

# BLACK MUSIC, WORLD MARKET

**Anthropology 322 – Spring 2005**  
Also listed as **LAST 322 AFAM 322 SOC 322c**

Instructor: Greg Downey  
Class meets: Three 50 minute sessions per week  
Web: <http://www.nd.edu/~gdowney/>

## COURSE DESCRIPTION:

Slavery and the coerced migration of Africans to the New World left a rich legacy of popular music, the result both of seemingly inexhaustible creativity and of exchange among Black peoples (and others) on both sides of the Atlantic. This course is an examination of the diversity of Black popular musics on a global scale. We will discuss some of the characteristics that distinguish the most traditional "African" and "African-American" genres in the broadest sense. Nevertheless, we will focus primarily on cosmopolitan, urban, and hybrid styles of music from outside the United States.

Paul Gilroy, a scholar of black cultural studies, argues that recorded music is the most influential vehicle for Pan-Africanist ideas and cultural innovation in the late twentieth century. We will examine this claim, considering how the recording industry in which these genres of music developed influenced, not only the music, but also the understanding of what it means to be "African," "African-American," or "Black" in different settings.

Students will read works about the development of Diaspora musical arts as well as about other relevant issues such as performance theory, recording technology, global flows of commodities, intellectual property rights, artistic appropriation, racial essentialism, and Pan-Africanism. The course will examine a number of musical genres including gospel, calypso, salsa, reggae, ska, samba, *axé music*, Afro-pop, high-life, *jùjú*, "World Beat," and South African migrant workers' choral singing.

## CLASS OBJECTIVES:

- To introduce students to some important genres of African, Afro-Caribbean, and African-American popular music, and the

analytical terms and concepts used to discuss them in ethnomusicology, cultural studies, and anthropology;

- To provide an overview of the recording industry and musical culture under global capitalism; and
- To assist students to develop critical thinking skills and anthropological tools for analyzing musical performance.

### CAUTION:

PLEASE note that this course is a lot of reading. Just because the subject matter can be a lot of fun does not mean it's not a serious offering. Failure of this course has prevented students from graduating with their class in the past. Don't let it happen to you!

### PREREQUISITES:

NO previous background in music theory is presumed, but you must have some background in cultural anthropology (required either Anthro 109, 180, 326, or 328, or permission of instructor).

### READING AND LISTENING ASSIGNMENTS:

Reading assignments are listed under the date on which students will be expected to have read them. They will be discussed in class that day: students will be quizzed on all readings that they should have prepared by the quiz date. The book, *Cut 'n' Mix* is at the Notre Dame bookstore; other readings available through on-line reserve or as a course packet in the Decio Copy Shop.

In addition, students will be expected to listen to a weekly listening assignment and read the accompanying notes before classes in which we have quizzes. Listening assignments, liner notes, class notes, and other resources will be available through the class web site (go to <http://www.nd.edu/gdowney/anth322/index.html>) prior to the week they are assigned. Students will be quizzed on the notes and recordings.

### COURSE REQUIREMENTS AND GRADING:

- 1. Midterm listening/watching test:** (25% of the final grade; Feb 25)

Students will take an in-class test in which they will be asked questions about musical samples and video excerpts of performances. Questions will be about social, cultural, and historical elements visible or audible in the performances;

some very general technical aspects of performance; and how these examples might be related to key concepts from the lectures and readings.

- 2. Final listening/watching test:** (30% of the final grade)  
The final exam will have the same structure as the midterm though longer. The test will be weighted toward material from the second half of the semester.
- 3. In-class quizzes:** (Total: 25% of the final grade)  
On eight days during the semester (most on Fridays, but some on Wednesdays), in-class quizzes will be held on the material since the previous quiz. Questions will be drawn from lectures, readings, and the notes accompanying the recordings. I will drop your lowest grade.
- 4. Performance analysis:** (20% of final grade; Due April 1)  
Students are required to do an analysis of a performance using concepts and methods discussed in class. The essay will be *at least* 5 pages in length. More complete instruction will be given out during week five when we discuss performance theory. Please note, although the instructor will try to return materials in a timely fashion, the very large size of this class without a teaching assistant does make marking papers go more slowly than in many classes.
- 5. Class participation and attendance:** (instructor's discretion)  
This course is an upper-level class on an engaging topic with which students have a great deal of relevant experience; participation is expected, attendance is required! Refusal to share ideas or join in analysis will be considered an acknowledgment that student is not doing the readings. Missing more than three class sessions without a valid excuse (note from dean or sports advisor) will result in an automatic deduction on the final grade.

## SCHEDULE OF LECTURES AND READINGS

√ Classes marked with a check are those on which we will have listening quizzes.

### Week One: historical & cultural roots of Black Diaspora musics

Jan 12 Wed Introduction to the class

Jan 14 Fri **No Class.** Instructor traveling overseas.

### Week Two: African musical legacy – spirituals, gospel & blues

Jan 17 Mon Slavery and its cultural impact: music structure

Mintz, Sidney W., and Richard Price. 1992 (1976). "The Encounter Model." In *The Birth of African-American Culture: An Anthropological Perspective*. Boston: Beacon Press: 7-22.  
Thornton, John. 1998. "Transformations of African culture in the Atlantic world." From *Africa and Africans in the Making of the Atlantic World, 1400-1800*. Cambridge, UK: Cambridge University Press: 206-234.

Maultsby, Portia. 1990. "Africanisms in African-American Music." In Joseph Holloway, ed. *Africanisms in American Culture*. Bloomington: Indiana University Press: 185-210.

Jan 19 Wed Can white music be "black"?

Philips, John Edward. 1990. "The African Heritage of White America." In Joseph Holloway, ed. *Africanisms in American Culture*. Bloomington: Indiana University Press: 225-239.

Rudinow, Paul. 1994. "Race, Ethnicity, Expressive Authenticity: Can White People Sing the Blues?" *The Journal of Aesthetics and Art Criticism* 52 (1): 127-137.

Jan 21 √ Fri Aesthetics and authenticity in popular music

Frith, Simon. 1987. "Towards an Aesthetic of Popular Music." In R. Leppert and S. McClary, eds. *Music and Society: The Politics of Composition, Performance, and Reception*. London: Cambridge University Press: 133-149.

### Week Three: politics & calypso performance in Trinidad

Jan 24 Mon Carnival and the birth of the pan

Dudley, Shannon. 2002. "Dropping the Bomb: Steelband Performance and Meaning in 1960s Trinidad." *Ethnomusicology* 46 (1): 135-164.

Jan 26 Wed Sweet words/hard words in calypso vocal performance

Rohlehr, Gordon. 1985. "'Man Talking to Man': Calypso and Social Confrontation in Trinidad, 1970 to 1984." *Caribbean Quarterly* 31 (2): 1-13.

James, C. L. R. 1962. "The Mighty Sparrow." *Party Politics in the West Indies*. 164-175.

Jan 28 ✓ Fri The seriousness of humor: carnival and party politics

Mahabir, Cynthia. 1996. "Wit and Popular Music: The Calypso and the Blues." *Popular Music* 15 (1): 55-81.

### Week Four: salsa – the body & rhythm (trans-)nation

Jan 31 Mon Latin Music from New York

Manuel, Peter, et al. 1995. "Salsa and Beyond." From *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Philadelphia: Temple University: 72-96.

Feb 2 Wed Rhythm, dance, and musical embodiment

Boggs, Vernon W. 1992. "The Palladium Ballroom and Other Venues: Showcases for Latin Music in N.Y.C." From *Salsiology: Afro-Cuban Music and the Evolution of Salsa in New York City*. New York: Greenwood Press: 127-132.

González, Lisa Sánchez. 1999. "Reclaiming Salsa." *Cultural Studies* 13 (2): 237-250.

Feb 4 ✓ Fri Salsa as a way of being Latino

Aparicio, Frances R. 1998. "Ideological Negotiations: Between Hegemony and Resistance." From *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*. Hanover, NH: Wesleyan University Press: 83-103.

### Week Five: performing music & performance theory

Feb 7 Mon Interpreting a performance

Aparicio, Frances R. 1999. "The Blackness of Sugar: Celia Cruz and the Performance of (Trans)Nationalism." *Cultural Studies* 13 (2): 223-236.

Feb 9 Wed Communities as performers

Downey, Greg. 1994. "Ladies' Night at Exedus: Dancing Humor, Sex, and Subversion." *repercussions* 3(2): 96-115.

Kasinitz, Philip. 1998. "Community Dramatized, Community Contested: The Politics of Celebration in the Brooklyn Carnival." In Allen, Ray, and Lois Wilcken, eds. *Island Sounds in the Global City: Caribbean Popular Music and Identity in New York*. New York: The New York Folklore Society and Institute for Studies in American Music: 93-113.

Feb 11 Fri Is it live, or...? The impact of recording on performance

Dimitriadis, Greg. 1996. "Hip Hop: From Live Performance to Mediated Narrative." *Popular Music* 15 (2): 179-194.

## Week Six: roots, rock, reggae – Jamaican music & Rastafari

Feb 14 Mon Reggae prehistory: slavery, oppression, and Rastafari

Hebdige, Dick. 1987. First part of "Rebel Sound: Reggae and Other Caribbean Musics." In *Cut 'n' Mix: Culture, Identity and Caribbean Music*. New York: Routledge: 12-16 & 20-34 (skim or skip 35-42!).

Campbell, Horace. 1987. Excerpt from "Man in the Hills: Rasta, the Jamaican State and the Ganja Trade." From *Rasta and Resistance: From Marcus Garvey to Walter Rodney*. Trenton, NJ: Africa World Press: 93-106.

Feb 16 Wed Rastafari breakthrough

Hebdige, Dick. 1987. Second part of "Rebel Sound: Reggae and Other Caribbean Musics." In *Cut 'n' Mix: Culture, Identity and Caribbean Music*. New York: Routledge: 43-74.

Feb 18 ✓ Fri Bob Marley and the reggae revolution

Hebdige, Dick. 1987. Third part of "Rebel Sound: Reggae and Other Caribbean Musics." In *Cut 'n' Mix: Culture, Identity and Caribbean Music*. New York: Routledge: 75-89.

Steffens, Roger. 1998. "Bob Marley: Rasta Warrior." In Nathaniel S. Murrell, William D. Spencer, and Adrian A. McFarlane, eds. *Chanting Down Babylon: The Rastafari Reader*. Philadelphia: Temple University Press: 253-265.

## Week Seven: dread in Babylon

Feb 21 Mon Reggae crossing-over: 2 Tone, punk, skins, third-wave ska...

Hebdige, Dick. 1987. Remainder of "Rebel Sound: Reggae and Other Caribbean Musics," and "The Rise and Fall of Two-Tone." In *Cut 'n' Mix: Culture, Identity and Caribbean Music*. New York: Routledge: 90-102 & 106-114.

Stolzoff, Norman. 2000. "The Politics of Dancehall Culture: A Conclusion." From his *Wake the Town & Tell the People: Dancehall Culture in Jamaica*. Durham: Duke University: 227-247.

Feb 23 Wed Global Rasta: Why did reggae catch fire?

Savishinsky, Neil J. 1994. "Transnational Popular Culture and the Global Spread of the Jamaican Rastafari Movement." *New West Indian Guide* 68 (3/4): 259-281.

**Feb 25 Fri Midterm: listening/watching/writing exercise**

## Week Eight: urban popular music of Africa's western coast

Feb 28 Mon Merchant networks and the repatriation of New World Black music

Collins, John, and Paul Richards. 1989. "Popular Music in West Africa," in Simon Frith (ed.) *World Music, Politics and Social Change*. Manchester University Press: 12-46.

Mar 2 √ Wed Highlife, jùjú, and Pan-African urbane-ism

Collins, John. 1989. "The Early History of West African Highlife Music." *Popular Music* 8 (3): 221-230.

Mar 4 Fri Jùjú – an African popular music in performance

Waterman, Chris. 1990. "The Aesthetics and Social Dynamics of Jùjú Performance at the Yoruba Àríyá." From *Jùjú: A Social History and Ethnography of an African Popular Music*. Chicago: University of Chicago: 180-212.

## **Spring Break – March 6-13**

## Week Nine: recording technology – industry, law & ethics

Mar 14 Mon Recording and the recorded object

Benjamin, Walter. 1968 (1936). "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations: Essays and Reflections*. New York: Schocken Books: 217-251.

Mar 16 Wed The political economics of the recording industry

Chanan, Michael. 1995. "Global Corporations and 'World Music.'" In *Repeated Takes: A Short History of Recording and Its Effects on Music*. New York: Verso: 151-178.

Mar 18 Fri Copyright: issues and ethics of musical ownership

Frith, Simon. 1988. "The Industrialization of Music." In *Music for Pleasure: Essays in the Sociology of Pop*. New York: Routledge: 11-23.

Frith, Simon. 1993. "Music and Morality." In Simon Frith, ed. *Music and Copyright*. Edinburgh: Edinburgh University Press: 1-21.

## Week Ten: South African township musics

Mar 21 Mon Music, South Africa, and the apartheid state

Hamm, Charles. 1995. "African-American Music, South Africa, and Apartheid." From *Putting Popular Music in Its Place*. New York: Cambridge University Press: 167-209.

- Mar 23 ✓ Wed Migrant workers' choral music  
Ballantine, Christopher. 1989. "A brief history of South African popular music." *Popular Music* 8 (3): 305-310.  
Erlmann, Veit. 1995. "'Two Worlds, One Heart': Joseph Shabalala and Ladysmith Black Mambazo." From *Nightsong: Performance, Power, and Practice in South Africa*. Chicago: University of Chicago Press: 283-313. [please note: skim – very long]
- Mar 25 Fri **No class – Good Friday holiday**

### Week Eleven: cosmopolitanism & World Beat

- Mar 28 Mon **No class – Easter Monday holiday**
- Mar 30 Wed Migrant voices of South African choral music  
Erlmann, Veit. 1999. "Fantasies of Home: The Antinomies of Modernity and the Music of Ladysmith Black Mambazo." From *Music, Modernity and the Global Imagination: South Africa and the West*. New York: Oxford University: 199-213.
- Apr 1 Fri Troubled bridge: Paul Simon and *Graceland*  
Feld, Steven. 1994. "Notes on World Beat." In Charles Keil and Steven Feld, *Music Grooves*. Chicago: University of Chicago Press: 238-246.  
Hamm, Charles. 1995. "Graceland Revisited." In *Putting Popular Music in Its Place*. New York: Cambridge University Press: 336-343.

+ Performance analysis due in class (April 1).

### Week Twelve: cultural imperialism & musical empires

- Apr 4 Mon Musical borrowings? Peter Gabriel, for example...  
Taylor, Timothy D. 1997. Excerpt from "'Nothing but the Same Old Stories': Old Hegemonies, New Musics," From *Global Pop: World Music, World Markets*. 39-53.  
Laing, Dave. 1986. "The music industry and the 'cultural imperialism' thesis." *Media, Culture and Society* 8: 331-341.
- Apr 6 ✓ Wed Reconsidering 'cultural imperialism'  
Goodwin, Andrew and Joe Gore. 1990. "World Beat and the Cultural Imperialism Debate." *Socialist Review* 20 (3): 63-80.
- Apr 8 Fri The problem of cosmopolitan Africans on the World (Beat) stage  
Lazarus, Neil. 1993. "'Unsystematic Fingers at the Conditions of the Times': 'Afropop' and the Paradoxes of Imperialism."



In Jonathan White (ed.) *Recasting the World: Writing After Colonialism*. Johns Hopkins University Press: 137-160.

### Week Thirteen: music's role in the construction of "blackness"

- Apr 11 Mon The Black Atlantic as a musical construct  
Gilroy, Paul. 1993. "'Jewels Brought from Bondage': Black Music and the Politics of Authenticity." In *The Black Atlantic: Modernity and Double Consciousness*. Cambridge: Harvard University Press: 72-110.
- Apr 13 Wed Reconsidering what's "black" about Black music  
Agawu, Kofi. 1995. "The Invention of 'African Rhythm.'" *Journal of the American Musicological Society* 48: 380-395.
- Apr 15 Fri Reconsidering what's "black" about Black music (part 2)  
Tagg, Philip. 1989. "Open Letter: 'Black music', 'Afro-American music' and 'European music'." *Popular Music* 8 (3): 285-298.

### Week Fourteen: the Brazilian musical universe

- Apr 18 Mon Samba in Brazil's "colorblind racial democracy"  
Rowe, William, and Vivian Schelling. 1991. "From Slavery to Samba," and "Carnival and Black Identity." In *Memory and Modernity: Popular Culture in Latin America*. New York: Verso: 122-138.  
Winant, Howard. 1999. "Racial Democracy and Racial Identity: Comparing the United States and Brazil." In Michael Hanchard, ed. *Racial Politics in Contemporary Brazil*. Durham: Duke: 98-115.
- Apr 20 Wed The "re-africanization" of Bahian carnival  
Armstrong, Piers. 1999. "The Cultural Economy of the Bahian Carnival." *Studies in Latin American Popular Culture* 18: 139-158.  
Perrone, Charles A. 1992. "Axé, Ijexá, Olodum: The Rise of Afro- and African Currents in Brazilian Popular Music." *Afro-Hispanic Review* 9 (1-3): 42-50.
- Apr 22 ✓ Fri Musical cannibalism, from Carmen Miranda to funk to Timbalada...  
Moehm, Frederick. 2001. "'Good Blood in the Veins of This Brazilian Rio' or a Cannibalist Transnationalism." In Charles A. Perrone and Christopher Dunn, eds. *Brazilian Popular Music and Globalization*. Gainesville: University Press of Florida: 258-269.  
Yúdice, George. 1994. "The Funkification of Rio." In Andrew Ross and Tricia Rose, eds. *Microphone Fiends: Youth Music and Youth Culture*. New York: Routledge: 193-217.

## Week Fifteen: beat & identity

Apr 25 Mon Musical ways of being

Willis, Paul. 2000 (1978). "On Subculture and Homology." In  
Derek B. Scott, ed. *Music, Culture, and Society: A Reader*.  
New York: Oxford University Press: 133-136.

Hall, Stewart. 1992. "What Is This 'Black' in Black Popular  
Culture?" In G. Dent, ed. *Black Popular Culture*. Seattle:  
Bay Press: 21-33.

Apr 27 Weds Review and Catch Up!

**May 3 Tues Final Exam – 8:00 to 10:00 am. In the normal  
classroom.**