COURSE DESCRIPTION:
This course investigates the sound and sentiment of traditional and contemporary music in each region and port-of-call on our journey. Distinctive sounds in unique places reflect and resonate meaningful characteristics and concerns in cultural contexts. As the voice of society, music echoes ideology, behavior, rituals, values, aesthetics and history. We will discover why music serves as a universal language of harmony, a regional declaration of individuality, and an unsurpassed vehicle for cross-cultural communication.

We will explore the styles and significance of global music forms as we travel around the world. Music reveals how unique sounds of unique places reflect and resonate the particular character and concerns of cultures, and the individuals belonging to those cultures. There are innumerable creative ways through which musicians fashion their craft to articulate their beliefs and express their cultural norms. Unique configurations of melodies, harmonies, rhythms, timbres, textures, instrumentations and lyrics reveal colorful identities and articulate complex ideologies. We will contrast the sounds and structures of the various musical cultures of our travels, exploring the cross-cultural similarities and differences between styles, and determining the motives and functions of each form; whether as entertainment, narrative commentary, expression of feelings, forms of worship or accompaniment to rites of passage. We will discover why music can serve as both a universal language of harmony, a vehicle for cross-cultural dialogue, and a regional declaration of individuality. Finally, we explore the imperative development of global styles from traditional to popular, as global influences and internal predicaments affect the boundaries of style and cause worldwide hybridizations. These forms include Hawaiian hapa haole, Japanese enka and j-pop, Chinese opera and canto-pop, Southeast Asian dangdut, Indian Bollywood, South African kwaito and Ghanaian traditional drumming and contemporary highlife. Through an investigation of their music, we will reveal both the strong influence of creative individuals in reflecting and shaping the history of their societies in particular, and the enormous importance of global music in ‘sounding culture’ in general.
COURSE OBJECTIVES:

- Gain an understanding of the significance of the study of ethnomusicology.
- Gain a perception of the methods and motives of music in cultures.
- Cultivate an appreciation for the various styles of music around the globe.
- Gain an insight into the transformative power of music in society.
- Foster an appreciation for the ways in which music reflects history.
- Become familiar with both the overlapping and contrasting techniques which differentiate, influence and assimilate genres across countries or cultures.
- Gain an appreciation for the numerous and ingenious skills musicians use to both reflect and create their society through sound.
- Gain a solid understanding of the role of nationalism, particularly as it relates to modern revolution around the world.
- Consider the revolutionary elements in music that have been used to outwit censors in oppressive regimes.
- Become acquainted with the textural ‘soundscapes’ of countries that will be visited during the course of our travels.
- Examine relationships between musical sounds and practices and wider social, political, and religious concerns within each region.
- Develop critical reading, thinking, listening and writing skills through audio, reading and written assignments; and presentation skills based around a field lab.
- Learn to identify instruments, genres, and stylistic features of the musics under investigation.
- In port, students investigate where, when, and why music occurs, with particular attention to the role music plays in projecting cultural identity.

COURSE SUPPLIES:

REQUIRED TEXTBOOK:
AUTHOR: Alves, William
PUBLISHER: Schirmer (Cengage Learning)
ISBN #: 9781133307945
DATE/EDITION: 2013, 3rd Edition

ELECTRONIC COURSE MATERIALS
Articles for access (in whole or in part) from Global Music Intranet folder:
(Including selected pieces from the Garland Encyclopedia for World Music)

AUTHOR: Attali, Jacques
CHAPTER TITLE: Foreword (by Fredrick Jameson) and Chp One- Listening
TITLE: Noise: The Political Economy of Music
PUBLISHER: Manchester University Press
ISBN #: 0-7190-1471-9
DATE/EDITION: (1977) Trans 1985
Pgs: Foreword (vii-xiv) and Chapter One (pp 3-20)
AUTHOR: Tame, David
CHAPTER TITLE: Overture: Music and its Power
PUBLISHER: Destiny Books
ISBN #: 0892810564
DATE/EDITION: 1984
PAGS: 13-32

AUTHOR: Wade, Bonnie
CHAPTER TITLE: Introduction and Chapter 1
TITLE: Thinking Musically: Experiencing Music, Expressing Culture
PUBLISHER: Oxford University Press
ISBN #: 0195136640
DATE/EDITION: 2004 (or later)

AUTHOR: Byerly, Ingrid Bianca
ARTICLE TITLE: Mirror, Mediator, and Prophet: The Music Indaba of Late-Apartheid South Africa
JOURNAL: Ethnomusicology
VOLUME: Winter 1998 Volume 42
DATE: 1998
PAGES: 1-44

AUTHOR: Byerly, Ingrid Bianca
CHAPTER TITLE: Chapter 8: Musical Markers as Catalysts in Social Revolutions: The Case of Gabriel's 'Biko'
BOOK TITLE: PETER GABRIEL, FROM GENESIS TO GROWING UP (eds. Michael Drewett, Sarah Hill and Kimi Karki
DATE: 2010
PAGES: Chapter 8 pp 113-130
PUBLISHER: Ashgate Publishers, London

AUTHOR: Byerly, Ingrid Bianca
ARTICLE/CHAPTER TITLE: Chapter 17: What Every Revolutionary Should Know: Musical Models of Global Protest
JOURNAL/BOOK TITLE: THE ROUTLEDGE HISTORY OF SOCIAL PROTEST IN POPULAR MUSIC (ed. Jonathan Friedman)
DATE: 2013
PAGES: 330-345 (?)
PUBLISHER: Taylor and Francis/Routledge, New York

AUTHOR: Byerly, Ingrid Bianca
DATE: 2007
PAGES: (Chapter 12) Pp. 256-280.
PUBLISHER: University of the Witwatersrand Press, Johannesburg.

AUTHOR: Langlois, Tony
ARTICLE/CHAPTER TITLE: Pirates of the Mediterranean: Moroccan Music Video and Technology
JOURNAL/BOOK TITLE: Music, Sound, and the Moving Image
VOLUME: 3:1
DATE: Spring 2009
PAGES: 71-85
(Librarian: Please note: On the summer 2011 voyage only one (hard) copy of the Garland Encyclopedia of World Music was available in the library for reference – an impossible logistic for the students – so the syllabus had to be adapted at the last minute. The entire Encyclopedia has since become available online (I am hoping UVA is subscribed) - so the following parts must please be available on the ship intranet – so as to accessible to all registered students.

Query – better still: Is it possible for the entire Encyclopedia to be available on the intranet?)

**GARLAND ENCYCLOPEDIA SECTIONS: (Routledge)**

**AUTHOR:** Jones, L. JaFran  
**CHAPTER TITLE:** North Africa: An Overview  
**BOOK TITLE:** Garland Encyclopedia of World Music  
**VOLUME:** Volume 6: Middle East  
**DATE:** 1999  
**PAGES:** 429-439

**CHAPTER TITLE:** Andalusian Nuba in Morocco  
**BOOK TITLE:** Garland Encyclopedia of World Music  
**VOLUME:** Volume 6: Middle East  
**DATE:** 1999  
**PAGES:** 455- 464

**CHAPTER TITLE:** Music and Other African Arts  
**BOOK TITLE:** Garland Encyclopedia of World Music  
**VOLUME:** Volume 1: Africa  
**DATE:** 1997  
**PAGES:** 102-122

**CHAPTER TITLE:** Performance in Madagascar  
**BOOK TITLE:** Garland Encyclopedia of World Music  
**VOLUME:** Volume 1: Africa  
**DATE:** 1997  
**PAGES:** 781-792

**CHAPTER TITLE:** Music of the Indian Subcontinent: Hindustani Raga  
**BOOK TITLE:** Garland Encyclopedia of World Music  
**VOLUME:** Volume 5  
**DATE:** 1999  
**PAGES:** 64-88

**CHAPTER TITLE:** Southeast Asia: Overview  
**BOOK TITLE:** Garland Encyclopedia of World Music  
**VOLUME:** Volume 4  
**DATE:** 1999  
**PAGES:** 2-22

**CHAPTER TITLE:** South East Asia: Burma  
**BOOK TITLE:** Garland Encyclopedia of World Music  
**VOLUME:** Volume 4  
**DATE:** 1999  
**PAGES:** 363-400

**CHAPTER TITLE:** South East Asia: Vietnam  
**BOOK TITLE:** Garland Encyclopedia of World Music
ADDITIONAL RESOURCES: FILMS (or parts of films):

GENERAL OVERVIEW TOPICS:
- *The Language You Cry In*: 1998. Directed by Angel Serra
- *Latcho Drom*: 1993 Directed by Tony Gatlif

JAPAN
- Yoshitsune and the Thousand Cherry Trees [Bunraku puppet theatre]
- The Lovers' Exile [Bunraku puppet theatre]
- Imoseyama (aka Mt. Imo and Mt. Se) [Bunraku puppet theatre]

CHINA
- The Peony Pavilion [Kunqu opera]
- Cantonese Opera: Searching the Academy (The Runaway Maid)
- Resonance of the Qin [documentary about the Qin zither]
- Yang Ban Xi: The 8 Model Works [documentary about music in the Cultural Revolution]

VIETNAM:
- Ca Tru song style in Feature Film Mê Thảo, thọI vang

SOUTH AFRICA
- Searching for Sugarman
  (Also to be on the ship television loop for analysis and general viewing)
- Amandla! A Revolution in Four-Part Harmony: Music in the Anti-Apartheid struggle
COURSE OUTLINE AND SCHEDULE:

INTRODUCTIONS:

A1 - January 16:
Audio/Video: Clip Collage.
Global Music quiz.

A2 - January 18:
Topic: Music as Mirror. Forged Identity, Effective Tourism and the Sounds of Hawaii
Text: David Tame and Bonnie Wade Introductions
Audio/Video: Video samples of Hawaiian styles

HAWAII
January 20-21: Hilo

A3 - January 22:
Topic: Introduction to Japanese culture and music
Text: Alves Chapter 15
Audio/Video: Traditional Music styles Collage and video clips from ‘The Japanese Version’

A4 - January 24:
Topic: Contemporary Japanese styles, enka and j-pop
Text: Garland Volume 7 part 4: Musical Profile of Japan
Audio/Video: Powerpoint style overview

A5 - January 28:
Topic: Chinese traditional opera- Xiju
Text: Garland Encyclopedia except: East Asia, China (Volume 7)
Audio/Video: Prezi Presentation with samples /The Runaway Maid

A6 - January 30:
Text: (None)
Audio/Video: Samples of: Yoshitsune and the Thousand Cherry Trees and The Lovers' Exile and Imoseyama [Bunraku puppet theatre]
ARRIVE JAPAN  
February 1-5: Yokohama, Transit, Kobe

A7- February 6:  
Topic: China, cultural revolutions and the Internationale; anthems as Socio-Political statement  
Text: Alves chapter 14  
Audio/Video: Internationale recordings and Sample of opera The Peony Pavilion

ARRIVE SHANGHAI-HONG KONG  
February 8-13: Shanghai, Transit, Hong Kong

A8- February 14:  
Topic: Introduction to Vietnam;  
The Vietnam/American war from American music perspective  
Text: Garland Encyclopedia of World Music: Volume 4 Part 1 South East Asia: Vietnam  
Audio/Video: Powerpoint presentation

A9- February 16:  
Topic: The Vietnam/American war from the Vietnamese musical perspective  
Text: Garland Encyclopedia Volume 4 part 2 South East Asia: Vietnam  
Audio/Video: Prezi presentation slideshow  
Sections from Vietnamese film Mùa Thái, ếch vàng

ARRIVE VIETNAM  
February 17-22: Ho Chi Minh City

A10- February 24:  
Topic: Nationalism forged through music and Independence Day celebrations  
Introduction to Water Puppet theatre  
Text: Garland Encyclopedia of Music, Volume 4: East Asia: Singapore  
Audio/Video: Prezi presentation.

ARRIVE SINGAPORE  
February 25-26: Singapore

A11- February 28:  
Topic: The Burmese Dilemma: Music, Religion and Protest
ARRIVE MYANMAR
March 2-6: Rangoon

A12- March 7:
Topic: Introduction to Traditional Indian style and Raga
Text: Alves Chapter 13
Audio/Video: Style samples

A13- March 10:
Topic: Bollywood and contemporary Indian music styles
Text: Garland Encyclopedia; Music of the Indian Subcontinent: Hindustani Raga
Garland Encyclopedia of World Music Volume 5
Audio/Video: Bollywood samples (and finale station dance from Slumdog Millionaire)

ARRIVE INDIA
March 11-16: Cochin

A14- March 18:
Topic: Introduction to the Influences of Music in Mauritius (and Reunion and Madagascar)
Text “Performance in Madagascar” Garland Encyclopedia
Audio/Video: Clips; ReunionMadagascar/Mauritius samples of African/Asian influences.

A15- March 21:
Topic: Sega Music Style
Text: ‘Sega Style” notes (pdfs)
Audio/Video: ‘Video ‘The Language you Cry in”

ARRIVE MAURITIUS
March 23: Port Louis

A16- March 24:
Topic: Introduction to South African history and the legacy of Apartheid
Text: Byerly “Music Indaba”
Audio/Video: Sections of Amandla

A17- March 27:
Topic: Traditional music styles and social accents
Text: Alves Chapter 6 (part 1)
Audio/Video: Prezi Presentation.

**A18- March 29:**
Topic: Style and Collaborations in the Rainbow Nation  
Text: Byerly: ‘Things Come Together’  
Audio/Video: Sections from ‘Searching for Sugarman’

(FULL VIDEO ON SHIP LOOP AT THIS TIME)

**ARRIVE SOUTH AFRICA**  
March 30-April 4: Cape Town

**A19- April 6:**  
Topic: Music of Subsaharan Africa  
Text: Alves chapter 6 (part 2)  
Audio/Video: Drumming and dance samples from ‘Baraka’  
(Sky dance (North) of Masai vs. Earth dance (South) of Zulus

**A20- April 9:**  
Topic: Traditional drumming and dance of Ghana/Modern *Highlife*  
Text: Handout of Merriam / Farris-Thomson comparative criteria of Western’African music  
Audio/Video: samples and prep for Field Lab.

**ARRIVE GHANA**  
April 11-15: Tema

**A21- April 16:**  
Topic: North African style and Arab influence  
Moroccan contemporary styles: hip-hop and the Arab Spring  
Text: Alves chapter 7  
Audio/Video:

**A22- April 19:**  
Topic: Global Perspectives from above  
Text: Baraka script- places  
Audio/Video: *Baraka film*

**A23- April 22: Finals**

**ARRIVE MOROCCO**  
April 23-26: Casablanca
FIELD WORK

- Every student will keep a FIELD JOURNAL in which reflections and analyses of music that they are exposed to (in both class and ports) are recorded. The purpose of the field journal is twofold: 1) to encourage students to discover as many music forms and genres as possible as they travel, so as to familiarize themselves with the styles and ‘soundscapes’ of various cultures, and 2) to become versed in how to verbalize in discussions about music. Expressing the attributes and components of music in words is an art in itself, and this exercise allows for better fluency when engaged in ‘speaking music.’
- In addition, each student will interview two musicians in any port, to discover not only their personal history, but also their musical history. Interviewing techniques will be part of the preparation for these events.
- Every student is required to participate in a full-day Field Lab in one of the ports. During this venture, students will keep thorough notes of all aspects of the experience: 1) people, 2) places, 3) musical performance, 4) cultural relevance and 5) personal reflections.

FIELD LAB

ACCRA, GHANA:
WEST AFRICAN DRUMMING AND DANCE WORKSHOP

The Global Music candidates will have the privilege of participation in a unique and transformational experience: the Drumming and Dance Worship held at the University of Ghana in Accra. Revealing the relevance of Farris-Thomson’s description of the irrevocable connection between music and dance, and consequently, the bond between body and sound, students will learn about the complexity of African rhythms while tying them into the resulting challenge and pleasure of corresponding movement. Drumming and movement are central to means of communication and expression in this area, and students will be shown the value and pleasure of the use of these methods in communities where music is not just ‘optional entertainment’ experienced in isolation, but central to the fabric of the community.

FIELD ASSIGNMENTS

- Students will write a five-page assignment dealing with each of the topics recorded during their field lab. This will comprise a single page per topic on each aspect of the fieldnotes taken: 1) people, 2) places, 3) performance, 4) cultural relevance) and 5) personal reflections.

Please note: Both the field journal and the Field assignment will be handed in simultaneously. (Be advised then, that your music field journal should be apart from your personal journal – not intersperse with it-so that all sections will be available for your professor to access and read. [☺]).

METHODS OF EVALUATION / GRADING RUBRIC

Each student be graded on the following aspects of the course:

(Details of amounts subject to change)
- Class Participation : Readings and Reflections (100 points)
- 2 multiple choice quizzes (50x2)
  (Recognizing musical pieces, styles, and instrumentation dealt with in class, and available for listening and analyzing on the MV Explorer intranet).
- Field Journal (recording their musical observations in ports and interview with musician/s) (100 points)
- Field Lab (participation and 5-part paper) (100 points)
Final reflections (100 points)

The total number of your points (out of 500) will be divided by five to determine your percentage.