SEMESTER AT SEA COURSE SYLLABUS

Voyage: Spring 2014
Discipline: Music
MUSI 1070-501: Global Music (1)
   Field Lab: 10 April. African Drumming and Dance, Tema, Ghana
MUSI 1070-502: Global Music (2)
   Field Lab: 11 April. African Drumming and Dance, Tema, Ghana
Faculty: Professor Ingrid Bianca Byerly

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

CHAPTER TITLE: South East Asia: Singapore
ADDITIONAL RESOURCES: FILMS (or parts of films):

GENERAL OVERVIEW TOPICS:
- Baraka: (1992) Directed by Ron Fricke
- The Language You Cry In: 1998. Directed by Angel Serra
- Latcho Drom: 1993 Directed by Tony Gatlif
- Crossroads: (1986) Directed by Walter Hill

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 Mé Thảo, thời 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 12:
Topic: Course Introduction. Music as Expression of Societies:
The Nature and Function of Ethnomusicology as analytical earpiece.
Audio/Video: Clip Collage.
Classical and Global Music sample quiz.

A2- January 14:
The 6 Ages of Classical Music (with samples)
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

A3- January 16:
Art and Influence: (FANON’s model of the colonization/decolonization process)
The use and influence of global world, blues, classical music and fused cultural influences in animated films:
Gallipoli (Samuel Barber), Good Morning Vietnam (Louis Armstrong), Lion King (African and operetta recitative –
director's/extended cut) and Jungle Book (African Influences), Mulan (Chinese), Lilo and Stitch (Hawaii), Snow White
and Beauty and the Beast (Classical/Broadway Musical Genre), Fantasia (Classical symphonic), Shrek (Popular and
Rock Influence and ‘Hallelujah’), Aladdin and the King of Thieves (Persian/Middle East).

HAWAII
January 17: Hilo (Refuel Honolulu January 18)

A4- January 19:
Topic: Introduction to Japanese culture and music
Text: Alves Chapter 15
Contemporary Japanese styles, enka and j-pop
Text: Garland Volume 7 part 4: Musical Profile of Japan
Audio/Video: Powerpoint style overview

A5- January 22:
Audio/Video: Traditional Music styles Collage and video clips from ‘The Japanese Version’
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 25:
‘The Japanese Version’ Critique
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Text Source</th>
<th>Audio/Video</th>
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<tbody>
<tr>
<td>January 27</td>
<td>China, cultural revolutions and the <em>Internationale</em>; anthems as socio-political statement</td>
<td>Alves chapter 14</td>
<td>Internationale recordings and Sample of <em>The Peony Pavilion</em></td>
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<td>March 29</td>
<td>Arrival Japan: Yokohama 29/30 January</td>
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<td>March 31</td>
<td>In transit January 31</td>
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<td>February 4</td>
<td>Topic: The Second Sino-Japanese War 1937-1945 and Japanese Puppet Theatre</td>
<td>Text: (None)</td>
<td>Samples of: <em>Yoshibuse and the Thousand Cherry Trees</em> and <em>The Lovers' Exile</em> and <em>Imoseyama</em> [Bunraku puppet theatre]</td>
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<td>February 6</td>
<td>Arrival Shanghai-Hong Kong</td>
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<td>February 12</td>
<td>Topic: Introduction to Vietnam; The Vietnam/American war from American music perspective</td>
<td><em>Garland Encyclopedia of World Music: Volume 4 Part 1 South East Asia: Vietnam</em></td>
<td><em>Garland Encyclopedia Volume 4 part 2 South East Asia: Vietnam</em></td>
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<td>February 14</td>
<td>Arrival Vietnam</td>
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<td>February 20</td>
<td>Topic: Singaporean Nationalism forged through music and Independence Day celebrations</td>
<td><em>Garland Encyclopedia of Music, Volume 4: East Asia: Singapore</em></td>
<td><em>Prezi</em> presentation.</td>
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ARRIVE SINGAPORE
February 22-23: Singapore

A11- February 24:
Topic: The Burmese Dilemma: Music, Religion and Protest
Text: Garland Encylopedia of Music, Volume 4: East Asia: Burma
Audio/Video: Traditional performance video collage/ News footage of Monk Protests; 2007 and 2012

ARRIVE MYANMAR/BURMA
Feb 27-March 4: Rangoon

A12- March 5:
Topic: Introduction to Traditional Indian style and Raga
Text: Alves Chapter 13
Audio/Video: Style samples

A13- March 7:
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 9-14: Cochin

A14- March 15:
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 17:
Topic: Sega Music Style
Text: ‘Sega Style’ notes (pdfs)

A16- March 20:
Audio/Video: ‘Video “The Language you Cry in”

ARRIVE MAURITIUS
March 21: Port Louis
A17- March 23:
Topic: Introduction to South African history and the legacy of Apartheid
Text: Byerly “Music Indaba”
Audio/Video: Sections of Amandla

A18- March 26:
Topic: Traditional music styles and social accents
Text: Alves Chapter 6 (part 1)
Audio/Video: Prezi Presentation.

Topic: Style and Collaborations in the Rainbow Nation
Text: Byerly: “Things Come Together”
Audio/Video: Commentary on ‘Searching for Sugarman’

(FULL VIDEO ON SHIP LOOP AT THIS TIME)

ARRIVE SOUTH AFRICA
March 28-April 2: Cape Town

A19- April 3:
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 5:
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.

A21- April 8:
Topic: North African style and Arab influence
Moroccan contemporary styles: hip-hop and the Arab Spring
Text: Alves chapter 7

ARRIVE GHANA
April 10-12: Tema
Field Lab 1: 10th
Field Lab 2: 11th
April 13-14: Takoraki

A22- April 15:
Topic: Global Perspectives from above
Text: Baraka script- places
Baraka film
A23- April 17:
The Making of Baraka

A24- April 20: Summary of Themes

ARRIVE MOROCCO
April 23-27: Casablanca

A25: April 28th: FINALS DAY for A-Days Courses
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 LABS
Group 1: 10 April
Group 2: 11 April

TEMA, 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 led by the esteemed Fred Tay, Artistic Director of Ayekoo Africa Arts affiliated to the University of Ghana. 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.

(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].

11