



Summer Stretch 2018
Protest Music in Society
3 Week Intensive Seminar and Performance Course

Instructor: Prof. Jake Hertzog (University of Arkansas)
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Course Description:

This intensive 3-week course focuses on the history, context, politics and impact of protest music in the 20th and 21st century. Students will examine significant artists, songs, movements and how important music and musical artists have impacted world events. Focus will be on analysis of music and lyrics and writing and debating contemporary and retrospective views on major artistic movements. Students will also compose lyrics and perform their own songs using themes that are discussed and explored in the class.

Essential Questions:

- What is protest music?
- What is the function of music in culture/society?
- Why is music so powerful?
- Why is music so effective in inspiring social change?
- How does recording music change its social function and power?
- What does “genre” mean?
- Why was protest music important in the 20th Century?
- What is the state of protest music today?
- How is music a current driver of social change?

Learning Outcomes:

This course will prepare students for advanced high school and entry level college courses in the humanities, with a particular emphasis on discussion, public speaking, critical thinking and self-awareness in society. Students will be asked to evaluate current and



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historical perspectives on music, art, and social change, as well as the role that music plays in culture, governments, and revolutions. Students will engage with the material through

readings, listening, and short writing prompts, however much of the class will be critical discussion and participation is important.

In addition, students will examine, compose and perform protest music and by doing so study musical elements such as form, sound, performance, arrangements and melody/harmony. Lyrics will be a main topic of the course so students will be reading and analyzing important lyrics as well as composing their own.

Resources and Materials:

Students are expected to bring writing instruments and note paper. All readings will be provided by instructor in the course packet. Additional suggested readings will be provided for further reference. A final syllabus with exact readings will be distributed the first day of class.

Students will be emailed a Spotify playlist including the key songs to be evaluated during the course. However, students are encouraged to share their own ideas for songs and pieces they feel are relevant to class discussion.

Some online materials will be distributed electronically in the form of links. These include videos, live performances, and web accessible periodical content.

Students are encouraged to bring any instruments they play to the class each day as we will always have jam/performance time. Instructor will provide additional instruments and audio equipment for class use. **Important:** *Students do not need prior musical training or experience to participate in this class! The performance element of the course will be fun and experimental, and in no way graded. I will assist in all performances as needed.*

Assessment:

Group Participation and Discussion: %50 - Students are expected to be active participants in the class, and be able to articulate their ideas about the material presented. Students are reminded to be constantly respectful of the viewpoints of others. There are no "wrong" opinions on music.



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Readings and Writing Prompts: %30 - Students are expected to complete in class readings and put thoughtful effort into the writing prompts and other mini-assignments.

Original Lyric Compositions: %10 - Students will produce three (3) sets of original lyrics on different themes. Some will be performed. Only the quality of the lyrics will be graded, not the performances.

Attitude and Vibe: %10 - Have fun and be groovy! This is **music** after all...

Course Outline:

*This class will be organized around **four frames** in the relationship between music and society:*

- 1) **Lyrics/Poetry/Language**
- 2) **Commodification and Distribution of Music - Relationship to the State**
- 3) **Performance as Protest: Autonomous Zones**
- 4) **Noise/Sound - The Sonic Space in Human Consciousness**

Schedule

Note: There will be no class July 4th. Schedule Subject to Change

Date	In Class	Materials/Readings/Topics
6/25	Overview of course, Discussion of the four frames. Discussion and listening to pre-20th century protest music, first day jam!	Reading: Balliger, R. (1995). Sounds of Resistance. In Sakolsky, R. & Ho, F. (Eds.), <i>Sounding Off: Music as Subversion/Resistance/Revolution</i> (pp.13-26). Brooklyn NY: Autonomedia <i>Listening and discussion:</i> Music and The Church Mozart Political Opera Enlightenment Era Music Musicians Protesting Music (Harmony)



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Date	In Class	Materials/Readings/Topics
6/26	<p>Protest music during the 1800s, listening, singing, political context. Music of the slave trade.</p> <p>Call and Response Drum Activity</p> <p>Examples of Feudal Music from Asia and Middle East</p>	<p>Sonic Space, Music as Communication Drums/Banjo/Vocal Tradition in Africa</p> <p>Videos: African Drumming</p> <p>Reading:</p> <p>Pratt, R. (1990). The Spirituals, Gospel, and Resistance. In <i>Rhythm and Resistance</i> (pp. 47-69). New York, NY: Praeger</p>
6/27	<p>Early 20th century protest music, Folk and Blues.</p> <p>Writing Prompt (choose one):</p> <p>What does it mean to “have the blues”?</p> <p>Discuss the multi-cultural origins of the blues style</p> <p>What is the relationship between oppression and music?</p>	<p>Listening to early Blues</p> <p>Study of blues forms through performance 12 bar form 8 bar form</p> <p>Reading:</p> <p>Billups, K. (1977). The Other Side of Black Music. In McCue, G (Ed.), <i>Music In American Society 1776-1976</i> (pp. 87-94). New Brunswick, NJ: Transaction Books</p>
6/28	<p>Writing and rehearsing blues songs, a deeper look at significant artists.</p>	<p>In class writing Blues Lyrics</p> <p>Reading packet of blues lyrics: Call and Response</p> <p>Listening to Post 1950s Blues and Electric Blues</p> <p>GUEST SPEAKER/PERFORMER: TBA</p>
6/29	<p>Friday performance - Discussion of protest music in the early jazz idiom</p> <p>Writing Prompt:</p> <p>Can instrumental music be protest music? If so, How, if not, why not?</p>	<p>In Class Rehearsals.</p> <p>Blues Lyrics Due! Hand in final version,</p> <p>In class performance of original lyrics/ Jam!</p>



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Date	In Class	Materials/Readings/Topics
7/2	<p>Continued look at jazz - vocal and instrumental protest music and artists</p> <p>Jazz and Race What is “cultural appropriation” in the context of music?</p> <p>Writing Prompt (Choose one): Was Louis Armstrong a “Protest” Artist? Why or Why not?</p> <p>Does the record industry suppress protest music? Why or Why Not?</p> <p>What were Jazz Musicians of the 40s and 50s protesting?</p>	<p>Readings Selected From:</p> <p>Monson, I. (2007). Freedom Sounds: Civil Rights Calls Out To Jazz And Africa. New York, NY: Oxford University Press</p> <p>Listening: Charles Mingus Miles Davis Louis Armstrong Sarah Vaughn Ellington John Coltrane</p> <p>Listening: The Mingus Interviews</p> <p>Jazz in Europe</p>
7/3	<p>Birth of Rock and Roll -</p> <p>What were differences between African American and White Artists at this time?</p> <p>What were Rock Musicians protesting?</p>	<p>GUEST SPEAKER/PERFORMER TBA</p> <p>Listening: Chuck Berry Elvis Bo Diddly</p> <p>Rock and Jazz</p>



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Date	In Class	Materials/Readings/Topics
7/5	<p>The Folk Music Protest Movement</p> <p>What Cultural and Social change were folk musicians hoping to achieve?</p> <p>How did Folk musicians influence jazz, blues and rock musicians during this period?</p> <p>What did mass consumption of music via TV and album sales do to amplify or destroy this message of social change?</p>	<p>Reading Folk Lyric Packet</p> <p>Woodie Guthrie Bob Dylan Joni Mitchell</p> <p>Writing Folk Lyrics: Topic List:</p> <p>War Peace Government Corruption Inequality Race Gender</p>
7/6	<p>Writing music on themes from the 60s, race, war, forms</p> <p>American Music of the 1960s Protest Music Around the world 1960s</p>	<p>Rock Lyric Reading Packet</p> <p>Reading Contemporary Album Reviews (emailed Links)</p> <p>Listening: The Beatles Rolling Stones The Doors James Brown Motown Artists</p> <p>Music of the Civil Rights Movement The Music of The Vietnam War</p>
7/9	<p>Friday performance of 60s themed protest songs</p>	<p>Folk Lyrics Due! Hand in in class.</p> <p>Finish writing/Rehearsal and Performance of folk songs</p> <p>Lunch time videos from Woodstock 1969</p>



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Date	In Class	Materials/Readings/Topics
7/10	<p>A look at protest music around the world, Africa, Europe, Latin America, Middle East</p> <p>Rock Blues and Jazz behind the Iron Curtain Anti-Colonial Protest Music Music and Communism</p> <p>Music and Islam: Music in the Arab Spring</p>	<p>VIDEO GUEST SPEAKER: Remy Essam (The Voice of The Egyptian Revolution)</p> <p>In Class Discussion:</p> <p>Putin and Pussy Riot - What does it mean when a government arrests a band?</p> <p>(Time Permitting): Calypso and Music from Latin America</p>
7/10	<p>Hip Hop and Protest Music:</p> <p>Writing Prompt: What social and cultural issues were hip hop musicians hope to affect in the early days of the genre?</p> <p>Hip Hop is now the largest commercial genre of music by revenue. How does this effect its role as social issue music?</p>	<p>Hip Hop Lyrics Packet</p> <p>In class watching and discussing music videos of Hip Hop Artists.</p> <p>How is video used as additional commentary in protest music?</p> <p>Readings:</p> <p>Rosa, T. (1995). Soul Sonic Forces: Technology, Orality, and Black Cultural Practice In Rap Music. In Sakolsky, R. & Ho, F. (Eds.), <i>Sounding Off: Music as Subversion/Resistance/Revolution</i> (pp.13-26). Brooklyn NY: Autonomedia</p> <p>Keyes, C. L. (2002). Issues, Conflicts and Conspiracies: The Hip-Hop Nation At A Crossroads. In <i>Rap Music and Street Consciousness</i> (pp. 157-185). Chicago IL: University of Illinois Press</p>



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Date	In Class	Materials/Readings/Topics
7/11	<p>Current trends in protest music, current artists and activists.</p> <p>Writing Prompt:</p> <p>Who benefits from celebrity activism? The cause? Or the Celebrity?</p> <p>What would your cause be?</p> <p><u>Women in Music</u> Objectification Empowerment Women Artists</p>	<p>Museum of Pop Culture: Music and Politics Conference, Videos/Materials 2018</p> <p>https://www.mopop.org/programs/programs/pop-conference/</p> <p>Music and Modern Day Activism Causes</p> <p>Example Artists (Tom Morello, Shakira, Bono...)</p> <p>Reading TBA</p>
7/12	<p>Writing a contemporary issue protest song, discussions, lyrics and styles.</p> <p>Short lecture on melody and harmony ideas.</p>	<p>Modern Issue Lyric Writing</p> <p>Songwriting/Rehearsing Sessions in Groups</p> <p>Possible Themes:</p> <p>Inequality Race Gender Slavery/Human Trafficking War Religion Government Climate/Environmental Issues Social Media/Internet</p>
7/13	<p>Friday Performance of contemporary protest songs, final thoughts and issues</p>	<p>Day Time Session:</p> <p>Rehearsals! I will come to each individual or group and give feedback.</p> <p>Modern Protest Lyrics DUE: hand in in class</p> <p>Lunchtime: Viewing live performances</p> <p>Evening: Concert!!</p>