

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2014

Discipline: Music

MUSI 2570: Music Cultures: Breaking Sound Barriers

Faculty: Professor Ingrid Bianca Byerly

Field Lab: Vietnam Day 1. Ho Chi Minh City, 14 February

COURSE DESCRIPTION:

This course explores how musical protest influences revolutions through complex and confrontational times. Discord creates both physical and metaphorical walls between societies, and music serves to effectively ‘break sound barriers’ between people. Using global case studies of musical initiatives in troubled times, we investigate how music mobilizes change, as both mirror and mediator, in political turmoils and revolutionary transitions.

The condition of the world around us perplexes us. And so it should. It is complex and confrontational, filled with debate and discord. This course will explore how the ‘musical markers’ of groups reveal both trends and ideologies in societies, and especially how they are capable of instigating powerful change in times of dynamic social and political crisis. We can all attest to how our lives contain soundtracks of influential music pieces, marking the unforgettable events of our unique experiences. So, too, societies have collective soundtracks that form and reflect their combined experiences, defining their unique histories. Music, then, serves as both voice and memory for individuals and societies, and it offers a soundscape through which to listen to and understand people, groups and their history. People have disagreed about both the causes of, and solutions to social conflicts and calamities across time. How did feuding groups arrive at catastrophic conflicts, and how do they resolve them? How can humans change political chaos to social order, and replace conflict with peace? Using global case studies of musical initiatives, and protest musicians, we will investigate, from an anthropological perspective, how music serves as both mirror and mediator in political turmoils and revolutionary transitions. Our central model – or anatomy – of a successful music revolution will be the South African transition from Apartheid to Democracy. From there, we will investigate the variations of that theme in other protest initiatives in the geographical spaces we encounter on our voyage. We will discover, through ethnomusicological analysis and models of conflict revolution, how music ‘sounds society’, and how, in turn, societies can be examined through music. Music will be revealed as an expression of both identity and ideology, and as a weapon of war and peace. The sheer volume and variability of composers and compositions make music a timeless and unparalleled site for creative individuals to explore visions of peace and democracy, and express outrage at violence and suppression. We will analyze how individual motives create public performances that serve social interests and mobilize change in societies undergoing political crises or social revolutions.

COURSE OBJECTIVES:

- Gain an understanding of the use and significance of the study of ethnomusicology.
- Gain a perception of the methods and motives of music in cultures.
- Foster an appreciation for the ways in which music reflects history.
- Cultivate an appreciation for the social complexity of music in society.
- Gain an insight into the transformative power of music in a politically charged environment.
- Become familiar with both the overlapping and contrasting techniques which differentiate, fuse or influence genres across ideological groups within a society.
- Gain an appreciation for the numerous and ingenious skills musicians use to both reflect and create their political ideologies through sound.
- Gain a solid understanding of the musician's role in the fostering of nationalism and democracy in societies in flux.
- Consider the revolutionary elements in music that have been used to outwit censors in oppressive regimes.
- Become acquainted with the political 'soundscapes' of countries that will be visited during the course of our travels.
- Become well acquainted with the impact of 'revolution' on each of the cities we visit during the course of our travels.
- Develop critical writing and thinking skills through written assignments based a range of primary and secondary sources.
- In port, students investigate where, when, and why music occurs, with particular attention to the role music plays in mobilizing social change.

COURSE MATERIALS REQUIRED:

REQUIRED TEXTBOOKS:

AUTHOR: Tame, David (ed)

TITLE: *The Secret Power of Music*

PUBLISHER: Destiny Books

ISBN: 0-89281-056-4

DATE/EDITION: 1984

COST: \$16

AUTHOR: Garofalo, Reebee (ed)

TITLE: *Rockin' the boat; Mass Music and Mass Movements*

PUBLISHER: South End Press

ISBN #0896084272

DATE/EDITION: 1992

COST: \$18

ELECTRONIC COURSE MATERIALS: (available on intranet)

AUTHOR: AUTHOR: Byerly, Ingrid

CHAPTER TITLE: Chp 17: What every revolutionary should know: A Musical Model of Global Protest

BOOK TITLE: The Routledge History of Social Protest in Popular Music

PUBLISHER: Routledge

DATE: 2013

PAGES: pp (?)

AUTHOR: Attali, Jacques

CHAPTER TITLE: Jameson's Foreword, and LISTENING

BOOK TITLE: Noise: The Political Economy of Music

PUBLISHER: University of Minnesota Press

DATE: 1985

PAGES: 3-20

AUTHOR: Lewis, George H.

TITLE: Don' go down Waikiki: Social Protest and Popular Music in Hawaii

BOOK: *Rockin' the boat; Mass Music and Mass Movements* edited by Garofalo, Reebee.

PUBLISHER: South End Press

ISBN #0896084272

DATE/EDITION: 1992

PAGES: 171-184

AUTHOR: Byerly, Ingrid.

ARTICLE/CHAPTER TITLE: "Mirror, Mediator and Prophet: The Music Indaba of Late-Apartheid South Africa"

JOURNAL/BOOK TITLE: *Ethnomusicology*

VOLUME: vol. 42 no 1

DATE: Winter 1998

PAGES: 1-44

AUTHOR: Byerly, Ingrid Bianca

CHAPTER TITLE: "Decomposing Apartheid: Things Come Together."

BOOK TITLE: *Composing Apartheid, edited by Grant Olwage*

PUBLISHER: Witwatersrand University Press

DATE: 2008

PAGES: 255-280

AUTHOR: Byerly, Ingrid Bianca

CHAPTER TITLE: "Musical Markers as Catalysts in Social Revolutions: The Case of Peter Gabriel's 'Biko'."

BOOK TITLE: *Peter Gabriel, From Genesis to Growing Up*

Editors: Michael Drewett, Sarah Hill, and Kimi Karki.

PUBLISHER: Ashgate.

DATE: 2010

PAGES: 113-130

AUTHOR: Porter, James
CHAPTER TITLE: Music and Ideology
BOOK TITLE: Garland Encyclopedia of World Music
VOLUME: 8, Europe
DATE: 1999
PAGES:184-189

AUTHOR: AUTHOR: Rea, Dennis
CHAPTER TITLE: Chp 27: Ambushed from All Sides: Rock Music as a Force for Change in China
BOOK TITLE: The Routledge History of Social Protest in Popular Music
PUBLISHER: Routledge
DATE: 2013
PAGES: pp (?)

AUTHOR: AUTHOR: Prakash, Kona
CHAPTER TITLE: Chp 25: “Deglamorizing Protest: The Politics of ‘Song and Dance’ in Popular Indian Cinema”
BOOK TITLE: The Routledge History of Social Protest in Popular Music
PUBLISHER: Routledge
DATE: 2013
PAGES: pp (?)

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
VOLUME: Volume 4
DATE: 1999
PAGES: 444-516

CHAPTER TITLE: South East Asia: Singapore
BOOK TITLE: Garland Encyclopedia of World Music
VOLUME: Volume 4
DATE: 1999
PAGES: 518-526

ADDITIONAL RESOURCES

Films (or parts of films) to be shown:

GENERAL OVERVIEW TOPICS:

- *Baraka*: (1992) Directed by Ron Fricke
- *The Language You Cry In*: 1998. Directed by Angel Serra

JAPAN

- Documentary: *The Japanese Version*

CHINA

- □□ Searching the Academy (aka The Runaway Maid)
- □□ Yang Ban Xi: The 8 Model Works [Music in the Cultural Revolution]

VIETNAM: Movie: ‘*Woodstock*’

SOUTH AFRICA

- Amandla! A Revolution in Four-Part Harmony: Music in the anti-Apartheid struggle
- Searching for Sugarman (The Protest Music of Rodriguez)
(To be shown on Ship’s Television Loop)
- Under African Skies [Documentary on the release of Paul Simon's Graceland] □

GHANA:

- Fela Kuti ‘Music is the Weapon’ (Sub-Saharan Protest Documentary)

COURSE OUTLINE AND SCHEDULE:

INTRODUCTIONS:

A1- January 12

Topic: Course Introduction. Music as Expression of Culture and Protest

Ethnomusicology as analytical earpiece.

Text: Byerly “What Every Revolutionary Should Know” Routledge History of Social Protest Chapter 17

Audio/Video: Disney’s ‘Musicland’ from Silly Symphony Series
Contemporary Protest Music quiz.

A2- January 14:

Topic: Revolutionary styles of music in Hawaiiin history and protest

Text: Garofalo: Chapter 1: “Understanding Mega-Events” and Chapter 10: George Lewis: ‘Don’ Go down Waikiki”

A3- January 16:

Audio/Video: FloBots ‘*HandleBars*’ Music Video

Hawaiiin samples and Montage

HAWAII

January 17: Hilo (Refuel Honolulu January 18)

A4- January 19:

Topic: Introduction to Japanese culture and music: (Bonraku)

Text: David Tame Reading : Overture – Music and It’s Power pp 13-32

Audio/Video: Japanese Collage video

A5- January 22:

Topic: Contemporary Japanese styles and Protest: The Political Economy of music

Text: Jacques Attali (Frederic Jameson) pieces in ‘Noise’

Audio/Video: ‘The Japanese Version’ video

A6- January 25:

Topic: Mass songs and The Japan-Chinese conflict.

(The Sino-Japanese wars of 1884-5 and 1937-1945)

Text: Tame Chapter 2: Music, Man and Society and Garofalo Chapter 7 (Rock and Roll protest in China)

Audio/Video: Newsclips from 2nd Sino-Japanese war.

A6- January 27:

Topic: Musical Meditation, and Political Messages in *Xiju*: Chinese Opera

Text: David Tame Chp 1: Music in China and Tame Chapter 6; The Physics of the OM

Audio/Video: Samples from *The Runaway Maid*

ARRIVE JAPAN: January 29

Yokohama 29/30 January

In Transit January 31
Kobe 1-3 February

A8- February 4:

Topic: Cultural revolutions and the Internationale as Socio-Political statement

Text: Garafalo Chapter 8 (Hong Kong Student protest)

Audio/Video: 'Baraka' clip of walking meditation/ 'Internationale' documentary (YouTube download)

ARRIVE SHANGHAI-HONG KONG

February 6-7: Shanghai, 8-9 in Transit, 10-11 Hong Kong

A9- February 12:

Topic: Introduction to Vietnam; The Vietnam/American war from American music perspective

Text: Garland Encyclopedia section on 'Vietnam'

Audio/Video: Samples from movie 'Woodstock' and Bob Dylan takes

The Vietnam/American war from the Vietnamese musical perspective

Text: Garofalo: Chapter 1: Understanding Mega-Events (Woodstock and anti-Vietnam war protest musicians)

Audio/Video: Prezi presentation slideshow

Sections from Vietnamese film *Mê Thảo, thời vang*

ARRIVE VIETNAM

February 14-19: Ho Chi Minh City

A10- February 20:

Topic: Nationalism and Identity forged through Music (Debussy/Singapore fusion)
and Independence Day celebrations

Text: Text: Garland Encyclopedia of Music, Volume 4: East Asia: Singapore

Audio/Video: Independence Day Celebration clips, and Debussy audio fusion

ARRIVE SINGAPORE

February 22-23: Singapore

A11- February 24:

Topic: The Burmese Dilemma: Music, Religion and Protest

Text: Garland Encyclopedia of Music, Volume 4: East Asia: Burma

Audio/Video: Traditional performance video collage/ News footage of Monk Protests; 2007 and 2012

ARRIVE MYANMAR
Feb 27-March 4: Rangoon

A12- March 5:

Topic: Introduction to Traditional Indian style and Raga
Text: David tame Chapter 4: Music in India
Audio/Video: Style samples

A13- March 7:

Topic: Bollywood and contemporary Indian music styles
Text: Handouts from Political clippings of musical dissent
Audio/Video: Bollywood film samples (and final station dance from *Slumdog Millionaire*)

ARRIVE INDIA
March 9-14: Cochin

A14- March 15:

Topic: *Sega* Music style as Protest
Text: Hebdige 'Subculture' handouts
Audio/Video: Sega samples

A15- March 17:

Topic: Rebellions
Text: Garofalo chapter 2 "Diverse Rock Rebellions"
Audio/Video: Fusion samples

A16- March 20:

Topic: Introduction to South African history and the legacy of Apartheid
Text: Byerly "Music Indaba" Garofalo chapter 3: "Mandela: the Concerts"
Audio/Video: Mandela concert footage (Wembley/Graceland) and Introduction to *Amandla*

ARRIVE MAURITIUS
March 21: Port Louis

A17- March 23:

Topic: Traditional music styles and social accents
Text: Byerly; "Things Come Together"
Audio/Video: *Amandla* contd.

A18- March 26:

Topic: Style and Collaborations in the Rainbow Nation
Text: Byerly: "Gabriel's *Biko*"
Audio/Video: Peter Gabriel in Concert (video) and *Seaching for Sugarman* (film)

ARRIVE SOUTH AFRICA
March 28-April 2: Cape Town

A19- April 3:

Topic: Music of Subsaharan Africa

Text: Garofalo Chapters 11 and 12- “Music beyond Apartheid” and “Anti-hegemonic Aspects of African popular music”

Audio/Video: Swan Lake vs. Laysmith Black Mambaso sample

A20- April 5:

Topic: Ghanaian drumming and dance and Fela Kuti as Revolutionary African.

Text: Farris-Thomson/Merriam models of Western’ African music

Audio/Video: “Music is the Weapon” Documentary on Fela Kuti

A21- April 8:

Audio/Video commentary : *Amandla/Sugarman* revisited

ARRIVE GHANA

April 10-14: Tema & Takoraki

A22- April 15:

Topic: North African style and Arab influence

Moroccan contemporary styles: hip-hop and the Arab Spring

Text: Baraka script- places

Audio/Video: *Baraka film*

A23- April 17: *Making of Baraka*

A24- April 20: Conclusion and Summary

A25- April 22: GLOBAL LENS FINALS

ARRIVE MOROCCO

April 23-27: Casablanca

April 28: A-Day Final

April 30: CONVOCATION

May 2: ARRIVE SOUTHAMPTON/LONDON
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 : Day 1 in Vietnam: 14 February
HoChi Minh City, Vietnam

Breaking Sound Barriers students will have the privilege of the Vietnamese musical culture in a unique and transformational way. First, they will visit the renowned SOUL music academy: the heart of youth music education in Ho Chi Minh City. Following a tour of the campus and some introductions and lectures by staff, including the potential observation of music classes in session, students may also have the unique experience of viewing the Voice Kids of Vietnam – the famed chorus of which Mr. Thank Bui of the SOUL Academy has been affiliated as a coach. Following that, students will travel by bus to Saigon’s historic Opera House, where they will be treated to the new and intensely dramatic AO Performance, which is receiving rave reviews internationally. The stunning scenography, in mostly black and based around the cultural significance of bamboo, is the backdrop to non-stop dance, juggling and acrobatics in the style of Cirque de Soleil. The show describes the cultural transformation of modern Vietnamese society through music and movement; using traditional instruments to accompany performers from backgrounds as varied as martial arts masters to street-style dancers. Substantiating the theme of the connection between culture, music and dance, students will experience first-hand the complexity of Vietnamese performance culture in particular – and global music and culture in general.

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.

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]."