Clifford, James. “Diasporas.” *Cultural Anthropology* 9:3 (1994): 302-338.

Patterson, Tiffany Ruby and Robin D. G. Kelley. “Unfinished Migrations: Reflections on the African Diaspora and the Making of the Modern World.” *African Studies Review* 43:1 (2000): 11-45.

Gilroy, Paul. “Sounds Authentic: Black Music, Ethnicity, and the Challenge of a *Changing Same*.” *Black Music Research Journal* 11:2 (Fall 1991): 111-136.

Week 9 / Oct 31 Diaspora as Source & Challenge, Part 1

Matory, J. Lorand. “The English Professors of Brazil: On the Diasporic Roots of the Yoruba Nation.” *Comparative Studies in Society and History* 41:1 (1999): 72-103.

Waterman, Christopher A. “‘Our Tradition Is a Very Modern Tradition’: Popular Music and the Construction of Pan-Yoruba Identity.” *Ethnomusicology* 34:3 (1990): 367-79.

Gilroy, Paul. “Between the Blues and the Blues Dance: Some Soundscapes of the Black Atlantic.” In *The Auditory Culture Reader*, ed. Michael Bull and Les Back, 381-95. Oxford and New York: Berg Publishers, 2003.

Perry, Marc D. “Global Black Self-Fashionings: Hip-hop as Diasporic Space.” *Identities* 15:6 (2008): 635-664.

Week 10 / Nov 7 Diaspora as Source & Challenge, Part 2

Flores, Juan. "Creolité in the 'Hood: Diaspora as Source and Challenge." *Centro Journal* 16, no. 2 (2004): 282-93.

Marshall, Wayne. "From Música Negra to Reggaeton Latino." In *Reggaeton*, ed. Rivera, Marshall, and Pacini-Hernandez, 19-76. Durham: Duke University Press, 2009.

Baker, Geoffrey. 2009. "The Politics of Dancing." In *Reggaeton*, ed. Rivera, Marshall, and Pacini-Hernandez, 165-99. Durham: Duke, 2009.

Putnam, Lara. "The Weekly Regge: The Greater Caribbean Jazz Age and Youth Dances in Limon, Costa Rica, 1930-1932." In *Radical Moves Caribbean Migrants and the Politics of Race in the Jazz Age*, chapter 5. Chapel Hill: UNC Press, 2013 / forthcoming.

Week 11 / Nov 14 Music, Race & Transnation

Thomas, Deborah. "Modern Blackness; or, Theoretical 'Tripping' on Black Vernacular Culture." In *Modern Blackness: Nationalism, Globalization, and the Politics of Culture in Jamaica*, 230-62. Durham, N.C.: Duke University Press, 2004.

Larkin, Brian. "Indian Films and Nigerian Lovers: Media and the Creation of Parallel Modernities." In *The Anthropology of Globalization: A Reader*, eds. Jonathan Xavier Inda and Renato Rosaldo, 350-378. Oxford: Blackwell Publishers Ltd., 2002.

Lebron, Marisol. "'Con un Flow Natural': Sonic Affinities and Reggaeton Nationalism." *Women & Performance: A Journal of Feminist Theory* 21:2 (2011): 219-233.

Ragland, Cathy. "Mexican Deejays and the Transnational Space of Youth Dances in New York and New Jersey." *Ethnomusicology* 47:3 (2003): 338-354.

Week 12 / Nov 28 Audiotopia?

Kun, Josh. *Audiotopia: Music, Race, and America*. Los Angeles: University of California Press, 2005.

December 12 Final Papers due