



# New American Musics: Composer-Performers and the Global South, Fall 24

MUH 4930 / 6935- Special Topics in Music History / 3 Credits

Tuesday: 4:05pm-7:05pm, MUB 0146

## Instructor

Dr. Payam Yousefi

Office Hours: Tues. 2pm-4pm Thur. 1-4pm

[Office Hour Sign Up Sheet](#)

Email: [payam.yousefi@ufl.edu](mailto:payam.yousefi@ufl.edu)

## Course Description

MUH 4930 / 6935: Topics in Music History

**New American Musics: Composer-Performers and the Global South**

Grading Scheme: Letter grade

Tuesday Period 9 - 11 (4:05 PM - 7:05 PM)

Location: [MUB0146](#)

In this class we expand the definition of what is categorized as American music in the United States. We study the lives and works of contemporary artists who each possess distinct musical practices and come from different backgrounds and ethnicities. The course takes a transformational approach by highlighting contemporary artists with roots in the Global South whose musical careers exist primarily in North America. Histories of migration provide our course a lens with which to better understand each artist's unique practice and aesthetic world. Through our explorations of each artists works and their ties to multiple histories, we attempt to answer the question—What is American music today?

Structure: Each three-week unit is devoted to one artist. In each unit we study examples of their music in depth while simultaneously engaging with critical readings related to their work—covering the intersections of music with subjects such as activism, the prison industrial complex, memory, generational trauma, postcoloniality, global feminism, and heritage. Additionally, we overview musical systems and styles from around the world that explicitly and implicitly influence each artist's contemporary practices. At the end of each three-week unit, we will spend time with the artists, dedicating a class session to having a Q&A with them.

### Course Conduct:

- Listening intimately and critically.
- Reading thoughtfully and with curiosity.
- Discussing complexities with investment and care.

### Course Objectives:

- To broaden our understanding of American Music.
- To learn how to think through music using critical frameworks.

- To listen closely to contemporary artists while comprehending their multiple influences.
- To analyze music beyond the strictures of genre.

**Assessment:**

- Participation (10%): Students are expected to take an active role in discussions, coming to class prepared to meaningfully contribute with their thoughts and impressions. Students are responsible for familiarizing themselves with listening, media, and articles for each week’s module. Weekly attendance is required.
- Weekly Responses (30%): Students are required to write a two-paragraph response to discussion prompts that are posted each week that engage with the listening and reading materials.
- Group Presentation (20%): Students will be put into groups corresponding to one of our guest artists in the first session. Groups will collaborate outside class to present a 30-minute PowerPoint on the artist mid-unit. They will also facilitate discussion during that week and will be exempt from writing a weekly response during their presentation-week. The group will also facilitate the interview with the guest artist over zoom in class.
- Final Project (40%): if written, a 15-20-page paper that analyzes a musical artist, style and/or genre by engaging with the frameworks and concepts presented in class. The music does not need to be something we covered in class. If doing a creative project, it must be accompanied by 1000-word description of the work. All final projects must be approved by instructor in advance. (Guidelines will be posted in canvas).
  - Proposal for projects due week 11

**Grading Rubric:**

94-100	A	74-76	C
91-93	A-	71-73	C-
87-90	B+	67-70	D+
84-86	B	64-66	D
81-83	B-	61-63	D-
77-80	C+	0-60	F

**Course Materials:**

- This course does not require a textbook. Readings and listening for each unit will be posted to canvas at least one week in advance.

**\*\*\*Syllabus is Subject to Change, Consult Canvas for Updates\*\*\***

Additions will be made to the readings and listening examples for select weeks.

# Weekly Schedule

## **Week 1 (08/22): Review Introductory Syllabus**

Because of the Thursday start to the semester, we have no class this week. However, you will receive an email with information on how to prepare for our first meeting the following Tuesday 08/27.

### Readings:

- Garrett, Charles Hiroshi, Carol J. Oja, and Michigan Publishing publisher. 2021. *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century*. Ann Arbor, Michigan: University of Michigan Press.
  - Read intro by Charles Hiroshi Garrett and Carol J. Oja
  - Read Ch. 1: “Cross-Cultural Encounters Across Time”
- Moya and Markus. 2010. “Preface,” *Doing Race 21 Essays for the 21st Century*.
- Frederickson. 2010. Models of American Ethnic Relations: Hierarchy, Assimilation, and Pluralism” in *Doing Race 21 Essays for the 21st Century*: “123 - 135
- Brettell, Caroline., and James Frank Hollifield. 2008. “Theorizing Migration.” *Migration Theory: Talking Across Disciplines*. 2nd ed. New York: Routledge.

### Listening:

- Review the listening examples in the module and come prepared to discuss readings while reflecting on the listening.

## **Unit One: Martha Gonzales**

### **Week 2 (8/27):**

**Discussion Themes:** What are the definitions of race and ethnicity used in week one texts? How do these terms relate to the subject of “American music”? What is the role of migration in constructing a collective identity in the USA?

**Listening:** See module for examples

- What different styles of music do you observe in this module? Do you see multiple influences? Look into lyrics and social themes.

### **Reading:**

- Hernández, Roberto D. “Sonic Geographies and Anti-Border Musics: ‘We Didn’t Cross the Border, the Borders Crossed Us’” In *Performing the US Latina and Latino Borderlands*. 245-257. Bloomington: Indiana University Press, 2012.
- Gonzalez, Martha. 2020. *Chican@ Artivistas: Music, Community, and Transborder Tactics in East Los Angeles*. Austin, TX: University of Texas Press. (Introduction)
- Mendieta. 2000. The Making of New Peoples: Hispanizing Race.” *Hispanics/Latinos in the United States: Ethnicity, Race, and Rights*: (45 - 60)

## Week 3 (9/03):

**Discussion Themes:** Migration, Rights, and Musical Activism.

**Reading:**

- Gonzalez, Martha. 2020. *Chican@ Artivistas: Music, Community, and Transborder Tactics in East Los Angeles*. Austin, TX: University of Texas Press. (Ch. 5)
- Moya. 2000. "Cultural Particularity versus Universal Humanity: The Value of Being Asimilao." *Hispanics/Latinos in the United States: Ethnicity, Race, and Rights* (77 - 98)
- Gonzalez, Martha. 2017. "'Coyote Hustle': Agonistic Harmony and Transformation." *Kalfou (Santa Barbara, Calif.)* 4 (2): 296–307. <https://doi.org/10.15367/kf.v4i2.168>.

**Listening:** See module for examples

## Week 4 (9/10): Guest Artist Visit

**Class Review Discussion on the Module**

- Group 1 Presentation
- Guest Artist Webinar: In conversation with Martha Gonzalez

**Reading:**

- Chávez, Alex E. 2017. *Sounds of Crossing: Music, Migration, and the Aural Poetics of Huapango Arribeño*. Durham: Duke University Press. (Introduction)
- Ngai, Mae M. 2014. *Impossible Subjects: Illegal Aliens and the Making of Modern America*. Princeton, New Jersey: Princeton University Press. (Intro)
- Madrid, Alejandro. 2020. "Listening from 'The OtherSide': Music, Border Studies, and the Limits of Identity Politics." in *Decentering the Nation: Music, Mexicanidad, and Globalization*. edited by Jesus A. Ramos-Kittrell. Lanham, Maryland: Lexington Books. (optional)

## **Unit Two: Aida Shirazi**

### Week 5 (9/17):

- Listening and Discussions: Electro Acoustic New Music and Persian Music
- Readings:
  - Music and Women's Liberation Movements in Iran
  - The Iranian-American Diaspora
- Siamdoust, Nahid. 2017. "The Politics of Music in Iran," in *Soundtrack of the Revolution: The Politics of Music in Iran*. Stanford, California: Stanford University Press.

### Week 6 (9/24):

- Group 2 Presentation
- **Listening:** Aida Shirazi

**Readings:**

- Abu-Lughod, Lila. 2002. "Do Muslim Women Really Need Saving? Anthropological Reflections on Cultural Relativism and Its Others." *American Anthropologist* 104(3):783-790.
- Siamdoust, Nahid. 2017. *Soundtrack of the Revolution: the Politics of Music in Iran*. Stanford, California: Stanford University Press.
- Selections from, "Roundtable: Woman, Life, Freedom: Reflections on an Enduring Crisis," in *International Journal of Middle Eastern Studies*, 55(4): 2023.

**Week 7 (10/01): Guest Artist Visit**

- Guest Artist Webinar: In conversation with Aida Shirazi

**Unit Three: Micah Huang**

**Week 8 (10/08):**

- Listening and Discussions: Asian-Americans and the Limits of Genre

**Readings:**

- Chang. 2010. "Eternally Foreign: Asian Americans, History, and Race" in *Doing Race 21 Essays for the 21<sup>st</sup> Century*. (216 - 233)
- Lowe, Lisa. 2020. "Immigration, Citizenship, Racialization: Asian American Critique." In *Immigrant Acts*, 1–36. New York, USA: Duke University Press.

**Week 9 (10/15):**

- Group 3 Presentation
- Listening and Discussions on Micah Huang
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**Week 10 (10/22): Guest Artist Visit**

- Guest Artist Webinar: In conversation with Micah Huang

**Unit Four: Ganavya**

**Week 11 (10/29):**

- **\*\*\*Proposals for Final Projects Due\*\*\***
- Listening and Discussions: Global Jazz, Carnatic music, and Contemporary Poetry
- Readings: TBD (see canvas)

## **Week 12 (11/05):**

- Group 4 Presentation
- **Listening and Discussions**
- Readings: TBD (see canvas)

## **Week 13 (11/12): Guest Artist Visit**

- Guest Artist Webinar: In conversation Ganavya

## **Unit Five: Review and Final Projects**

## **Week 14 (11/19):**

- Review discussions of unit 1-3
- Peer review of works in progress

### **Reading:**

- Waters and Kasinitz, 2015. "The War on Crime and the War on the Immigrant: Racial and Legal Exclusion in the Twenty-First-Century United States" in *Fear, Anxiety, and National Identity: Immigration and Belonging in North America and Western Europe*. 1st ed. Edited by Foner, Nancy, and Patrick Simon. Chicago: Russell Sage Foundation.
- Ngai, Mae M. 2012. "Immigration and Ethnic History," *Immigration and Ethnic History*. Washington, DC: American Historical Association.

## **Week 15 (11/26): Thanksgiving Break**

## **Week 16 (12/03): Final Project Presentations**

**\*\*\*Syllabus is Subject to Change, Consult Canvas for Updates\*\*\***

## Attendance Policy, Class Expectations, and Make-Up Policy

Attendance for this class is mandatory!

Students are allowed 1 unexcused absence.

Each absence beyond 1 will lower final grade by 2 points

Acceptable reasons for absence from or failure to engage in class include:

Illness of the student or student's child; Title ix-related situations; Serious accidents or emergencies affecting the student, their roommates, or their family; Special curricular requirements (e.g., judging trips, field trips, professional conferences); Military obligation; Severe weather conditions that prevent class participation; Religious holidays; Participation in official university activities (e.g., music performances, athletic or academic competition) **requires an email from your coach/supervisor**; Court-imposed legal obligations. **All requests for an excused absence must be accompanied by necessary documentation.**

**If an issue arises outside the reasons listed above, please communicate with me ASAP**

Excused absences are consistent with university policies in the undergraduate catalog

(<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>Links to an external site.) and require appropriate documentation.

***University Policy on Accommodating Students with Disabilities:***

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center. [Click here to get started with the Disability Resource Center](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

***Netiquette/Communication Courtesy:***

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions, and chats.

## University of Florida Policies

***Academic Integrity***

The University of Florida is designated a “Research 1” University, which means that UF takes *every* form of scholarship very seriously and that it holds all of its students to a high standard of academic integrity. Below is a link to UF’s official honor code – [please take a minute to read it](#).

Students are required to submit original work on all assignments – turning in anything less than original work on tests, quizzes, essays, and discussions will be considered plagiarism, i.e. passing off another person’s work as your own without properly crediting that person’s intellectual property. Instances of plagiarism will result in a 0 for that assignment and will be reported to the dean of students for further action.

***You are responsible for making yourself aware of and for understanding the policies and procedures that pertain to academic integrity.***

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Conduct Code specifies a number of behaviors that are in violation of this code and the

possible sanctions. Click here to read the [Conduct Code](#). If you have any questions or concerns, please consult with the instructor in this class.

### ***Getting Help:***

Additional resources are [available here](#). For Counseling and Wellness resources, Disability resources, Resources for handling student concerns and complaints.

### **Additional UF Resources**

#### ***UF Libraries***

- [Find your Librarian!](#) There is a librarian specialist for *every major* at UF
- [Ask a Librarian:](#)
- [Library Hours by Branch](#)
- [Library phone numbers by branch](#)
- [Assignment Calculator](#)
- [Project Starter Resources](#)

#### ***Health & Wellness***

- ***U Matter, We Care:*** <https://umatter.ufl.edu/>  
If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392- 1575 so that a team member can reach out to the student
- ***University Counseling & Wellness Center:***  
3190 Radio Road (392-1575)  
<http://www.counseling.ufl.edu/cwc>(Links to an external site.)Links to an external site. (Links to an external site.)
- ***University Police Department:*** <https://police.ufl.edu/>  
392-1111 or 9-1-1 for emergencies
- ***Sexual Assault Recovery Services (SARS):***  
@Student Health Care Center, 392-1161
- ***Student Health Care Center***  
352-392-1161 and <http://shcc.ufl.edu> (Links to an external site.)Links to an external site. (Links to an external site.)

#### ***Academic Resources***

- **[Teaching Center Tutoring](#)** (General study skills and free tutoring)  
Broward Hall, 392-2010 or 392-6420.
- **[The Writing Studio](#)** (Free tutoring in writing)  
Locations in Library West & Turlington by appointment: 352-864-1138.
- **[Career Resource Center](#)**  
Reitz Union (392-1601)