

Brooklyn College Spring 2020
Music 3101 (MW12): Music in Global America
Monday & Wednesday, 12:50-2:05 PM | Whitehead 401



Instructor: Lynne Stillings

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Office Hours: Monday, 3-5 PM | Roosevelt Extension 401

Class overview: This course will focus on the transnational nature of American vernacular music. We will explore the diaspora of folk and popular music traditions of the U.S. to (and from) Africa, Europe, Latin America, the Caribbean, Asia, and the Arabic World. We will analyze genres of music in terms of aesthetic characteristics, as well as in historical and social contexts, including complex social processes such as colonization, immigration, and globalization. Class discussions will center on music-making in community life and identity formation, and the survival, transformation, and hybridization of musical practices in diverse U.S. communities. Finally, this course will discuss the spread of those U.S. styles with local music cultures around the world, driven by mass media and the internet.

Music in Global America will draw on a growing body of contemporary ethnomusicology and anthropological literature. Through readings, listening, writing, and discussion, this class invites students to think critically about the politics of performance, pose questions, and problematize global musical and cultural flows. This global perspective reorients our thinking about the nature of “American” music by focusing on the complex flow of diverse musical practices into and out of the U.S. Finally, I invite students to engage in the material as it might reflect on their own musical experiences and the transnational nature of the US through the lens of music.

Learning objectives:

1. Draw parallels between musical practices and their relation to social issues
2. Critically understand the role of cultural practices in shaping identity and communities
3. Identify key concepts and characteristics of select musical genres
4. Analyze and write critically about the intersection of music, identity, and migration
5. Appreciate the diversity and global origins and connections of Music in Global America

Class materials: No textbook is required for this class. Readings and assignments will be posted on Blackboard or available through the Brooklyn College Library. You must have access to Blackboard to complete the course readings and assignments.

Grading:

Attendance/Participation: 10%

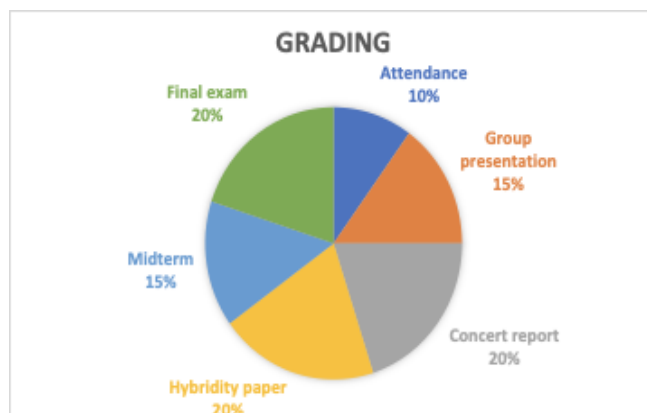
Group presentation: 15%

Concert report: 20%

Musical Culture paper: 20%

Midterm: 15%

Final exam: 20%



ASSIGNMENTS

Group presentations: The class will be broken up into ten randomized groups that will create a 15+/- minute presentation for the class. Presentations should include:

- Introduction to the topic, music, community (PowerPoint or similar recommended) - 3-4 mins
- Screen a video/music clip (lyrics should be provided) - 3-4 mins
- Discussion on your observations, social function, meaning of the performance - 5 mins
- Questions and class discussion - 3-4 mins
- Please provide a one-page handout for the class to follow along; you should include the name of the genre and/or artists, key terms, ideas, the name and link to your video, and lyrics (in English)

Concert report: You will attend a performance related to the theme of the course, though we may not have covered the specific genre you observe (I ask that you not attend a classical/Western art music performance for this assignment). The report should be 3-4 pages and include the following:

- Description of the event: who was performing, who was the audience, where was it held
- Description of the music: key characteristics, instruments, other important features
- Discussion on the function or the meaning of the performance (draw from class discussions and readings to support your arguments)
- Background on the genre, artist, or relevant context (use one scholarly resource for this)
- Provide evidence of your attendance (ticket stub, program, receipt - please photocopy)
- Pay close attention to writing style, grammar, spelling, and format. You will be graded on both the style and content of your paper. Please proofread before submitting.

Musical Culture report: This class problematizes notions of authenticity and hybridity in music and representation. For this assignment, you will analyze a video recording representing a particular culture or community of the U.S., and discuss the “global,” “transnational,” or “hybrid” nature of the genre. I will provide music examples on Blackboard and you will choose one to write about; please consult with me if there is an example you have found on your own that you would prefer to analyze. The report should be 3-4 pages long and you should do the following:

- Describe the social setting of the music
- Describe the ensemble and the audience, and the relationship between the two
- Construct a timeline of the song (e.g. introduction, theme 1, theme 2, chorus, theme 1 repeats, bridge, improvisation, dancing)
- Discuss the “transnational” or “hybrid” nature of this musical example and culture. What are the roots of the music? How has it changed over time? How has it changed as it moves to new parts of the world? You should reference readings from class.
- Pay close attention to writing style, grammar, spelling, and format. You will be graded on both the style and content of your paper. Please proofread before submitting.

COURSE SCHEDULE

(Subject to minor changes; you will be notified in class and on Blackboard)

Week	Date	Reading and Assignments Due
One Critical listening and the politics of performance	1/27	
	1/29	Thomas Turino. 2008. "Participatory and Presentational Performance" in <i>Music as Social Life: The Politics of Participation</i>
Two Music and globalization	2/3	Titon and Slobin, "The Music Culture as a World of Music"
	2/5	Turino. 2008. "Habits of the Self, Identity, and Culture" in <i>Music as Social Life: The Politics of Participation</i>
Three African Diaspora I: American slavery, African American music	2/10	Eileen Southern. 1997. <i>The Music of Black Americans</i> . Excerpts: "The African Legacy" and "Importance of Music to the Slaves"
COLLEGE CLOSED	2/12	COLLEGE CLOSED
COLLEGE CLOSED	2/17	COLLEGE CLOSED
	2/19	In <i>African American Music: An Introduction</i> (2015): -David Evans, "Blues" -Portia K. Maultsby "Rhythm and Blues/R&B"
Four Jazz	2/24	Ingrid Monson, "Jazz." In <i>African American Music: An Introduction</i>
	2/26	E. Taylor Atkins, "Toward a Global History of Jazz." In <i>Jazz Planet</i> (2003) 1. Group presentation
Five European Migration	3/2	Rebecca S. Miller, "'Our Own Little Isle': Irish Traditional Music in New York" (1988)
	3/4	Mark Slobin <i>Fiddler on the Move: Exploring the Klezmer World</i> (2000). Chapters 1 & 2 2. Group presentation
Six Rock n Roll	3/9	Larry Starr & Christopher Waterman, "Rock Around the Clock: Rock 'n' Roll 1954-1959," in <i>American Popular Music: From Minstrelsy to MP3</i> (2010) ***CONCERT REPORT DUE***

	3/11	Larry Starr & Christopher Waterman, “Blowin’ in the Wind: Country, Soul, Urban Folk, and the Rise of Rock, 1960s,” in <i>American Popular Music: From Minstrelsy to MP3</i> (2010) 3. Group presentation
Seven Latin America	3/16	Peter Manuel “Salsa, Reggaeton, and Beyond”
	3/18	Deborah Pacini Hernandez, “Cantado la cama vacia: Love, Sexuality and Gender Relationships in Dominican bachata” 4. Group presentation
Eight Mexico/Border Studies	3/23	Alejandro L. Madrid, “Transnational Musical Encounters at the U.S.-Mexico Border”
MIDTERM	3/25	MIDTERM
Nine African Diaspora II: Afro-Caribbean	3/30	Donald Hill, “‘I am Happy Just to Be in This Sweet Land of Liberty’: The New York City Calypso Craze of the 1930s and 1940s” (1998)
	4/1	Ray Allen, “J’ouvert in Brooklyn Carnival: Revitalizing Steel Pan and Ole Mas Traditions” (1999) 5. Group presentation
Ten Native Americans	4/6	John-Carlos Perea, “Sounding Communities,” In <i>Intertribal Native American Music in the United States</i> (2014)
WED SCHEDULE	4/7	John-Carlos Perea, “Sounding Activism,” In <i>Intertribal Native American Music in the United States</i> (2014) 6. Group presentation
SPRING RECESS	4/8-16	SPRING RECESS
Eleven Arab Americans	4/20	Anne Rasmussen. “The Music of Arab Detroit: A Musical Mecca in the Midwest.” In <i>The Music of Multicultural America</i> (2016)
Japanese Americans	4/22	Susan M. Asai, “Sansei Voices in the Community: Japanese American Musicians in California.” In <i>The Music of Multicultural America</i> (2016) 7. Group presentation
Twelve Hip Hop & Race	4/27	Tricia Rose <i>Black Noise: Rap Music and Black Culture in Contemporary America</i> (1994) ***MUSIC CULTURE REPORT DUE***
	4/19	Greg Tate, “Hip-hop Turns 30,” The Village Voice, 2004. https://www.villagevoice.com/2004/12/28/hiphop-turns-30/ 8. Group presentation

Thirteen Global Hip Hop	5/4	Tony Mitchell, “Another Root - Hip Hop outside the USA,” in <i>Global Noise</i>
	5/6	Eric Charry “A Capsule History of African Rap,” in <i>Hip Hop Africa: New African Music in a Globalizing World</i> 9. Group presentation
Fourteen “World Music”: Exoticism and Collaboration	5/11	Timothy Taylor, “Some Version of Difference: Discourses of Hybridity in Transnational Musics.” In <i>Beyond Exoticism: Western Music and the World</i> (2007)
	5/13	Sarah Morelli, “‘A Superior Race of Strong Women’: North Indian Classical Dance in the San Francisco Bay Area.” In <i>The Music of Multicultural America</i> 10. Group presentation
EXAMS	5/18	FINAL EXAM

OTHER INFORMATION

Brooklyn College Integrity Policy: Academic dishonesty of any type, including cheating and plagiarism, is unacceptable at Brooklyn College. Cheating is misrepresentation in academic work. Plagiarism is the representation of another person’s work, words, or ideas as your own. Students should consult the Brooklyn College Student Handbook for a fuller, more specific discussion of related academic integrity standards. Academic dishonesty is punishable by failure of the “test, examination, term paper, or other assignment on which cheating occurred” (*Faculty Council, May 18, 1954*). In addition, disciplinary proceedings in cases of academic dishonesty may result in penalties of admonition, warning, censure, disciplinary probation, restitution, suspension, expulsion, complaint to civil authorities, or ejection (*Adopted by Policy Council, May 8, 1991*).

Policy on Lateness: Assignments are due at the beginning of class on the day indicated on the course schedule. Late assignments WILL NOT be accepted.

Policy on Attendance and Participation: Attendance will be taken at the beginning of every class; arriving late will lower your “Attendance/Participation” grade. Exceptions will be made in case of emergency, illness, or religious observance, and at my discretion. Cellphones, laptops, tablets, etc. are disruptive and not allowed in class; use of these items will lower your “Attendance/Participation” grade.