In this class we will explore a variety of distinct but intimately related musical movements: the emergence of modern ethnomusicology (“world music”), folk music revitalization movements (“folk music”), and historically informed performance practices (“early music”). Our job will be to pull the disparate themes together as best we can. I do not expect us to tie up all the loose ends by the end of the semester. The subject is large and complex, and in the end we will barely scratch the surface of the ideological, historical, musical, and political issues at stake in these developments.

Topics for discussion may include, for example, relationships between shifting socioeconomic or political contexts and changes in musical performances and tastes; the potential dialogue between musicological, anthropological, historical and other approaches to the ways in which ideas and sounds circulate in a given social formation.

READINGS/There are no books for this class. All readings are in article-length or chapter-length chunks. I will upload any readings that aren’t available through the Bobst Library website onto the class website.

CLASS PROCEDURES/I’ve divided the semester into a few distinct units, but these will inevitably overlap as questions raised in one section will be addressed in another. This will be a two-way process—that is, it won’t always be the case that earlier questions will be answered later. In short, we will read and think both prospectively and retrospectively throughout the semester. My goal is to run the class as a cooperative seminar in which we all scaffold each other’s understanding of these issues. Obviously, I think there are some key or core readings and ideas, and I take it as part of my responsibility to introduce those. But the general idea will be for us to come to class each week prepared to sink our fingers into the issues raised in our reading, reflecting, and listening.

I am committed to using primary research sources as much as possible. For this reason, I would like us to find a couple of alternative meeting times when we can be introduced to various important archival collections around the city.

In all classes, you should feel free to bring in audio or video materials and examples that you think will enhance our discussions or illustrate a point that you might want to make.

Because of the way the semester is organized, it is very important that you attend class and complete reading assignments on time. The class cannot work unless everyone is coming to play.

QUESTIONS ON READINGS/Each week, you should come to class prepared with two or three brief questions or comments in response to readings and prior discussion. These should be posted to Blackboard by 9:00 the night before class so that your peers can read them before we meet. These questions are meant to open and frame discussion and dialogue, and might follow some of these possible rubrics:
1. What were the most important points the author(s) wanted to make in the readings? Were they successfully made? How, and how successfully, were the claims supported?
2. What were the most confusing or puzzling aspects of the reading? (This is not a vocabulary question.)
3. What were the most interesting aspects of the reading?
4. How did a particular reading relate to others in the assignment, or from earlier in the semester?
5. How did a given reading resonate with your own experience?

These questions will not be graded, but they will contribute to your overall class-participation grade.

SHORT TAKE-HOME QUESTIONS/Three times during the semester, I will give out a take-home question for you to work on a short (2-3 page) response. The purpose of these assignments is to help bring things back into focus after we do some roaming around in the subject matter.
ORAL PRESENTATION/The first-year seminar program encourages practice in oral presentation. During the semester, each student will sign up to present a short, five-minute report on a group of readings, the progress of their own project, or some other subject arranged in consultation with me.

FINAL PROJECT/Each student is expected to complete an independent research project, due one week after the last day of the class (that is, on May 8). These will typically take the form of an essay (c. 12 pages), with appropriate bibliographical material supplementary to the course readings. I have built in time during the semester to allow you to focus on your chosen project. An outline of your project, with preliminary bibliography, is due no later than midway through the semester.

Writing quality, including spelling, grammar, and punctuation, counts in all written assignments.

CLASS POLICIES
1) I encourage you to discuss your work and assignments with your classmates, and to use Blackboard as the forum for doing so. Ultimately, though, you should develop your projects and solutions independently. The general principle is simple: all of the work you turn in must be your own. If you have questions about academic dishonesty, please consult the College of Arts & Sciences Statement on Academic Integrity at http://cas.nyu.edu/page/ug.academicintegrity.

2) Attendance is important. I can’t stress this enough. First, you are responsible for material that is presented in class but not found in reading assignments. Second, it is crucial for students to have time to discuss problems and questions with each other. Absence hurts everyone’s success.

3) I encourage you to consult me during my office hours or through email or Blackboard if there is anything at all on your mind about the course, if there is anything you wish to discuss, or if there is something you need help with.

GRADING AND COURSE REQUIREMENTS/ Your final course grade will be based on the following: engaged, active participation (15%), the three take-home assignments (10% each or 30%), oral presentation (15%), and final project (proposal 10%, bibliography 10%, paper 20%).

READING SCHEDULE

UNIT I: WHAT IS/WAS/MIGHT BE MODERNITY?

Week 1
4 September
Introduction & outline of the course
Reading: none

Week 2
11 September
Cities
Reading:
• “Becoming a nation of apartment-house dwellers” (1929), The Literary Digest, July 13, pgs. 56-59.
• Lynd, “Manhattan boom-town” (1932), The Survey, October 1, pg. 465.
• Borsodi, Flight from the City (1933) (selections)

Week 3
18 September
Cities & Esthetics
• Mumford, The Culture of Cities. (selection).
• Jacobs, The Death and Life of Great American Cities. (selections).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

UNIT II: THE SEQUEL TO MODERNITY?

Week 4
25 September
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 5
2 October
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 6
9 October
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 7
16 October
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 8
23 October
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 9
30 October
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 10
6 November
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 11
13 November
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 12
20 November
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 13
27 November
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 14
4 December
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 15
11 December
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)

Week 16
18 December
Cities
Reading:
• Mumford, The Culture of Cities. (selection).
• Zukin, Naked City: The Death and Life of Authentic Urban Places. (selections)
UNIT II: NEW YORK AS A MUSIC SCENE IN THE 20TH CENTURY

Week 4
25 September
Commerce
Reading:
• Goldberg, Isaac (1930) Tin Pan Alley (selections)
• Campbell, Murray (1951) “Tin Pan Alley’s Tin Ear.” Collier’s, May 3, pp. 48, 64-65.
• Leamy, Hugh (1929) “Now Come All You Good People.” Collier’s, Nov. 2, pp. 20, 58-59.
• Anonymous (1922) “Writer of ‘Home Sweet Home’ was wanderer; romance in songs is good selling point” Music Trades, Oct. p. 14.

UNIT III: THE FOLK AND THE ETHNO-

Week 5
2 October
The Culture of the Trade
Reading:
• Billboard magazine (see assignment)
Writing:
• Go to www.billboard.com/archive. Choose an issue of Billboard magazine that was published before you were born. Read the issue. If the issue was published during the lifetime of a relative—parent, uncle, aunt, grandparent—collect some oral history: ask them to clarify any points you feel require clarification in order for you to understand what the musical world was like at that time. When you have collected your data and information, write as rich a description as you can of the musical world revealed in your encounters. Not to be longer than two pages, double-spaced. Come to class prepared to discuss what you found.
• Go to Youtube and listen to some of the songs mentioned in the Billboard issue you choose. Make sure to include your listening response in your written work.

Note: No class October 9—classes meet on Monday schedule

Week 6
16 October
The World Discovers the Beatles
Reading:
• Young, Izzy (1964) “Frets and frails” Sing Out, March, p. 18.

Week
23 October
The Beatles Discover the World


Week 8
30 October
• Lawrence, Harold (1956) “Back to pre-Bach” Saturday Review, Nov 7, pp. 61-63.
• Wilson, John S. (1957) “A silver lining in jazz reissues” Saturday Review, Feb 17, p. 32.
• Holzman and Dawes, “On a paper tablecloth a baroque label is born.” In Follow the Music: The Life and High Times of Elektra Records in the Great Years of American Pop Culture (First Media Books, 1998)

UNIT IV: TIME AS SPACE IN MUSIC PERFORMANCE

Week 9
6 November
Pete Seeger, Bob Dylan, and Newport ‘65
Reading:
• Wald, Dylan Goes Electric! (selections)

• Film: Pete Seeger, the power of song (2007), PBS American Masters.
• Film: The other side of the mirror: Bob Dylan at the Newport Folk Festival (2007)

Week 10
13 November
How Should Human Beings Sound?
• Blacking, John (1973) How Musical Is Man? (selections)
• Hughes, Charles W. (1948) The Human Side of Music (selections)

Week 11
20 November
How Should Human Beings Sound?
• Rudinow, “Race, ethnicity, expressive authenticity” (1994)

Week 12
27 November
WORKSHOPPING FINAL PROJECTS
No reading.
Week 13
4 December
WORKSHOPPING FINAL PROJECTS
No reading.

Week 14
11 December
WORKSHOPPING FINAL PROJECTS
No reading.