

INR 4931: MUSIC AND GLOBAL POLITICS
Fall 2019, MWF 1:55–2:45 pm

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Office hours: M&F 10:30–11:30 am; W 3:00–4:00 pm (or by appt.)

Course Description

Sir Duke, by Stevie Wonder

Music is a world within itself
With a language we all understand
With an equal opportunity
For all to sing, dance and clap their hands
But just because a record has a groove
Don't make it in the groove
But you can tell right away at letter A
When the people start to move

As Friedrich Nietzsche observed, “we listen to music with our muscles.” Music makes us tap our feet, hum, sing along, sway our bodies, dance. It affects our brains in involuntary ways, as exemplified by “earworms” that replay over and over in our head even as we try to banish them. Music can even bring us to momentary ecstasy, driving us out of our skins.

If it is already embedded in our physical muscles, music may prove effective in stretching our cerebral muscles as well. More specifically, music may be a compelling

pedagogical vehicle for reflecting on the diversity, fluidity, permeability, and politics of world cultures. Throughout the course we will repeatedly encounter instances in which musical genres/styles from various parts of the world—distinct though they may be—have shaped, inspired, and fused with each other. These transcultural processes were often facilitated by or intertwined with global political and social practices such as war, colonialism, slavery, diplomacy, immigration, and trade.

The architecture of this course mirrors several musical concepts. First, like a fugue, or like many popular songs, the course has an overarching, recurring theme, or refrain: questioning—through the medium of music—the idea that cultures (or societies) are fixed, watertight compartments separated from each other by thick boundaries. Second, like a concerto, the course is divided into three movements.

Fugue = “a musical composition in which one or two themes are repeated or imitated by successively entering voices and contrapuntally developed in a continuous interweaving of the voice parts” (Merriam-Webster Dictionary)

Movement = “one of the main parts of a piece of classical music” (Cambridge Dictionary).

Each movement offers a different perspective on the multifaceted relationship between music and global political forces. The first movement will explore how music moves us and proceed to highlight the significance of rhythmic, coordinated movement for military affairs, nation building, and war mongering. The second movement will focus on the use of music—especially Jazz—in the service of Cold War diplomacy. The focus on Jazz should heighten students’ awareness of the legacies of slavery and colonialism and the significance of the color line in global politics. The third movement will explore the deployment of music in post-Cold War diplomacy, with a focus on Hip Hop. It will take us on a fascinating journey through sites ranging from North African *kasbahs* to Brazilian *favelas*, from the Paris

banlieues to the South Bronx. Along the way, we'll encounter a complex web of global forces and processes, including Sufi, Salafi, and African American Islam; the war of terror; and the Israeli-Palestinian conflict.

During and in-between the movements, we will occasionally pause for an *Intermezzo*, a short vignette that speaks to the relationship between music and global politics even as it does not directly relate to the movements' main themes. Most of these vignettes will introduce you to musical pieces that were inspired by, or can be seen to have anticipated, major wars.

Intermezzo = "a short musical composition between main divisions of an extended musical work" (Dictionary.com).

Music and Global Politics is not a musicology course. Students are expected to share a passion for music, but no formal musical training is assumed. I lack such formal training myself.

Required Texts

- Robert Jourdain, *Music, the Brain, and Ecstasy: How Music Captures Our Imagination* (Harper Perennial, 1997).
- Penny M. Von Eschen, *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War* (Harvard University Press, 2004).
- Hisham D. Aidi, *Rebel Music: Race, Empire, and the New Muslim Youth Culture* (Vintage Books, 2014).
- William McNeill, *Keeping Together in Time: Dance and Drill in Human History* (Harvard University Press, 1995).

Please purchase the Jourdain, Von Eschen, and Aidi books, all available in paperback, from your favorite vendor. As for the McNeill book, you may either purchase it or access its e-book version via the UF Libraries portal. Copies of the four books are also available at the Course Reserves counter at UF Library West. They may be checked out for a maximum of two hours and they may not be taken out of the building.

In addition to the books, the required readings for this course include several book chapters and articles published in magazines, newspapers, and scholarly journals. These chapters/articles are listed on the course schedule. Some of these articles can be accessed by following links on the syllabus. Others are available in PDF format via the UF Libraries' Course Reserves—follow the link to Course Reserves on the course's Canvas page.

The course schedule also includes links to several musical pieces and news clips that you are required to watch and/or listen to.

Course Requirements

Class attendance and participation: I expect you to attend class sessions regularly and to complete all the readings/listening assignments in timely fashion, as specified by the schedule below. Ten percent (ten points) of the total grade for the class will be based on class attendance and participation. My criteria for evaluating attendance/participation are as follows. You will earn 10 points if you attend class regularly and participate frequently in class discussions (demonstrating familiarity with the readings); 8–9 points if you attend class regularly and participate sporadically in class discussions; 6–7 points if you attend class

regularly and (almost) never participate, or if you attend class and participate sporadically; 5 points or less if you attend class sporadically and never participate.

Course assignments: You will be required to complete six assignments throughout the semester, as follows.

- **Short reaction pieces:** This assignment is designed to ensure that you perform the reading/listening assignments on schedule. Five times during the semester you will be required to respond briefly to a prompt/question related to the reading (and/or listening) materials. The prompts for the reaction pieces will be emailed to you and you will have a few days to complete the assignments at home. The relevant dates are listed on the course schedule.
- **An annotated playlist:** Create a playlist of 5-7 favorite musical pieces. At least two of them should be by artists whose career is not centered in the United States. For each piece, write 1-2 paragraphs saying something about the artist, the piece, and why it speaks to you. You may see my own playlist—albeit with more skeletal texts than I’m asking you to provide—at <https://oren064.wixsite.com/idooren/music>. This assignment is due on Wednesday, September 4 (send me the link before the beginning of class)
- **Attend and report on a musical performance:** Attend a UF Performing Arts musical performance during the semester and write a brief report about it, with two or more pictures attached. This assignment is due within a week of the performance you chose to attend. See the syllabus appendix for a more detailed description of this assignment.
- **Fest 18 fieldwork and reporting:** Mingle with foreign festival goers and/or musicians at the *Fest 18* music festival during the weekend of November 1-3, 2019. Produce a brief journalistic report either in written form (with photos) or in video. This assignment is due on November 6th by the beginning of class. See the syllabus appendix for a more detailed description of this assignment.
- **A *Rebel Music* bio and annotated playlist:** Pick an artist mentioned in passing in Hisham Aidi’s *Rebel Music*. Write a bio of the artist and create an annotated playlist of musical pieces associated with them. This assignment is due on November 18th by the beginning of class. See the appendix for a more detailed description.
- **“Music life history” interview:** Interview a foreign UF student (or a student who grew up overseas, even if a US citizen), and report his/her “music life history”: What music did s/he grow up with? Does s/he play a musical instrument? Was s/he exposed to music from other cultures before relocating to the US? How did the relocation shape their musical taste? Does s/he have any reflections on the intersection between his/her music life history and world politics? Any other interesting aspects of his/her musical life? Weave your own reflections into the report. The length of the report should be 1500-2000 words. Include a picture (with a caption) featuring your interviewee and you. Additional relevant pictures are optional. This assignment is due on December 4th by the beginning of class.

All assignments must be submitted via Canvas by the designated deadlines (the short reaction pieces must also be submitted in hard copy in class, in addition to Canvas). At the same time, I strongly recommend, though not require, that you post your assignments (except the short reaction pieces) on a section of your website dedicated to this course—please provide me with the site’s URL. If you don’t have a website, designing one with the wix.com website builder is easy and free. If you prefer to restrict access to the site to the instructor, that’s perfectly fine.

For your convenience, the assignment deadlines and related critical dates are listed on the course schedule in **red font**. Deadline extensions may be granted under special circumstances, but you must request them prior to the deadline. Retroactive extensions will not be granted under any circumstances.

The final grade for the course will be distributed as follows:

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|--|-----|
| • Reaction pieces (5% each) | 25% |
| • Annotated playlist | 5% |
| • Musical performance attendance/report | 10% |
| • Fest 18 report | 20% |
| • <i>Rebel Music</i> artist bio and playlist | 10% |
| • Music life history interview | 20% |
| • Attendance/participation | 10% |

For each assignment/exam, you will receive a numerical score, not a letter grade. Your final cumulative score will be translated into a letter grade according to the following schedule: 93 points or higher = A; 90–92.9 = A-; 87–89.9 = B+; 83–86.9 = B; 80–82.9 = B-; 77–79.9 = C+; 73–76.9 = C; 70–72.9 = C-; 67–69.9 = D+; 63–66.9 = D; 60–62.9 = D-; <60 = E.

Late assignments will be penalized at a rate of 10 percent of the assignment's maximum score per day. For example, if you submit the Fest 18 report within a day after its due date, you will lose two (of 20) points.

Other Matters

This course fulfills one of the curriculum requirements of the *International Scholars Program*. Learn more about how you can obtain a graduation medallion and diploma at <https://internationalcenter.ufl.edu/global-learning/international-scholars-program>.

Students with disabilities requesting accommodations should first register with the Disability Resource Center (www.dso.ufl.edu/drc/). Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Requirements for class attendance, assignments, and other work in this course are consistent with university policies posted at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Class Schedule

August 21 Course overview

- August 23 Discussion:
- Is music different from other art forms? How?
 - What are your favorite music genres/artists?

August 26 Intermezzo: Music and War I

- Listen (before coming to class) to Igor Stravinsky's *The Rite of Spring*. I recommend the London Symphony Orchestra 2017 performance at <<https://www.youtube.com/watch?v=EkwqPJZe8ms&t=282s>> but you're welcome to watch/listen to other renditions on YouTube, Spotify, or other platforms.
- Read the program note from the Chicago Symphony Orchestra at <https://cso.org/uploadedfiles/1_tickets_and_events/program_notes/011410_programnotes_stravinsky_rite.pdf>

First Movement: How Music Moves Us; Rhythmic Movement and War

August 28

- Jourdain, *Music, the Brain and Ecstasy*, Introduction and ch. 1

August 30 No class (annual meeting of the APSA)

September 2 No class (Labor Day)

September 4

- Jourdain, *Music, the Brain and Ecstasy*, chs. 2-3
- Lara Pellegrinelli, "A Family's 400-year-old secret still rings true," *New York Times*, August 3, 2018. <<https://www.nytimes.com/2018/08/03/arts/music/zildjian-cymbals-400-years.html?hpw&rref=arts&action=click&pgtype=Homepage&module=well-region®ion=bottom-well&WT.nav=bottom-well>>
- **Playlist assignment due.**

September 6

- Jourdain, *Music, the Brain and Ecstasy*, ch. 4

September 9

- Jourdain, *Music, the Brain and Ecstasy*, ch. 5
- **Prompt for reaction piece #1 sent by 5 pm**

September 11

- Jourdain, *Music, the Brain and Ecstasy*, chs. 8-9

September 13

- Jourdain, *Music, the Brain and Ecstasy*, ch. 10
- **Reaction piece #1 due in class and via canvas.**

September 16 Intermezzo: Music and War II

- Listen to *Le Tombeau de Couperin* by Maurice Ravel. I recommend the Frankfurt Radio Symphony performance at <<https://www.youtube.com/watch?v=7NA4j3VhGY4&t=76s>>, but you're welcome to listen/watch other versions.
- Read the program note at <<http://www.kennedy-center.org/artist/composition/3154>>

September 18

- McNeill, *Keeping Together in Time*, Preface and Chs. 1–2.

September 20

- McNeill, *Keeping Together in Time*, chs. 3–4
- Prompt for reaction piece #2 sent by 5 pm

September 23

- McNeill, *Keeping Together in Time*, ch. 5
- Reaction piece #2 due in class and via Canvas

September 25

- McNeill, *Keeping Together in Time*, Conclusion.

September 27 First movement coda

Coda = “the concluding passage of a piece or movement, typically forming an addition to the basic structure.” (Oxford Dictionary)

- Ido Oren and Ty Solomon, “WMD, WMD, WMD: Securitization through Ritualized Incantation of Ambiguous Phrases.” *Review of International Studies* 41/2 (April 2015): 313–36. > [Course Reserves]
- Carter Burwell, “Orchestrating War,” *Harper’s*, February 2004, 15-19. [Course Reserves]

September 30 No class (Rosh Ha-Shanah)

October 2 Wrapping-up discussion of “WMD, WMD, WMD” and “Orchestrating War.”

October 4 No class (Homecoming)

October 7 Intermezzo: Music and War III

- David Sager, “Jazz on the Edge of Change,” *New York Times*, February 18, 2019 < <https://www.nytimes.com/2019/02/18/opinion/the-year-jazz-came-into-its-own.html?smtyp=cur&smid=tw-nytopinion> >
- Watch a short clip, “James Reece Europe, the Hellfighters,” at < <https://www.youtube.com/watch?v=eC9m3Xie3uk> >
- Prompt for reaction piece #3 sent by 5 pm

October 9 No class (Yom Kippur)

Second Movement: Music, Race, and Cold War Diplomacy

October 11

- Jessica C.E. Gienow-Hecht, “The World is Ready to Listen: Symphony Orchestras and the Global Performance of America.” *Diplomatic History*, Vol. 36, No. 1 (January 2012), pp. 17–28. [Course Reserves]

- Jonathan Rosenberg, “America on the World Stage: Music and Twentieth-Century U.S. Foreign Relations,” *Diplomatic History*, Vol. 36, No. 1 (January 2012), pp. 65–69. [Course Reserves]
- **Reaction piece #3 due in class and via canvas**

October 14

- Von Eschen, *Satchmo Blows Up the World*, ch. 1

October 16

- Von Eschen, *Satchmo Blows Up the World*, ch. 2–3

October 18

- Von Eschen, *Satchmo Blows Up the World*, ch. 4
- **Prompt for reaction piece #4 sent by 5 pm**

October 21 No class. Work on your reaction piece.

October 23

- Von Eschen, *Satchmo Blows Up the World*, chs. 5–6
- **Reaction piece #4 due in class and via canvas**

October 25

- Von Eschen, *Satchmo Blows Up the World*, Epilogue

October 28 Intermezzo: Music and War IV

- Listen to the first movement (Allegretto) of Dimitry Shostakovich’s Symphony No. 7, *Leningrad*. I recommend the performance by the London Symphony Orchestra at <https://www.youtube.com/watch?v=AxRIBVh4e7I>, but you may watch/listen to other renditions.
- Read the program note from the Chicago Symphony Orchestra and watch the short clip of the symphony’s ending at < <https://csosoundsandstories.org/shostakovichs-symphony-no-7-music-written-with-the-hearts-blood/>>.

Third Movement: Music, Islam, Race, and Post-Cold War Diplomacy

October 30

- Aidi, *Rebel Music*, chs. 1–2

November 1

- Aidi, *Rebel Music*, chs. 3–4
- **Good luck with your weekend fieldwork at Fest 18!**

November 4 No class. **Work on your report about Fest 18.**

November 6

- Discussion of Fest 18.
- **Fest 18 report is due by the beginning of class.**

November 8

- Aidi, *Rebel Music*, chs. 5–6

November 11 No class (Veterans Day)

November 13

- Aidi, *Rebel Music*, chs. 7–8

November 15

- Aidi, *Rebel Music*, chs. 9–10

November 18

- Aidi, *Rebel Music*, chs. 11–12
- *Rebel Music* artist bio and playlist due by the beginning of class
- Prompt for reaction piece #5 sent by 5 pm

November 20 Third movement coda I: Arab Jewish Music in Israel

- Galia Saada-Ophir, “Borderland Pop: Arab Jewish Musicians and the Politics of Performance,” *Cultural Anthropology*, Vol. 21, No. 2 (2006), pp. 205–33. [Course Reserves]
- Watch “Tel Aviv and Baghdad, One through Music,” at <<https://www.youtube.com/watch?v=sSXV7xbOkvM>>
- Watch Dudu Tassa opening for Radiohead at <https://www.youtube.com/watch?v=onAo6jV_LCk>

November 22 Third movement coda II: Palestinian Resistance Music

- Joseph Massad, “Liberating Songs: Palestine Put to Music,” in Rebecca Stein and Ted Swedenburg, eds., *Palestine, Israel, and the Politics of Popular Culture* (Duke University Press, 2005), pp. 175–201. [Course Reserves]
- Sunaina Maira, “We Ain’t Missing: Palestinian Hip Hop—A Transnational Youth Movement,” *CR: The New Centennial Review*, Vol. 8, No. 2 (2008), pp. 161–92. [Course Reserves]
- David Halbfinger, “Boycott Israel’s Election? A Palestinian Rapper Says No,” *New York Times*, April 4, 2019, at <<https://www.nytimes.com/2019/04/04/world/middleeast/israel-election-rap-tamer-nafar.html>> (Read the article and watch the clip embedded in it).
- Listen to *Ya Reit*, theme song of the film *Junction 48*, at <<https://www.youtube.com/watch?v=wuG0n-fVTBw>>
- Reaction piece #5 due in class and via canvas

November 25 Continued discussion of Israeli and Palestinian music

November 27/29 No classes (Thanksgiving break)

December 2 Intermezzo: Music as a Bridge to Peace?

- Browse the website of the West-Eastern Divan Orchestra at <<https://www.west-eastern-divan.org/>>
- Michael Cooper, “Orchestra That Bridges Mideast Divide Tours a Fractured U.S.,” *New York Times*, November 6, 2018. <<https://www.nytimes.com/2018/11/06/arts/music/daniel-barenboim-west-eastern-divan-orchestra-tour.html>>
- Watch PBS News, “Orchestra Brings Together Israelis and Arabs For Common Goal,” at <<https://www.youtube.com/watch?v=giTo3sP19Tg>>.

December 4 Grand Finale: course wrap-up

- Music life history interview assignment due by the beginning of class

Appendix: Detailed Assignment Descriptions

Attend and report on a live musical performance

Below you will find a list of 13 musical performances sponsored by UF Performing Arts during Fall 2019. Whether the performers are US-based or not, they all lead thriving international careers. Please attend one of these performances (you are of course welcome to attend more than one but are required to report on one event only). The price of tickets for UF students is \$10.

Write a 1000-1500 words' report about the performance. The report should include some information about the featured artist(s) and the music they performed. It should also include some observations, thoughts, and/or reflections about your experience. What was it like? Did the music move you? What did you like/dislike? You may also say something about the venue and the audience. Fancy yourself a music/cultural critic. Be creative.

To the report, attach two or more pictures from the event venue, at least one of which features you (a selfie is okay). Note that taking pictures during the concert is prohibited—take them before/after the performance. Write a caption for each photo.

You may attend and report on a comparable musical event outside Gainesville, but please clear it with me before going.

This assignment is due within one week of the day of the performance.

List of musical performances sponsored by UF Performing Arts, Fall 2019

For more information visit <https://performingarts.ufl.edu/events/>

September 20 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Etienne Charles](#), Creole Soul

September 22 @ 7:30 pm, Phillips Center
[Sarah Chang](#), Violin, and [Julio Elizalde](#), Piano.

September 25 @ 7:30 pm, Phillips Center
[Postmodern Jukebox](#)

October 2 @ 7:30 pm and October 3 @ 7:30, Squitieri Studio Theatre (including wine pairing)
[Alpin Hong](#), Piano

October 6 @ 2:00 pm, University Auditorium
[Ying \(string\) Quartet](#)

October 11 @ 7:30 pm, Phillips Center
[Black Label Movement](#), Dance

October 19 @ 7:30 pm, Squitieri Studio Theatre
[Maxim Lando](#), Piano

October 30 @ 7:30 pm, Phillips Center
[MozART Group](#), Strings & Comedy

November 1 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Sammy Miller and the Congregation](#), “Joyful Jazz”

November 17 @ 7:30 pm, Phillips Center
[The National Symphony Orchestra of Ukraine](#), Volodymyr Sirenko, Chief Conductor, Olga Kern, Piano

November 19 @ 7:30 pm, Phillips Center
[Straight No Chaser](#), Male *a cappella* Group

November 22 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Bria Skonberg](#), Jazz Trumpeter

November 26 @ 7:30 pm, Phillips Center
[Béla Fleck & the Flecktones](#)

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Fieldwork and Reporting from “Fest 18”

The [Fest 18](#) event will be held in Gainesville between Friday, November 1, and Sunday, November 3, 2019. As the [Gainesville Sun reported recently](#), the festival “will feature more than 350 bands, wrestlers and comedians spreading across downtown at 18 different venues.” (The festival’s headquarters will be at the Holiday Inn University Center, corner of University Ave. and 13th Street.) Most of the featured bands are based in the United States but some will hail from foreign countries such as Germany, Japan, the UK, and Denmark. Moreover, if experience is any guide, the festival will likely draw many foreign music lovers to Gainesville—last year’s festival (Fest 17) attracted “[thousands of people from around the globe](#).” For more information about Fest 18 visit the [festival’s website](#).

Your assignment is:

- Hang out around the festival for at least a few hours and try to mingle with festival goers and/or musicians. Reach out and chat with at least two visitors from outside the United States.
- Imagine you were a reporter for the arts/music section of a local newspaper or for an arts/music publication based elsewhere. Ask your interlocutors questions that your readers may be interested in. This reader, for example, would be curious to know:
 - Where are the visitors from? How old are they?
 - How did they hear about Fest 18? Have they been to this festival or Gainesville before?
 - Why did they come to Fest 18? What’s the draw?
 - What bands/performances did they enjoy the most? What performances do they most look forward to?
 - Do they travel internationally regularly in search of musical experiences? If so, can they share any memorable moments?
 - Anything about their musical tastes.
- If you want to, and can, gain access to members of foreign bands (as opposed to “mere” concert goers), great. Just tailor your questions accordingly. Again, ask questions your readers may be interested in.
- In your reporter’s notepad, take notes during or immediately after your chats (if you wait longer to take notes, much of what you were told would evaporate). Aside from interview notes, take notes of any observations that may be of interest to your readers. For example, how old/young do the audiences appear to be? How are they dressed? How rowdy (or calm) is the scene at the Fest Headquarters or any of the venues? Etc.

- Take pictures, including pictures featuring each one of your foreign interlocutors (preferably, place yourself in the picture/selfie too).
- As an alternative to notetaking and still picture-taking, if you are a competent videographer, you may video-record your “notes” and interviews.
- Produce and submit a report on Fest 18 in one of the following formats:
 - A short news article, between 750 and 1,500 words in length. You may use last year’s [Gainesville Sun report](#) as a model, but don’t take it as a straightjacket. Be creative. Make sure your report focuses on the foreign visitors. Include at least three photographs, including pictures of each one of your interviewees. Each pic should have a caption.
 - A video clip, 3-5 minutes’ long. Edit your video-notes into a coherent report, with you playing the part of a TV news reporter. The report must include some footage of your interviews, in addition to other pertinent materials.

The assignment is due on Wednesday, November 6 by the beginning of class.

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Rebel Music Bio and Annotated Playlist

Pick a musical artist (or band/group/orchestra/ensemble) mentioned in Hisham Aidi’s *Rebel Music*. Please do two things.

First, write a 1000-1500 words’ biography of the artist or group. The biography should include standard biographical information such as the artist(s)’ place or birth, major recordings/compositions, and other career milestones. To the extent possible, it should also include observations on the political, social, and/or cultural context of the artist(s). For example, were they known for certain political or social commitments? How was their music received and by what audiences? Was the music associated with certain political, social, or cultural movements? Was the music inspired/shaped by cross-cultural influences? Did the music inspire/influence other artists, particularly in other countries? Consider these examples suggestions, not dictates. Be creative.

Second, create a playlist of 3-4 musical pieces associated with the artist(s). For each piece, write a paragraph (a few lines) describing it. Here are a few examples of things you could include in such a paragraph: When was the piece recorded/composed/performed? What’s the meaning of the title (if not in English)? How popular was it and with what audiences? What album was it part of? What does it do to you—does it move you in any way? Does it evoke other artists/genres/songs? Consider these examples suggestions, not dictates. Be creative.

Further comments: Avoid picking artists that receive major billing in Aidi’s text, that is, artists who have a long entry in the book index and/or have several pages of text devoted to them. For example, the index entry of Jazz artist Randy Weston contains seven mentions, including an extended section (pp. 129-137) in which he is the central figure. Avoid Weston, then (not that he is not important; quite the opposite. It is just that the book already contains a substantial biography of his). Instead, pick an artist who is mentioned in passing or who makes a relatively modest appearance in Aidi’s text (which is not necessarily to be confused with them being unimportant). For example, the section centering on Weston contains a few lines (p. 131) recounting his encounter in Beirut with Fairuz—widely considered to be one of the top two female superstars of modern Arab music. Pick Fairuz, not Weston.

As a first cut, you may start your research on Wikipedia, but you must not end your research there. You are not to cite Wikipedia entries. Instead, use them as one of your first steps toward identifying sources. If no books or book chapters are devoted to the artist(s) you picked (or if the only books are in a language you don’t read; or they are not available at UF), use other sources such as magazine or newspaper articles,

or the artists' web page. In the text, provide hyper-links to the sources as much as possible (in addition to offering more conventional citations).

This assignment is due on November 18th by the beginning of class.