

Music, Migration, and Nation
Music 332
Spring 2007
Monday 9:00-11:50

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DESCRIPTION

This seminar takes as its subject the role that music plays in mediating the ontologies and narratives of belonging in a world long (and perhaps increasingly) defined by movement. As the rhetoric of “globalization” has come to the foreground in discussions of the modern world system, various observers—social theorists, anthropologists, ethno/musicologists, and philosophers, to name a few—have interpreted the international circulation of people, products, practices and the like through such overlapping yet distinct rubrics as transnationalism, cosmopolitanism, postcolonialism, and diaspora. Depending on the interpretation, the implications for understanding community relationships and social categories—from race to nation—can take radically different shapes.

After working our way through the recent literature on cosmopolitanism, diaspora, postcolonialism, and transnationalism, we will turn specifically to texts—musicological and musical—which articulate music’s relationship to these processes and projects. Our “case studies” will largely be drawn from the Caribbean and the Transatlantic more generally: Colombia, Jamaica, Puerto Rico, Cuba, the US and UK. We will consider how these cases support or challenge contemporary social and cultural theories of migration and community, how musical representations figure in the creation of public discourses of race and nation, and whether musical practices and products might themselves offer compelling social theories about a world in motion. How might we hear the global in the Caribbean or the Caribbean in the global? How would attending to such a dialectic in music (and writing about music) serve to redraw imagined and inscribed cartographies?

MATERIALS

With the exception of two small books (Paul Gilroy’s *Postcolonial Melancholia* and the Prices’ *The Root of Roots*), you are not required to buy any texts for the course. All relevant articles can be found via e-reserve at the library website (i.e., chalk). Any relevant musical examples will also be accessible via chalk or available elsewhere online.

REQUIREMENTS

60% - Attendance, Preparation, and Participation
40% - Final Project

ASSIGNMENTS

Each week we will read a small number of articles, chapters, or short books. Class time will consist of discussions of said texts, outlining the arguments and key themes, and reading across the various weeks to see how different discourses intersect and to consider how they might productively inform an understanding of musical meaning in the context of translocal circulation.

The final project may take a variety of shapes, depending on one's interests and initiative. One acceptable approach would be to write a 10-15 page paper exploring how the various social and cultural theories we encounter over the quarter help to describe – or fail to describe – some particular musical context / subject / moment of your choice (and the discourses and narratives through which it travels).

PART I // Theoretical Perspectives //

March 26: Intro / Globalization

Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy." *Theory, Culture & Society* 7, no. 2 (1990): 295-310.

Monson, Ingrid. "Riffs, Repetition, and Theories of Globalization." *Ethnomusicology* 43, no. 1 (1999): 31-65.

April 2: Diaspora

Price, Richard and Sally. *The Roots of Roots: Or, How Afro-American Anthropology Got its Start*. Prickly Paradigm Press, 2003.

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, no. 1 (2000): 11-45.

Clifford, James. "Diasporas." *Cultural Anthropology* 9, no. 3 (1994): 302-338.

Ang, Ien. "Together-in-Difference: Beyond Diaspora, into Hybridity." *Asian Studies Review* 27, no. 2 (2003): 141-154.

April 9: Nationalism/Transnationalism

Matory, J. Lorand. "The English Professors of Brazil: On the Diasporic Roots of the Yoruba Nation." *Comparative Studies in Society and History* 41, no. 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, no. 3 (1990): 367-379.

Turino, Thomas. "Nationalism and Latin American Music: Selected Case Studies and Theoretical Considerations." *Latin American Music Review / Revista de Música Latinoamericana* 24, no. 2. (2003): 169-209.

April 16: Cosmopolitanism

Appiah, Anthony. "The Case for Contamination." *New York Times*. 1 Jan 2006.
<<http://www.nytimes.com/2006/01/01/magazine/01cosmopolitan.html?ex=1293771600&en=32d0cb1a9cecb5d1&ei=5090&partner=rssuserland&emc=rss>>

Gray, John. "Easier Said Than Done." *The Nation*. 30 January 2006.
<<http://www.thenation.com/doc/20060130/gray>>

Harvey, David. "Cosmopolitanism and the Banality of Geographical Evils." *Public Culture* 12(2): 529-64.

Brennan, Timothy. "Cosmo-Theory." *South Atlantic Quarterly* (Winter 2002): 657-89.

April 23: Postcolonialism

Gilroy, Paul. Introduction and chapters 1 and 2, from *Postcolonial Melancholia* (New York: Columbia University Press, 2005): 1-86.

Ferguson, James. "Of Mimicry and Membership: Africans and the 'New World Society.'" *Cultural Anthropology* 17, no. 4 (2002): 551-569.

Johnson, Walter. "On Agency." *Journal of Social History* 37, no. 1 (2003): 113-124.

PART II // Case Studies //

April 30: Colombia

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

Pacini Hernandez, Deborah. "A View from the South: Spanish Caribbean Perspectives on World Beat." *World of Music* 35 (1993): 48-69.

May 7: Jamaica

- Lewin, Olive and Maurice Gordon, "Jamaica" In *The New Grove Dictionary of Music and Musicians*, ed. S. Sadie and J. Tyrrell, (v.12) 760-764. London: Macmillan, 2001.
- Bilby, Kenneth. "Jamaica." In *Caribbean Currents: Caribbean Music from Rumba to Reggae*, ed. Peter Manuel, 143-182. Philadelphia: Temple University Press, 1995.
- 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.
- Patterson, Orlando. "Ecumenical America: Global Culture and the American Cosmos." *World Policy Journal* 11, no. 2 (1994): 103-117.
- 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.
- Sharma, Sanjay. "Noisy Asians or 'Asian Noise'?" In *Disorienting Rhythms: The Politics of the New Asian Dance Music*, ed. Sanjay Sharma, John Hutnyk, and Ashwani Sharma, 32-57. London: Zed Books, 1996.

May 14: Puerto Rico

- Duany, Jorge. "The Rough Edges of Puerto Rican Identities: Race, Gender, and Transnationalism." *Latin American Research Review* 40, no. 3 (1995): 177-90.
- Flores, Juan. "Creolité in the 'Hood: Diaspora as Source and Challenge." *Centro Journal* 16, no. 2 (2004): 282-93.
- Manuel, Peter. "Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa." *Ethnomusicology* 38, no. 2 (1994): 249-280.

May 21: Cuba

- Sublette, Ned. Excerpt from *Cuba and Its Music* (Chicago Review Press, 2004): 1-37.
- Brennan, Timothy. "Introduction to the English Edition." *Music in Cuba* [Alejo Carpentier] (University of Minnesota Press, 2001): 1-58.
- Pacini Hernandez, Deborah. "Dancing with the Enemy: Cuban Popular Music, Race, Authenticity, and the World Music Landscape." *Latin American Perspectives*, Issue 100, vol. 25, no. 3 (1998): 110-125.

May 28: // Memorial Day – will have to reschedule //

Presentations of research – annotated sources, basic argument, discussion

June 4: Final Projects Due