

RYERSON UNIVERSITY
Department of Philosophy and Music

MUS 211 Section 01, Fall 2013
Music Cultures of the City
Class Times:
Instructor: Dr. Peter Johnston
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Office Hrs (JOR 409):

This is an ACS professional elective (PE) course available to students of all levels.

COURSE DESCRIPTION: Large urban centres such as Toronto offer a tremendous variety of events, from superstars in the Rogers Centre to amateur folk musicians in local coffee houses. What are the ways we might better understand the relationship between music culture and the culture of the city? This course considers genres from a number of areas including popular music, world music, jazz and classical music. It examines issues of production, distribution and performance, as well as reception, venues and audiences.

GOALS OF THE COURSE:

1. To develop an understanding of the complex and shifting relationship between music and geography in the city of Toronto, and become familiar with musical institutions in the city.
2. To survey many musical genres, and develop a vocabulary for analyzing and discussing them.
3. To engage with music-making in the city through ethnographic participation and analysis.

All assignments to be submitted in the Monday class of the week they are assigned.

COURSE EVALUATION:

Short Ethnographic Assignments (2)	5%	Weeks 3 and 5
Journal Entries (2 x 10%)	20%	Weeks 4 and 6
Annotated Bibliography and Outline	10%	Week 7
Essay	30%	Week 9
Final Test (In-class)	25%	Week 11
Participation	10%	Continuous

Please notify the professor in writing of any accommodations requested during the term for religious observances or disability, by the second class as per university policy. Any alterations in assignments, tests or deadlines will be discussed in class prior to

implementation. This course is lecture-based, with student participation through guided listening activities and group discussion.

REQUIRED TEXT: *Music 211 Course Reader*, available at the bookstore.

Links to additional required readings will be provided in-class or on Blackboard. Please refer to the reading schedule below; the coloured legend details where each week's readings can be found.

ATTENDANCE & PARTICIPATION:

Participation grades will be determined through participation in class discussion and completion of occasional in-class assignments. Students are expected to complete the assigned readings *before* each lecture and be prepared to discuss them in class. A list of questions pertaining to the readings will be posted each week on Blackboard; students are expected to complete these questions and will be asked to hand in answers randomly throughout the term without prior warning.

If a class is missed, students *cannot* submit in-class assignments or reading questions over email or at a later date, and the mark for that particular assignment will not be counted towards the participation grade.

Unavoidable absences during tests must be discussed in person with the professor within one week of the date of absence, and written documentation of illness, vehicular accidents and funerary attendance is mandatory by that time in order to avoid a grade of "0" on the test. Students will not be excused from deadlines for work, extracurricular or family obligations, or transportation issues other than a documented transit breakdown. *Unless there is a test or assignment due, if you do not have written documentation, you do not need to notify the professor that you will miss class.*

COMMUNICATING WITH YOUR PROFESSOR

E-mail should be used only when you are unable to meet the professor in office hours. In *all* communications with the professor, you must identify yourself by full name (as written on the course roster) **AND** by your course and section number (e.g., "John Smith, Music 211-01"). Due to the temptation for misuse of communication technology, e-mail and phone messages requesting 1) explanations of material or announcements in classes not attended, 2) extensions or 3) grade information will not be granted. Students must consult their professor *in person* in one of the office hours posted or immediately before or after class for all such matters. *Emails received after 5 pm on Fridays will not be answered until the following Monday morning. Please allow 24-48 hours to receive an email response from the professor on weekdays.* Class notes will *not* be provided by the professor over email, and will be available on the course Blackboard website approximately one day before lecture. Students are responsible for consulting Blackboard regularly for pertinent announcements and notes as they become available.

Students may wish to explore the Learning Success website at www.ryerson.ca/learningsuccess to improve their core academic skills as useful workshops on note taking, essay writing, and learning from textbooks are presented there.

Cell phones, mp3 players, Blackberries, etc. should be turned off at the beginning of each class. Lectures and tutorials may not be recorded without the permission of the professor. Recorded audio and visual examples played in class are under copyright.

Students are expected to be respectful of the professor and their fellow students; please do not talk especially during special presentations or musical examples.

MUS 211 CLASS SCHEDULE (subject to revision):
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Reading Colour Legend:

Black: in your course reader

Red: Online (Posted on Blackboard under the **COURSE DOCUMENTS - READINGS** section)

Blue: On Blackboard in the Course Readings section

Week 1: Class Introduction; Overview of Term, Course Objectives; What is Soundscape; What is Ethnomusicology

Reading:

1. Shelemay, Kay Kaufman. 2006. "Introduction". In *Soundscapes: Exploring Music in a Changing World*. New York: W.W. Norton, xxxi-xlvi.

Week 2: Materials of Music: instruments; pitch; melody; rhythm; tempo; dynamics; harmony; structure; Music in Toronto

Reading:

1. Finch, Marc. 2012. "Toronto is the Best!": The Simultaneous Production of Place, Identity, and an Independent Music Scene." Unpublished Manuscript, 1-24. (PDF File on Blackboard)
2. Negus, Keith. 1996. *Popular Music in Theory: An Introduction*. Middletown: Wesleyan University Press, 180-185.

Week 3: Ethnographic Assignment 1 due Materials of Music; Music in Everyday Life

Reading:

1. Small, Christopher. 1998. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press, 1-18.
2. De Nora, Tia. 2000. *Music in Everyday Life*. Cambridge: Cambridge University Press, 131-150.

Week 4: Journal 1 due Scenes; Popular Music and Place: cities, gentrification, suburbia

Reading:

1. Bennett, Andy and Richard A. Peterson. 2004. "Introducing Music Scenes". in *Music Scenes: Local, Translocal, and Virtual*. Nashville: Vanderbilt University Press, 1-15.
2. McDonald, Chris. 2009. *Rush: Rock Music and the Middle Class Dreaming in Middletown*. Bloomington: Indiana University Press, 1-11

Week 5: Ethnographic Assignment 2 due Blues: Mississippi Delta and Chicago; Country Music: Nashville (mainstream country) and Austin (alternative country)

Reading:

1. Grazian, David. 2003. *Blue Chicago: The Search For Authenticity in Urban Blues Clubs*. Chicago: University of Chicago Press, 197-227.
2. Pruett, David. 2010. *MuzikMafia: From the Local Nashville Scene to the National Mainstream*. Mississippi: University Press of Mississippi, 3-27.

Week 6: Journal 2 due Canadian East Coast Music Scenes

Reading:

1. Thorne, Cory W. 2007. "Gone to the Mainland and Back Home Again: A Critical Approach to Region, Politics, and Identity in Contemporary Newfoundland Song". *Newfoundland and Labrador Studies* 22/1:51-73.
2. Best, Kelly. 2007. "Hip-Hop on the East Side: A Multi-sited Ethnography of Breakdancing and Rap Music from St. John's and Grand Falls, Newfoundland". *Newfoundland and Labrador Studies* 22/1:315-334.

READING WEEK

Week 7: Annotated Bibliography and Essay Outline due

Free Improv in London

Reading:

1. Johnston, Peter. 2009. "The London School of Improvised Economics." Unpublished manuscript, 1-16. (PDF File on Blackboard)
2. Stratchan, Jeremy. 2014. "Music or not, it was fascinating": Udo Kasemets and the Isaacs Gallery Mixed Media Concerts of 1965-67

Guest lecturer on 21 Oct - Jeremy Stratchan on experimental music in Toronto

Week 8: Music in Western Canadian Cities

Reading:

1. Turnbull, Gillian. 2009. "'Land of the In Between': Nostalgia and the Gentrification of Calgarian Roots Music". *MUSICultures* 36/1:22-48.
2. Attas, Robin. Forthcoming. "The Weakerthans and the Myth of Winnipeg". In *Grassland Sounds: Popular and Folk Musics of the Canadian Prairies*, ed. Gord Ross, Gillian Turnbull, and Geoff Whittall. 1-32. (Both PDF Files on Blackboard)

Week 9: ESSAY DUE Popular Music Tourism

Reading:

1. Cohen, Sara. 2007. *Decline, Renewal and the City in Popular Music Culture: Beyond the Beatles*. Aldershot: Ashgate Publishing, 155-183.

Week 10: Detroit: Motown, MC5, Kid Rock, Eminem

Reading:

1. Kramer, Michael J. 2002. "'Can't Forget the Motor City': Creem Magazine, Rock Music, Detroit Identity, Mass Consumerism, and the Counterculture". *Popular Music and Society* 28/2:42-77.

Week 11: FINAL TEST IN CLASS

Week 12: Performance day (if you want to perform, there will be a sign up sheet)

TEST:

The final test in Week 11 will consist of three components. In the first listening component, students will be expected to analyze tracks using the musical terminology learned in class. The necessary listening skills will be taught in depth throughout the lectures, and assume no prior musical knowledge to successfully complete this course. The test will also consist of a short answer component. An essay component, for which topics will be made available ahead of time, is the final section of the test. Students are expected to prepare essays at home using the course readings and notes from class.

ESSAY:

Students will be given a choice of topics for the essay. The essay will build on journal and bibliographic assignments from earlier in the term. Students are expected to use reference materials in the library (books, journals, encyclopedias, recordings) and reliable sources on the internet. Authors must therefore be cited in all websites used, and proper bibliographic format used. Use of Wikipedia is prohibited. Students should use a minimum of **four** peer-reviewed written sources in addition to recordings, and must cite all directly or indirectly quoted and paraphrased material, including the professor's notes or lectures. The course reader and class notes **will not** be counted as one of the four required written research sources.

Late essays will be penalized at a rate of 5% per business day for the first week after the due date, counted from 4 pm each day. Late essays must be placed in the 4th floor Jorgenson Hall drop box. A grade of "0" will be permanently assigned to missing essays or tests after one week. Exemptions from the penalty will only be granted with appropriate written documentation and in person consultation with the professor within one week of the submission deadline.

Students are not expected to use the Turnitin service for the detection of plagiarism on essays and other written assignments. *It should be noted, however, that plagiarism is dealt with seriously under the Ryerson academic code, and all written assignments will be subject to further investigation of research sources used should it be warranted.* Further details outlining citation practices, proper bibliographic referencing, and research techniques will appear in the essay handout and will be discussed in class. Any questions regarding the use of source material, proper citation and bibliographic format, and other essay concerns are welcome during office hours. As email is a poor format for these types of discussions, please save them for appointments in person.

JOURNAL ENTRIES:

Twice during the semester, students are required to attend two musical performances, preferably outside of your typical concert-going experience. Look for events and artists that you have never before encountered and check them out! Document what you see at the performance: describe the setting, audience demographics, economic support, venue, function of the music, stylistic features, and any relevant political and social factors governing the performance. Write your entry in an accessible style intended for a broad audience, being sure to substantiate your opinions with observations from the event and conversations with fellow concert attendees. Journals must be accompanied by documentation of your attendance at the concert (scanned ticket stubs, photographs from the event, etc.). These entries will provide a foundation for the research you will conduct on a musical subculture of Toronto for your final essay. Journal entries should be 500-750 words each.

ANNOTATED BIBLIOGRAPHY/ESSAY OUTLINE

As part of the essay preparation, an annotated bibliography consisting of a variety of peer-reviewed sources (four minimum) will be handed in along with a detailed outline for the essay. Annotations should provide a short overview of the purpose/function of the research source, as well as an assessment of its suitability for the essay topic.

USEFUL MUSIC SOURCES:

The Ryerson library contains many good sources on all genres of music, including books, journals, recordings, and videos. Consult the Ryerson Library Music Research Guide for access to online sources such as the New Grove Dictionary of Music and Musicians, various music encyclopedias, and databases of journals and articles in music and other disciplines, many of which will be useful for your research topics. Some of these sources, and methods for accessing them, will be discussed further in class.

Music Research Guide:

<http://www.ryerson.ca/library/subjects/music/index.html>

Students may or may not be successful in finding articles on the specific venue, artist or composition they are researching, but are encouraged to research artists, venues and compositions that may be useful points of socio-historical or artistic comparison for their essays as well, so as to provide a framework for their own individual ethnographic analysis.

The Faculty Course Survey dates will be announced in class.