

Music and Sounds of Protest Around the World
St. Catherine's College, Trinity 2024

Week 1

Music and Sound as Protest

TW/CN: violence, death, warfare

Tutorial Task:

Either: read the asterisked reading and prepare notes for tutorial discussion.

Or: write an essay of no more than 1,500 words answering the following question:

Winnie Lai argues that the seemingly innocuous act of singing 'Happy Birthday' can become a 'communal and political action' (2018: 80). Taking this as your starting point, consider the ways in which music and sound more generally have been designed and/or harnessed for the purpose of protest.

Reading List:

Byerly, Ingrid Bianca. 'What Every Revolutionary Should Know: A Musical Model of Global Protest', in *The Routledge History of Social Protest in Popular Music*, ed. Jonathan C. Friedman. London: Routledge, 2013, pp. 229-247.

Garratt, James. *Music and Politics: A Critical Introduction*. Cambridge: Cambridge University Press, 2019. Please focus on Chapters 1 and 5.

*Kheshti, Roshanak. 'On the Threshold of the Political: The Sonic Performativity of Rooftop Chanting in Iran', in *Radical History Review*, Volume 121 (2015), pp. 51-70.

*Lai, Winnie. 'Happy Birthday to You: Music as Nonviolent Weapon in the Umbrella Movement', in *Hong Kong Studies*, Volume 1, Number 1 (2018), pp. 66-82.

*Turino, Thomas. *Music as Social Life: The Politics of Participation*. Chicago: University of Chicago Press, 2008. Please focus on Chapter 2, 'Participatory and Presentational Performance'.

Essay Submission:

Please submit your essay to me via email as a Word document 24 hours before the tutorial.

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Week 2

Sonic Vernacular

Tutorial Task:

Please find an example of 'protest music' and analyse its importance; support your claim with ideas and theories drawn from the readings in Weeks 1 and the Tausig article listed below. Your presentations should be no longer than 10 minutes and should include at least six informative slides, with reference to exact audio/visual examples. Please practise your presentation in advance.

In the tutorial, you will be asked to write one question or comment responding to each presentation as you listen.

Reading List:

Tausig, Benjamin. 'Sound and Movement: Vernaculars of Sonic Dissent', in *Social Text*, Volume 36, Number 3 (September 2018), pp. 25-45.

Please read this article before analysing your example.

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Week 3

Chanting

Essay Question:

Chants are a common feature of many protest movements. Write an essay detailing the different uses to which chants are put, and their importance within sites of protest and beyond.

Reading List:

NB: Please read at least three of the below readings, and please find one additional reading of your own choice (this can be a case study or theoretical, whichever you prefer)

Danbolt, Mathias. 'We're Here! We're Queer? Activist Archives, and Archival Activism', in *lambda nordica*, Volume 15, Numbers 3-4 (2010) pp. 90-118.

Manabe, Noriko-Manabe. 'Chants of the Resistance: Flow, Memory, and Inclusivity', in *Music & Politics*, Volume 13, Number 1 (Winter 2019) pp. 1-19.

Mustafa, Balsam. 'All About Iraq: Re-Modifying Older Slogans and Chants in Tishreen [October] Protests', in *Journal of Asian and African Studies*, Volume 58, Number 3 (2023) pp. 401-420.

O'Brien, Michael S. 'From Soccer Chant to Sonic Meme: Sound Politics and Parody in Argentina's "Hit of the Summer"', in *MUSICultures*, Volume 47 (2020) pp. 116-138.

Essay Submission:

Please submit your essay to me via email as a Word document. Essays should be no longer than 1,500 words, should be double-spaced, and should use proper referencing (either footnotes or Harvard). Essays are due 24 hours before the tutorial.