

SEMESTER AT SEA COURSE SYLLABUS
University of Virginia, Academic Sponsor

Voyage: Spring 2016

Discipline: Music

MUSI 2070-101: Popular Music

Division: Upper

Faculty Name: Mark Brill

Credit Hours: 3; Contact Hours: 38

There are no pre-requisites for this course.

Course Description

This course will attempt to define popular music, to discern its cultural origins and influences, and to examine how it is connected to particular places, groups, and identities. It will also examine how musical ideas evolve as they travel across continents, intersecting and influencing other musics and cultures, and the way outsiders approach and often adopt popular music. A key component is understanding the role of technology in the production of local and global musical cultures.

Course topics have been selected based on the regions we will visit to take advantage of the unique opportunity to study music firsthand. The course will begin with a brief tutorial on basic music skills from a western perspective (rhythm, melody, harmony, timbre, texture, improvisation, etc.) as a way to inform the critical listening that we will practice. We will then consider issues of appropriation, authenticity, ritual, migration, social relationships, gender, ethnic and cultural identity, religion, globalization and syncretism, populist expression and political protest, and the influence of technology, the recording industry, and marketing. The course includes reading of critical writings on popular music cultures from the fields of history, musicology, sociology, ethnomusicology, cultural studies, and journalism, as well as extensive listening assignments. Additionally, the course will include written assignments, field assignments, and focused class discussion.

Course Objectives

The course aims to make students become better cross-cultural listeners, to increase their critical thinking through listening, and to cultivate an enhanced appreciation for the various styles of music and the musical soundscapes we will encounter during the course of our travels. Students will investigate where, when, and why music occurs, with particular attention to the role music plays in projecting cultural identity, and they will be expected to form and articulate written arguments and opinions of their own in response to the listening and readings.

Required Textbook

This course requires no purchase of texts, recordings, software, or other materials. Readings and listenings are available in our resource directory.

Class Attendance and Participation

Your presence and participation in class is essential for satisfactory completion of the course. You are expected to come to class prepared, having done the reading and listening assignments for the day, and to participate in class discussion. Additional music and video presented in class, as well as issues from our class discussion, will determine relevant topics that will appear on exams. Laptops, iPads, and any other electronic device are not permitted in class.

Exams

Two exams will be given to test your knowledge of material covered in class and in assigned readings over the course of the semester. Exams may include multiple choice and short answer questions, listening identification, and essay questions. Further information on exams will be covered in class. The midterm exam will be given on March 4 (A13). The final exam will be given on April 25 (A25).

Field Work

Experiential course work on Semester at Sea is comprised of the required field lab led by your instructor and additional field assignments that span multiple ports.

- **Pop Song Assignment 1:** Choose a popular song (outside of the U.S. and British popular music tradition) that has significance in your life. Write a 500-word paper that explains why you picked this song, and its significance. Plan to present this assignment to the class during the first two weeks of the semester.
- **Pop Song Assignment 2:** During our travels in port find one song of recorded music. Something that you hear on the radio; a suggestion from a new friend; music you hear in a store, etc. After you identify the song, you may make a recording of it, find it online, or purchase a physical copy at a record store. You will then write a 500-word paper that describes the recording while referencing important course topics. The paper is due no more than a week after you have acquired the song. Plan to present this assignment to the class. The goal of this assignment is to assemble a community mix-tape of our journey.
- **Concert Report:** You will attend a performance of live popular music at one of the ports on our journey. (The concert should not be the same as the one from the Field Lab.) You will then write a 1000-word concert report on the performance, incorporating some of the topics we have covered in class. The report is due no more than a week after the event. Please indicate how many words your concert report contains.
- **Field Lab Reflection Paper:** During your Field Lab (see below), you will keep thorough notes of all aspects of the event: 1) people, 2) places, 3) musical performance, 4) cultural relevance and 5) personal reflections. You will then write a 1000-word reflection paper on the experience. The reflection paper is due no more than a week after the lab. Please indicate how many words your concert reports contain.

- **Ethnography:** In preparation for this project, you will break off into teams of two or three (TBD). Each team will collaboratively carry out an ethnography fieldwork project by interviewing and documenting the musical practices of a musician or musical ensemble at one of the ports on our journey. Your aim will be to discover not only their personal history, but also their musical history, their particular relationship to the music world, the community they play in, etc. Interviewing techniques will be part of the preparation for these events. You will then collectively write a paper on your interview (1000 words per student), and deliver a 15-minute in-class presentation of your fieldwork data. Documentation could involve photographs, newspaper reports, interview transcriptions, or audio and/or video recordings you make. (Do not give a general history of the music that your subject plays. Concentrate on your subject.) Presentations will occur in the last week of the semester. Papers are due at the time of the presentation. Please indicate how many words your concert reports contain.

Field Labs

Field Lab attendance is mandatory for all students enrolled in this course. Please do not book individual travel plans or a Semester at Sea sponsored trip on the day of your field lab. 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 1: The field lab for this course will take place in Cochin, India, on [date TBA]. Cochin, and the state of Kerala in general, are the location of an important sub-genre of Indian film called Malayalam cinema, producing films in the Malayalam language. Malayalam films are especially well-known for their realism and intense stories. The music of Malayalam cinema is also well-regarded, and is the most popular form of music in Kerala. There is an international film festival every November, and the Association of Malayalam Movie Artists is an important organization involved in the production of Malayalam films. There are several Bollywood studios in the Cochin region, including Navodaya Studios in Cochin, Udaya Studios in Alleppey, and Chitranjali Studios in Thiruvananthapuram.

The lab will begin with lectures by a representative from the Association of Malayalam Movie Artists, and by a scholar from the University of Kerala, and the students will also interact with local university students. The students will then visit one of the Malayalam studios to see the making of a Bollywood film, and interact with some of the filmmakers. The lab will then include a screening of a Bollywood film at a local movie theater, and afterwards there will be a cross-cultural discussion session between the faculty, the SAS students and the Indian students. Through these activities, students will explore issues involved in the production of Bollywood film and film music, the differences between film and film music in the United States and India, the intersection of new media and Bollywood, and how the media is being used for social change and awareness. Students will keep thorough notes of all aspects of the event, and then write a 1000-word reflection paper on the experience.

Field Lab 2: The field lab for this course will take place in Cape Town, South Africa, on [date TBA]. With a local guide, the students will visit a local recording studio, where they will interact with local artists and technicians, and gain a behind-the-scenes perspective of what goes in to making a recording.

They will then follow the trace of these recordings by perusing LPs, tapes, and CDs at a local record store. This will be followed by a visit to a popular radio station. The lab will end with a local popular music concert. Through these activities, the students will become aware of the impact that sound recording technology has on music and culture, and will connect to the vibrant musical culture of Cape Town and South Africa in general through listening. They will examine important issues, including the differences between recorded music and live music, the influence of traditional and foreign music on local pop music, and how sound recording technology has changed the way we listen to, perform, and compose music. Students will keep thorough notes of all aspects of the event, and then write a 1000-word reflection paper on the experience.

TOPICAL OUTLINE OF COURSE (Subject to Change)

Depart Ensenada- January 7:

A1- January 9: Introduction; Defining Sound, Noise, Silence, Listening

Reading: Truax, *The Listener: 'Acoustic Communication'* (2001)
Khaldi, *What is Attention?* (2005) – In class
Oliveros, *Deep Listening* (2003) – In class

Questions: Is there a difference between hearing and listening? What is silence? What is noise?

A2-January 11: Elements of Music: Melody, Rhythm, Harmony, Timbre

Reading: Chion, *Audio-Vision: 'The Three Listening Modes'* (1994)
Schaefer, *The Soundscape: 'Glossary of Soundscape Terms'* (1993)
Schaefer, *The Soundscape: 'Noise and Rhythm and Tempo'* (1993)
Horowitz, *Introduction to the Universal Sense* (2012)

Due: Pop Song Assignment 1

A3- January 13: Defining Music; Hawaiian Popular Music

Reading: Nettl, *Grove Music Online, 'Music'*
Buck, *A History of Hawaiian Music Production* (1997)

Questions: How would you define what constitutes music? What would you include and exclude in this term, and why? How do you describe musical sounds?

Due: Pop Song Assignment 1

Hilo: January 14

A4-January 16: Defining Popular Music

Reading: Adorno, *On Popular Music* (1941)
Middleton, *In the Groove or Blowing Your Mind?: Musical Repetition* (2006)

Questions: What is your definition of popular? Does your taste factor into this decision?

A5-January 19: Industrialization/Globalization of Music

Reading: Frith, *The Industrialization of Music* (1987)

White, *Rethinking Globalization through Music*, 'Introduction' (2011)
Lipsitz, *Diasporic Noise* (1994)

Questions: What do we mean by 'World Music'? Are there some cultures that have more 'traditional' music than others?

Study Day: January 21

A6- January 22: Music Cultures

Reading: Titon and Slobin, *The Music-Culture as a World of Music* (1996)
Manabe, *New Technologies, Industrial Structures, and the Consumption of Music in Japan* (2008)

Questions: Why is an understanding of culture interesting and important for the study of music?

A7-January 24: Contemporary Japanese styles, enka and j-pop

Reading: Wang, *These Are the Breaks* (2006)
Yano, *The Marketing of Tears* (2008)
Fink, *Negotiating Ethnicity and Authenticity in Tokyo's Club Harlem* (2006)

Listening: AfroPop Worldwide: *Africa in East Asia: Shanghai Jazz to Tokyo Rastafari*

Yokohama: January 26-27

In-Transit: January 28

Kobe: January 29-31

A8- February 1: Some Popular Music of China

Reading: Prashad, *My Hip-Hop Life* (2008)
Harris, *Reggae on the Silk Road: the Globalization of Uygur Pop* (1998)
Fung, *Western Style, Chinese Pop* (2008)

Listening: Mat Honan, *Gangnam Style is One Year Old, and Music Will Never Be the Same* (2013)

Shanghai: February 3-4

In-Transit: February 5-6

Hong Kong:7-8

A9- February 9: Some Popular Music of Vietnam; V-pop; Advertising and Pop Music

Reading: Taylor, *World Music Today* (2011)
Valverde, *Making Transnational Vietnamese Music* (2003)
Olsen, *Popular Music from Vietnam: pp. 1-13, 14-25, 256-60* (2008)
Gibbs, *How Does Hanoi Rock?* (2008)

Listening: *Advertising and Pop Music*, On Point with Tom Ashbrook, NPR (2008)

Questions: What happens to cultures as they spread over national boundaries? Are some cultures stronger than others?

Ho Chi Minh: February 11-16

A10- February 17: The Study of Non-Western Music; Ethnomusicology

Reading: Manuel, *Perspectives on the Study of Non-Western Popular Musics* (1990)
Feld, *From Ethnomusicology to Echo-muse-ecology* (1994)

Singapore: February 19-20

Study Day: February 21

A11-February 22: Burmese Pop; Stereo; The Impact of Recording and Technology on Music

Reading: Katz, *Causes* (2004)
Brady, *The Talking Machine A Marvelous Inevitability* (1999)
Myanmar's Young Artists and Activists (2011) via smithsonianmag.com

Listening: Thxa Soe (excerpts)

Viewing: Film: *Yangon Calling: Punk in Myanmar*

Questions: How has technology shaped music-making and listening around the world? How does technology create global music?

Rangoon: February 24-March 1

A12-March 2: Bollywood

Reading: Arnold, *Grove Music Online*, 'India—Film Music'

Viewing: Film: *There'll Always be Stars in the Sky: Indian Film Music* (1992) (Bollywood documentary)

A13- March 4: Some Popular Music of India

Reading: Manuel, *The Cassette Industry and popular Music in India* (1991)
Maira, *Identity Dub* (1999)

Listening: *African Sounds of the Indian Subcontinent On AfroPop Worldwide*

Viewing: Film: *Delhi Belly*

Midterm Exam

Cochin: March 6-11

Study Day: March 12

A14-March 13: Music, Taste, Aesthetics, and Style

Reading: Kirschenblatt-Gimblett, *Disputing Taste* (1998)
Sterne, *Sounds Like the Mall of America* (1997)

Questions: Does taste factor in to your definition of music? How do we distinguish 'good' from 'bad' music? What determines our taste? How do taste and style translate across borders? (How) can we appreciate music from other places?

A15-March 15: Music, Taste, Aesthetics, and Style; Identity

Reading: Frith, *Towards an Aesthetic of Popular Music* (2007)
White, *The Promise of World Music: Strategies for Non-Essentialist Listening* (2011)
Frith, *Music and Identity* (1996)

Lipsitz, *The Shortest Way Through' Strategic Anti-essentialism in Popular Music*
Listening: Kyrgyraa
Questions: How do we distinguish 'good' from 'bad' music? What determines our taste? How do taste and style translate across borders? (How) can we appreciate music from other places? Who does a song or musical genre represent, and how? What is the relationship between music and identity?

Study Day: March 17

Port Louis: March 18

A16- March 19: Politics (activism/participation)

Reading: Schumann, *The Beat that Beat Apartheid* (2008)
Pareles, *Taking Africa with Her to the World, The New York Times* (2008)
Langlois, *Local and Global in North African Popular Music* (1996)
Viewing: *Amandla!: A Revolution in Four-Part Harmony*

A17-March 21: Politics (activism/participation)

Reading: Drewett, *The Eyes of the World Are Watching Now* (2007)
Understanding the anti-apartheid lyrics of "Biko"
(<http://www.one.org/us/2013/07/17/understanding-the-anti-apartheid-lyrics-of-biko/>)
Tenaille, *E.T. Mensah: The King of Highlife* (2002)
Listening: Peter Gabriel, *Biko* (1980)
The Specials, *Nelson Mandela* (1984)
Viewing: Miriam Makeba, *Mama Afrika* <http://www.youtube.com/watch?v=FP6CdNVzjC8>

A18- March 23: Kwaito; Recording Technology; Musical Appropriation

Reading: Meintjes, *Paul Simon's Graceland: the Mediation of Musical Meaning* (1990)
Lipsitz, *Crossing Over: The Hidden History of Diaspora* (2007)
Tracing a Sample to its Source
(<http://www.musicofsound.co.nz/blog/tracing-a-sample-to-its-source>)
Feld, *A Sweet Lullaby for World Music* (2000)
Feld, *Pygmy POP: A Genealogy of Schizophonic Mimesis* (1996)
Listening: Recording of *Afunakwa, Rorogwela*
(<http://www.youtube.com/watch?v=Vjw3ArRn2ck>)
Recording of Deep Forest, *Sweet Lullaby*
(http://www.youtube.com/watch?v=iFS_nfNvD2o)
Die Antwoord
Spoek Mathambo
Questions: Who 'owns' the track 'Sweet Lullaby' by Deep Forest? What are the problems and issues raised here?

Cape Town: March 25-30

A19-March 31: Throw Down Your Heart (2008)

Reading: Meintjes, *Demo Tape, About Sound from Africa!* (2003) pp. 1-17

Viewing: Erlmann, *Singing Brings Joy to the Distressed* (1987) pp. 156-174
Film: *Throw Down Your Heart* (2008)

Walvis Bay: April 2-6

A20-April 7: Some Popular Music of West Africa

Reading: Manuel, "West Africa," pp. 84-94
Collins and Richards, *Popular Music in West Africa* (1981), pp. 12-37

A21- April 9: Highlife, Soukous and Juju

Reading: Collins, *Ghanaian Highlife*, pp. 62-68
Garofalo, *Whose World, What Beat: The Transnational Music Industry, Identity, and Cultural Imperialism*, pp. 16-32

Study Day: April 11

A22-April 12: Student Presentations

A23: April 14: Student Presentations

Study Day: April 16

A24: April 17: Student Presentations

Casablanca: April 19-23

Global Lens Exams and Study Day: April 24

A25: A Day Finals, April 25: Final Exam

April 30: Arrive in Southampton

Electronic Course Materials

- Mohamed Khaldi, *What is Attention?* (2005)
- Pauline Oliveros, *Deep Listening* (2003)
- Michel Chion, *The Three Listening Modes*, from *Audio-Vision* (1994)
- R. Murray Schaefer, *Glossary of Soundscape Terms*, from *The Soundscape* (1993)
- R. Murray Schaefer, *Noise and Rhythm and Tempo*, from *The Soundscape* (1993)
- Seth Horowitz, *Introduction to the Universal Sense* (2012)
- Bruno Nettl 'Music', *Grove Music Online*
- Barry Truax, *Acoustic Communication*, *The Listener* (2001)
- Elizabeth Buck, *A History of Hawaiian Music Production* (1997)
- Theodor Adorno, *On Popular Music* (1941)
- Richard Middleton, *In the Groove or Blowing Your Mind?: Musical Repetition* (2006)

- Simon Frith, *The Industrialization of Music* (1987)
- Bob White, *Introduction: Rethinking Globalization through Music* (2011)
- George Lipsitz, *Diasporic Noise* (1994)
- Titon and Slobin, *The Music-Culture as a World of Music* (1996)
- Noriko Manabe, *New Technologies, Industrial Structures, and the Consumption of Music in Japan* (2008)
- Oliver Wang, *These Are the Breaks* (2006)
- Christine Yano, *The Marketing of Tears* (2008)
- R.L. Fink, *Negotiating Ethnicity and Authenticity in Tokyo's Club Harlem* (2006)
- Vijay Prashad, *My Hip-Hop Life* (2008)
- Rachel Harris, *Reggae on the Silk Road: the Globalization of Uygur Pop* (1998)
- Fung, *Western Style, Chinese Pop* (2008)
- Timothy Taylor, *World Music Today* (2011)
- Kieu Valverde, *Making Transnational Vietnamese Music* (2003)
- Dale Olsen, Selections from *Popular Music from Vietnam* (2008) (1-13, 14-25, 256-60)
- Jason Gibbs, *How Does Hanoi Rock?* (2008)
- Peter Manuel, *Perspectives on the Study of Non-Western Popular Musics* (1990)
- Steven Feld, *From Ethnomusicology to Echo-muse-ecology* (1994)
- Peter Manuel, *The Cassette Industry and popular Music in India* (1991)
- Sunaina Maira, *Identity Dub* (1999)
- Barbara Kirschenblatt-Gimblett, *Disputing Taste* (1998)
- Jonathan Sterne, *Sounds Like the Mall of America* (1997)
- Simon Frith, *Towards an Aesthetic of Popular Music* (2007)
- Bob W. White, *The Promise of World Music: Strategies for Non-Essentialist Listening* (2011)
- Simon Frith, *Music and Identity* (1996)
- George Lipsitz, *The Shortest Way Through' Strategic Anti-essentialism in Popular Music* (1994)
- Anne Schumann, *The Beat that Beat Apartheid* (2008)
- Jon Pareles, *Taking Africa with Her to the World, The New York Times* (2008)
- Michael Drewett, *The Eyes of the World Are Watching Now* (2007)
- Frank Tenaille, *E.T. Mensah: The King of Highlife* (2002)
- Louise Meintjes, *Paul Simon's Graceland: the Mediation of Musical Meaning* (1990)
- George Lipsitz, *Crossing Over: The Hidden History of Diaspora* (2007)
- Mark Katz, *Causes* (2004)
- Erika Brady, *The Talking Machine A Marvelous Inevitability* (1999)
- Veir Erlmann, *Singing Brings Joy to the Distressed* (1987) (pp. 156-174)

METHODS OF EVALUATION / GRADING RUBRIC

Attendance and Participation:	10%
Pop Song Assignments:	10% (5% each)
Concert Report:	10%
Field Lab Report:	10%
Ethnography Paper and Presentation:	20%
Midterm Exam:	20%
Final Exam:	20%

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."